

Newsletter February 2019



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PRESIDENT'S MESSAGE

Hello everyone,

I hope you are finding time to do some drawing and painting. We have a wonderful lineup of demonstrators for our Tuesday meetings, and there are excellent workshops at Banbury and Edithvale Community centres.

Our critique nights are coming up. They will be given by the jurors for last year's spring show, Eva Folks and Judy Sherman. Judy is a classically trained artist who does very funny and imaginative animal paintings, and Eva has a different style, but also does a lot of comedic animal pictures. The two jurors have a wide knowledge of different styles of paintings.

Members whose surname starts with A–L should bring their work on April 2; members whose surnames start with M–Z, on Tuesday Feb 19. You may bring up to three pieces for critiquing, first come first served. No third painting of any member will be seen before everyone has had two critiqued.

Our spring juried show will be at the North York Civic centre. Set up and delivery of paintings will be on Sunday, May 12, from 9:30 to 10:30 AM, and the end of the show and pickup of unsold paintings will be on Sunday, May 26, from 10:00 to 11:00 AM.

Jury night will be Tuesday March 12. Get there by 6:30 PM to register your paintings. No entries will be accepted after 7:00 PM! You must have attended four meetings during the year to be eligible. New members only are not required to have attended any meetings for eligibility.

NEW THIS YEAR

Each member may enter up to 3 large paintings AND up to 3 small paintings. You may have as many as 6 pieces in the show.

Small pieces may NOT have an area larger than 144 square inches, including the frame (That's height x width).

Large pieces may NOT be wider than 36 inches, including the frame. Height is unlimited.

All paintings, dry media (e.g. pastel), and drawings are permitted, and, for the first time this year, photography is permitted. All pieces must be properly framed, or if on stretched canvas, must be painted around the sides.

There will be a \$5 fee per piece for jurying. It is the same price for both small and large pieces. If your work is accepted there will be a \$5 hanging fee per large piece, and a \$3 fee per small piece.

WGA would like to encourage the submission of small paintings because they tend to sell better.

Our juror this year will be Nola McConnan. She is an excellent, knowledgeable artist. Many of our members have taken workshops with Nola, and she has demo'd for our group several times.

I can't finish my message without reminding everyone to bring family, friends, and neighbours to meetings to introduce them to our group. Anyone may attend one demo/lecture without any payment. But no non-member may attend our Life Drawing or Portrait nights.

Good painting,
Best of luck.

—*Steve Benedek*
President

SUMI-E ARTISTS OF CANADA.

Ink-brush painting is a lot of fun and we have workshops every month on a Saturday morning, open to guests. No experience is necessary, everyone is welcome. All details are on the website.

<http://www.sumieartistsofcanada.org/ref/workshops.htm>

Recently, on 9 Feb 2019, the workshop was on "Chinese New Year of the Boar" by Baoxing Zhang, a favourite demonstrator. This was held at the Japanese Canadian Cultural Centre on Wynford Drive.

To give you all an idea of Sumi-e, I attach one of my paintings of an owl.



For more information please contact Nicole Tamir

Website: Rowena-art.net

Email: rowena4000@gmail.com

LIFE DRAWING

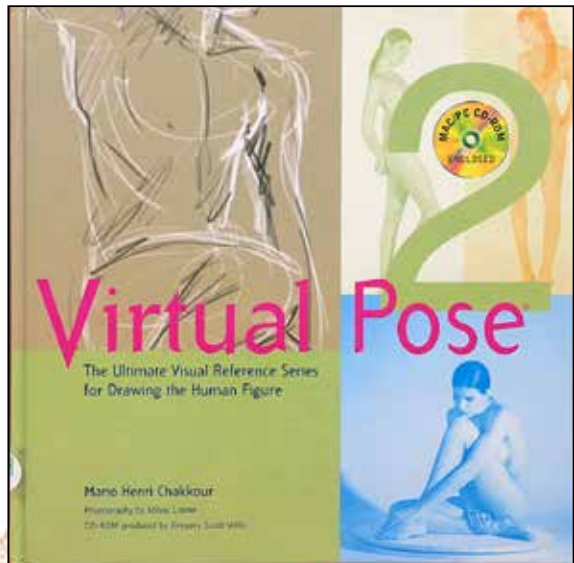
"It is time for us to look how images are made, to place greater value on drawings and draughtsmanship ... practically everything comes to life on a drawing board". — David Hockney

