

News, News, News!

Willowdale Group of Artists is here to support and inspire you while we shelter at home.



President's Update

In my position as president of the club, I am faced with the significant challenge of steering the organization in the direction that will preserve our legacy of over seventy years of support and encouragement of the arts, as well as the socialization needs of our members in the midst of the devastating pandemic that forced the complete halt of our regular activities.

Over the years we enjoyed the opportunity to nurture our creativity through the different forums, and continued support in the process of learning, teaching and sharing our work within and outside the club's membership.

We need to develop strategies to restore the connection with the different teachers, and go back to regular seminars, presentations and shows. Unfortunately, as of today, the usual meeting places are closed and the process of reintegration as ruled by the health authorities, is preventing us from carrying out regular programming.

However, some of the members of the Executive are working on alternative ways to continue communication, and the exchange of ideas. Right now we need to focus on rebuilding the way we operate, and our commitment to satisfy our physical and emotional needs require exploration of new ways to operate.

I am convinced that we will be able to restructure the Club and continue our contribution to the community through the art and social support we are used to provide.

Thank you for your support, and keep the hope in a better tomorrow.
Sincerely,
—Jairo Ortiz

IMPORTANT

If you are interested in taking part in a WGA non-juried, artist choice show at the North York Civic Centre this fall please contact Sheryl at shapirosss@rogers.com (Newsletter) or if you are interested in a virtual show on our website please contact Glenda at woodglj@gmail.com (Membership and Web Site Manager) by **July 20, so WGA can plan.**

Have you
seen our
new,
updated,
web
site?



Greetings to all those lucky enough to be an artist during times like these. (Seriously, what are the non-artists doing right now?)

In times like these, membership renewals are not going to be sent. It has been decided to extend all current memberships until we have a better idea of our future plans.

Meanwhile, we will be exploring online options. We have the website, Facebook, Instagram and now we have added Zoom and are working on some ideas on how to use Zoom for some on-line demos, group get-togethers, and critiques.

How about a "what I did during lockdown" virtual show on our website? Let me know if you are interested.

**— Glenda Wood
Membership and Web Site**

woodglj@gmail.com

MEMBER'S TIP

Have you heard of SkyArts? It is a British art-oriented television channel and I have discovered that three of its shows, including "Landscape Artist of the Year – Canada" are available on the *Makeful TV channel*. But if you don't have access to *Makeful*, there is one season "Portrait Artist of the Year 2020" on *Youtube*. The participants get 4 hours to complete their work, and it is just fascinating to watch the process.

<https://www.sky.com/watch/channel/sky-arts>

— Glenda Wood

Willowdale Group of Artists

NEWSLETTER JULY 2020

UPDATE FROM TUESDAY NIGHT PROGRAMMING

I have been wondering and planning in my head since Covid started. The problem is I need a firm opening date so I can begin to book for the WGA season. I do have a skelton layout. I just have to know the opening date and then I can book away. I think all WGA members know that flexibility is going to be paramount this coming year.

To all who are interested in new ideas and maybe discovering something different without having to leave your living room please see below. Let me introduce you to *My Modern Met*. I always find the articles in it interesting and diverse. Each story has a collection of wonderful photographs as well. Check it out.

<https://mymodernmet.com/> MY MODERN MET

<https://drawpaintacademy.com/landscape-painting-masterclass/> DAN SCOTT

www.ArtTutor.com PHIL DAVIES NEWSLETTER

<https://drawpaintacademy.com/wp-content/uploads/2019/09/Color-Theory-Cheat-Sheet-for-Beginners.pdf>

—Diane Hunter dlhunter52@hotmail.com

UPDATE FROM THE WILLOWDALE EDITHVALE WORKSHOPS

Due to the Covid-19 pandemic it seems unlikely that we will be able to return to our workshop schedule any time soon. However, WGA successfully launched Zoom last week so we will be looking at the possibility of putting something together through social media.

Some of you have been sharing your work and questions with me via email. So, please don't hesitate to do so. You can follow WGA on facebook and Instagram. Adele and Diane have been very active showing their beautiful work.

Some videos to check out and discuss:

CreativeUTO — Creative Community Productive Vibes. Adele belongs to this Group, Creative Unicorn covers a lot of aspects of painting.

Keith Thirgood has a couple of educational videos— <https://www.facebook.com/keith.thirgood>

Andrew Hamilton— <https://youtu.be/HxgtHgMgmC4>

Robert McAfee— <https://www.facebook.com/763349473/videos/10158692373984474/>

Most of the Instructors, who have demonstrated for us, are active on various social media platforms, all you need to do is Google their name. Let us know what you think! Meanwhile, stay in touch while you are staying safe and well.

Best wishes,

Jo Baumann, Convenor, weworkshop@gmail.com 416.510.1317 creationsjoart@instagram

Adele Steinberg, Treasurer-Registration, wgaworkshops@gmail.com 416.494.0325

and Diane Ing, Co-Convenor, dianeing@sympatico.ca 416.704.5533

MEMBERS' ART

I started this painting a couple of years ago. It's based on some photographs I took when on vacation in Miami. There is a pedestrian street near the beach, and this young lady was painting outdoors. I am not sure, but I think she was of Cuban ethnicity. I was impressed by her concentration and intense commitment to her craft. In fact, she was painting a dog. But I decided to take her off the street, put her in a garden, and have her paint flowers. But her anatomy, including her blouse, I took as closely as possible from the photo.