Life drawing trains you to observe. It is more than just breaking the figure down into shapes, muscles and bones. It is also about understanding weight and balance, light and shadow. This understanding transfers to all your art. Photographs are useful but are no substitute for a live model. Colour values and edges are inferior in a photograph.

"Let whoever may have attained to so much as to have the power of drawing know that he holds a great treasure." — Michelangelo



This wonderful book is available to borrow from our library! The book is the next best thing to working with a live model, the ultimate visual reference for drawing the human figure.



UPCOMING WORKSHOPS

Edithvale Community Centre, 131 Finch Avenue W., Toronto.

Room: Studio B, 2nd floor. Thursday 7.00 p.m.–9.30 p.m.

March 28, April 04, 11, 2019

Margaret Roseman

Acrylic: Quiet Retreats – Parkland and Gardenscapes

Discover the beauty of a summer garden, a secluded porch, or a quiet corner of your favorite park. Learn to see and simplify your scene while using rich and vibrant colours. You will be encouraged to think more with an eye for design as you capture light, space, and atmosphere.

Margaret will be painting in acrylic, but you may use watercolour if you wish. Please bring your own reference. www.margaretroseman.com

April 18, 25, May 02, 2019

Brian Harvey

The Urban Landscape in Oil

Please join Brian Harvey for this exciting three week workshop as he tackles the key fundamentals of oil painting in order to improve your practice. The workshop will include demonstrations by Harvey of his painting method and techniques, as well as one-on-one attention. He will focus on problem solving issues of shape, value, colour and composition. The subject will be the urban landscape and students will work in studio from their own photography. This class will be particularly helpful to students who wish to paint more loosely and with greater economy. Acrylic painters are welcome.

www.brianharvey.ca

May 09, 16, 23, 2019

Andrew Hamilton

Mixed Media and Collage

Learn and explore the wonderful expressive world of mixed media and collage. Using found material, handmade papers, acrylic paint, old books and oil pastels, and other material found easily and at hand. You will learn to create a colourful series of art using principles of design, colour theory, texture, and lessons of abstraction. In a creative and open environment the artist's visual language will emerge. materials list will be provided.

www.andrewhamiltonfineart.weebly.com

For full details and registration information:

www.willowdaleartists.com/pgworkshops.php



WATERCOLOUR: WET AND WILD

I hear it all the time, "I would love to use watercolour but it is so difficult, so unforgiving!". "Not for me!", I reply.

Quite frankly, I find Acrylic far more challenging; oils, somewhere between the two. Watercolour is fluid, it's alive, it's exciting. Yes, it is challenging in a wonderful exploratory way that none of the other mediums is. Every painting is a journey, one of excitement and yes, uncertainty, but that is what makes it so worthwhile. There is nothing like waiting to see what will be there when the paint dries and you see your painting come alive before your eyes. I feel it is a shame that so many painters miss out on this exhilarating experience due to fear of the medium. This is what my upcoming watercolour workshop is about. Overcoming your fear and misconceptions of Watercolour.

The first week will be devoted to exploring the different qualities of watercolour. We will concentrate on the wet-in-wet technique, which gives you freedom to explore and overcome your fear. We will then use these principles to create free flowing, beautiful images.

So, face your fear and join me:

May 30, June 06, 13, 2019

Jo Baumann

Watercolour: Wet and Wild.

Leave your fear of watercolour at home. Jo will show you how forgiving and fascinating this medium can be. Loosen up using larger brushes and lots of water; you will discover the freedom this technique has to offer.

The fundamentals of Composition and Design will be discussed, along with Colour Theory. Bring references of your favourite subjects to paint.



*Registration Adele Steinberg wgaworkshops@gmail.com
www.willowdaleartists.com/pgworkshop.php*

UPCOMING WORKSHOPS

Herbert H. Carnegie Weekend Workshops

For full details and registration information:

*Registration Adele Steinberg wgaworkshops@gmail.com
www.willowdaleartists.com/pgworkshop.php*

WGA SHOW RULES

To enter a show, juried or non-juried, the artist must be a member of the WGA¹ in good standing.

Originality: All artwork must be the original work of the artist, not a reproduction. No copies from other artists, magazines, newspapers, or professional photographs, or the work of other artists or instructors will be accepted. Paintings produced at an art workshop or in a class under the direct supervision of an instructor, are not eligible to be juried and will not be accepted for such.

Original prints² by the artist are acceptable, while reproductions of the artist's work are not.

The WGA accepts artwork from various media.

Computer or digitally generated artwork is not accepted but photography is.

All artwork must be two dimensional, not exceeding 36 inches in width³ when framed.

Artwork must be of a format, size (length, width, and depth) and weight suitable for hanging safely.

Framed artworks must be suitably framed, secure, clean, and in good condition.

Unframed artwork must have finished or painted edges, be secure, clean, and in good condition.

Only secure wire hanging devices may be used; the wire should be attached 1/3 or 1/4 of the way from the top edge of the frame, and be 3–4 inches from the centre top edge of the frame when stretched for hanging.

All artworks must be for sale.

The WGA will take a juror's fee for all jury nights, plus an entry fee for all shows and a commission on all sales. Prices and artwork names cannot be changed after jurying or submission to a show.

Two labels must be attached to the back upper right corner (not to the wire) of each artwork. One label must be able to be easily removed.

All artists must sit for one session per painting during a show. If unable to sit, it is the artist's responsibility to find a replacement and inform the member in charge of the sitters' list.

Eligibility for participation in a Juried Show: In order to enter a juried show, a member must have attended four Tuesday night sessions. This requirement is waived for new members just joining us this year for the first time.

If an artwork submitted, juried, and selected for a show is sold before the show, it is committed to be hung in that show, with a "sold" designation, until the show is closed. A commission must be paid to the WGA.

If an artwork is sold within 30 days of the show's end as a direct result of a contact from the show, a commission must be paid to the WGA on the price listed in the Show Program.

For 2019 show details please read the president's message.

Footnotes:

1. WGA shall stand for Willowdale Group of Artists.
2. Prints must be an original work by the artist in the form of monotype, monoprint, etching, engraving, collagraph, intaglio, woodcut, drypoint, lithograph, silk screen, solarprint, mezzotint, aquatint, or gelprint. Note: giclees are reproductions, not original prints.
3. Larger works may be accepted at some show locations.

Revised Feb. 4, 2015

Updated February 2019



TUESDAY NIGHT CHANGES

March 19 will be a watercolour demo with Americo Del Col

March 26 will be Portrait night with Marion Wilson

BANBURY WATERCOLOUR WORKSHOPS

Famous watercolourists paint for you and give relaxed personal coaching while you paint.

Wednesday daytime classes from noon to 3:30 p.m.

Only \$10 per visit and no membership fees.

The group meets at Banbury Community Centre: 120, Banbury Road, one block west of Leslie between Lawrence and York Mills. Free Parking. Bring a friend. For more information on each meeting, please check the WGA web site.

PAINTING KNIFE OR PALETTE KNIFE?

The terms painting knife and palette knife are often used interchangeably when describing the technique of applying paint to a surface with the blade of an artist's knife. Both tools are made of either plastic or of wood and metal. Both are available in a variety of blade shapes and sizes.