When I finished the painting, a couple of years ago, I did not like it. The background colours were different, the colour coordination was poor, and

even worse, the anatomy was not very good. I was disappointed, and put the painting away, for all of two years.

A month or so ago, I took it out. With a fresh look, I found the anatomical errors, and repainted the background. I like it quite a bit now.

So if you are not entirely happy with a piece of work you have done, put it away for a while. This is not my idea. Among others, Ed Yaghdjian told me he did that quite often. It doesn't have to be for years. A few days, or weeks, will often be helpful.

—Steve Benedek



MEMBERS' ART

I have been painting in oil for about fifteen years. When I joined the WGA about six years ago, I was excited to be exposed to other media through the Tuesday demos and the Edithvale workshops. As a result, I tried acrylic non-objective painting which I love, and watercolour, which I'm not very good at and pretty much avoid.

One day, while exploring abstract painting online I found a painter that uses soft pastels along with acrylic in her abstract paintings. I decided to try that and found that I really enjoyed using pastels. I began to explore more artists who use pastels through YouTube and I devoured as many of those videos as I could.

Then, I found that one of my favourite pastelists, Karen Margulis, also gave lessons online via something called *Patreon*. So, as fate would have it, I clicked on her *Patreon* link and was brought into an amazing world of all kinds of art lessons. For only \$6 USD per month, I became a Patron of Karen's, and, five or six days each week, I am privy to video demo's, step-by-step painting demos, a wonderful paint-a-long where through one video a week, each month we complete all phases of a pastel painting along with the artist (i.e. design, underpainting, painting and final resolution of the painting).

There is even an online community of her patrons where we share our paintings and get feedback from other members. I have been a patron of hers for about a year and a half and have learned so much in a medium that was so new to me.

Recently, I have found other pastel artists on *Patreon* that I have also joined. Being a patron of more than one artist, is an excellent way to get exposure to other styles of pastel painting.

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You can find artists of all types on **Patreon**. Each artist offers different levels of patronage with different pricing levels. You can join or stop membership at any time. With personal contact limited at this time, I have found this to be an especially good way to learn.

—Judy Langer



UPDATE FROM THE SOCIAL COMMITTEE

The Social committee, organized by Kathy Brumer, initiated activities. These aimed at providing the opportunity to do things together, such as going to High Park to view the cherry blossoms, and some movies focused on art. Unfortunately some of the plans were cancelled, such as a visit to the ROM, and the Distillery to do some urban sketching.

However, as soon as activities are normalized, we will continue to offer these opportunities. We welcome suggestions and feedback on the committee's activities and goals. — Kathy Brumer kbrumer@rogers.com

MEMBERS' ART

Pauline Holancin (Queensville, ON) writes: This has been a difficult time for all of us, but I trust we will come through safely. During this period of isolation I have been using this time to revisit my extensive art book collection and browsing through old sketchbooks remembering the wonderful painting trips Jake and I experienced. As well, I set myself the challenge of completing unfinished demos from 40 years of teaching. I work on them every day and realize how much I love painting in watercolour. The passion continues. As Frank Webb once said "keep your brushes wet and put miles on them."



MEMBERS' ART

When the pandemic hit Toronto, I stayed home for almost 70 days. During that time, I painted 11 paintings from photographs. This is a photo of my seven 8"X 8" small paintings. I have never painted a landscape on such a small canvas. These canvases were once part of a series of individual flowers. Unfortunately, I made a terrible mistake and wrapped them in Saran wrap, and it stuck onto the canvases. I felt frustrated for many years, and didn't even want to look at them. During self-isolation, I needed to paint but I didn't have any blank canvas. The urge to paint gave me the courage to cut those ruined paintings into pieces and throw the canvas into the garbage. I re-stretched them with new canvas and started to paint landscapes using the photos I took at Edward Gardens as a reference. Every summer, I would paint in Edwards Gardens once a week. Painting outdoors familiarized myself



with nature and taught me to let go of the details because I only have a limited amount of time. Although I painted from photos, I learnt not to copy the photos exactly because composition is the most important element in a painting. I need to change values, colours, and even shapes to serve the composition of my painting.

—By Louisa Lau
<http://www.louisalau.com>

INSPIRATION



PAINTING PROCESS

1

Gather ideas

2 a)

Explore Through Sketching (including hiring models, scouting location, finding costumes) focusing on the big shapes and keeping image simple; supplement with photos.

2 b)

Thumbnail sketches asking "What if?" Try as many different designs as you can think of.

3

Design with Value Studies (2 – 5 values) – Design of the value shapes is the most important thing holding a painting together, work out edges.

4

Establish Color – Cover canvas with flat blocks of color (no variation, no detail), starting with the obvious b) fill each shape with lively color, c) adjust color so big shapes relate well, d) Compare: warm/cool, dark/light, gray/intense, on-going painting with design study. Don't worry about getting the color 100% correct, perhaps go a little brighter in the half tones and shadows, start bright and tone down later if needed. Focus on getting the relationships right and there will be little need to model. Keep strength with value and design, use color to enhance e) slight variations within shapes to suggest three-dimensional form, BUT only to a limited portion of image (for example, model light areas and simplify shadows)

5 Modify and Interpret – Move slowly and choose actions, carefully evaluate value, design, color. Add final accents and highlights THOUGHTFULLY simplifying may be more important.

—Dan McCaw on Painting, from Keene Wilson Fine art website

<https://www.keenewilson.com/page/3221/dan-mccaw-on-painting-creativity-and-design>