A palette knife handle is generally straight, having at most a slight bend. The purpose of the palette knife is to mix colors or clean the surface of the palette. On the other hand, a painting knife has a deep bend in the handle that keeps the artist's knuckles out of the paint. As its name indicates, a painting knife is used for actual painting.

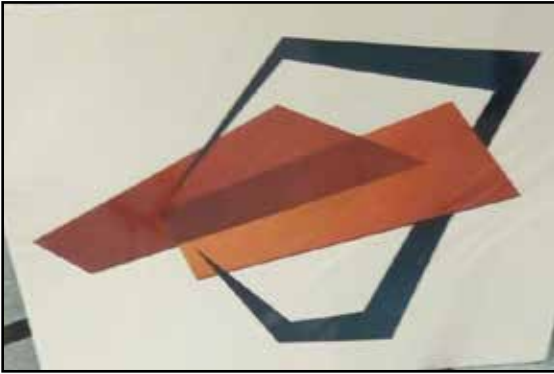
A knife with a metal blade has more spring to it than one with a plastic blade. Both metal and plastic blades have rather dull edges, and although some blades have a sharp point, a painting knife isn't so much a cutting tool as it is a spreading tool.

Choose a painting knife for its shape, as different shapes will create a variety of effects. The way you hold the knife, its angle to the board, the amount of paint on the blade and the direction you pull it through the paint or drag it on the surface all add to the painterly options and effects available to you.

—*Deborah Quinn-Munson on painting in oils with a painting knife*

PUBLICITY REPORT

WGA's publicity this winter has focussed on posting our Tuesday night programmes on WGA's Facebook Page. Our Edithvale and Carnegie workshop planners have done the same. The public response to these events has been good, often drawing 100 or 150 approvals from visitors to our Facebook Page.



L-R Joan Patterson, Donald Holmes, Glenda Wood, Betty Rowe, Edith Antonopolous, Ellen Gulden.

Above are two pictures from these events. The Vera Bobson Abstract was taken at a Demo on Abstract Paintings in January 2019. The Hockey Team Picture was taken at our Winter Party December 2018.

—*Margie Wagner*
Publicity

HOW TO CLEAN OIL PAINT BRUSHES

You'll need odorless mineral spirits (OMS), a rag and tissues or paper towels.

It's especially important to clean your brush between values, and often different colors of the same value, if you don't want your colors to mix. If you've been applying a light-value color and need to add a darker value, simply wipe the brush with a tissue.

However, if you want to add light value over dark, the brush needs more thorough cleaning. Wipe the brush, then wash in OMS. Wipe the OMS off the brush firmly with a tissue before picking up the light-colored paint.

A rule of thumb is to change brushes when you need a different size or shape, not because your brush isn't clean enough. Normally artists use about three or four brushes during a painting session, and many clean as they go.

If you grab a different brush instead of cleaning the one in your hand, by the end of a session you may be too tired to clean them properly and may be tempted to leave them to be cleaned later on. Fair warning, you can ruin brushes that way. So think on cleaning as you go if you aren't into end-of-paint-session cleanup.

—*Discover Oil Painting* by Julie Gilbert Pollard.

MEMBER'S TIPS

In December, I went to Articulations, an art supply store, 2928 Dundas St W, Toronto to pick up some special paints for my daughter. I fell in love with this unique little store and its very helpful, and pleasant owners. It is located in the Junction, an up and coming 'Trendy' part of Toronto. Above Ground Store is close by along with The Latitude 44 Gallery, also some trendy restaurants. Gather a couple of your art buddies and go for lunch and a browsing afternoon. —Jo Baumann

NEXT NEWSLETTER

Thank you to everyone who submitted articles and information. Thank you to Marian Holmes for proofreading, and Glenda Wood for distribution. The next issue of the newsletter will be available late October 2019. If you selected the email option at renewal you will be receiving it online unless you contact Glenda Wood for a special request mailing.

Deadline for submissions is October 1, 2019. Please send all submissions, with "newsletter" in the subject line, via email to Sheryl Shapiro at shapirosss@rogers.com