

Newsletter February 2018



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President's Message

Hello everyone, I hope you're enjoying our programs as much as I am, and hopefully finding some time to do art on your own.

We have booked and confirmed three shows for 2018.

NORTH YORK CIVIC CENTRE

We will have our juried show at the North York Civic Center from May 12th–26th. Delivery May 12th will be 9–10 A.M. We will require volunteers to help set up and later take down the show. We will also be required to take turns sitting. Information about a reception will be emailed closer to the time.

SUNNYBROOK SHOW

The Sunnybrook show will also start on May 12th and will go until June 16th. Delivery May 12th will be 10:30 A.M. to noon. This show will be set up for us and taken down by Sunnybrook staff. No sitting is required.

It is unfortunate that both shows start on the same day. It's not ideal. At any rate, we have no choice about the dates, those are the only ones offered to us.

TODMORDEN GALLERY

We will have a show from October 29th–November 12th 2018, at the Todmorden Gallery. Delivery October 29th will be 12:30 P.M.–4:00 P.M., and pickup will be November 12th 9:30 A.M. to noon. We will need sitters for this show, but assembly and disassembly are done by Todmorden staff. We will have a reception on Saturday, November 3rd, 1–4 P.M.

I hope that most of us will participate in at least some of these shows. More details about them to follow.

Volunteer Opportunity

We will have several positions open on the Executive council this spring. If you are interested in doing some voluntary work for our group, please do approach me or any of our present members. As well as contributing to our group, you will have the opportunity to attend five to seven executive meetings per year (each about two hours long, on a weekday evening) and help decide the policies and programs of the Willowdale Group of Artists.

Lastly, just to remind you, we have a suggestion box sitting on the steel cabinet for anyone to use. You can sign your suggestion, or leave it anonymously. All suggestions will be considered, and I am sure, at least some of them will be enacted.

Good painting,

—*Steve Benedek*
President

MEMBERSHIP

As of January, we have two new members. Please welcome:

Raha Alipourfard, 316 John Street, #129, Thornhill, L3T 0A7
Phone: 647-836-4424 Email: rahfard79@gmail.com

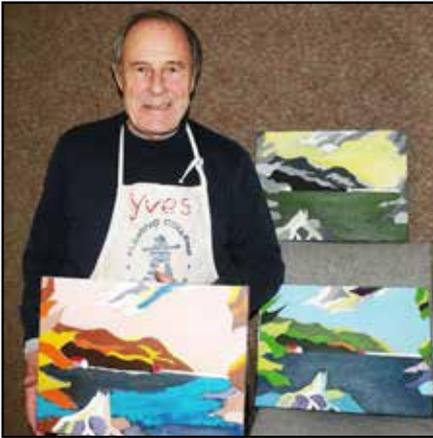
Linda Wood, 160 Bastedo Ave., Toronto, M4C 3N1
Phone: 647-325-1241 Email: thatlindaw@gmail.com

We now have 112 members.

—*Glenda Wood*



5 MOST VALUABLE LESSONS I'VE LEARNED SINCE I STARTED PAINTING



Yves Ameline demonstrating The Power of Colour

If you were on hand for Wilf McOstrich's excellent watercolour demo on October 3, you will recall he suggested that we revisit our old stuff every now and then. This is excellent advice. In fact, it is one of the five most valuable lessons I have learned since I began calling myself an artist. And when your editor asked me if I would care to contribute a short piece for this newsletter, I thought I would share them all with you.

Re-visit your old stuff.

Bring out some of your old paintings from under the spare room bed, and display them all in one room (if you can persuade a small art gallery to do that for you, so much the better), and look at them carefully. This will have at least two important benefits:

It will cheer you up. Chances are you will find that, despite the frequent frustrations you experience and the moments of discouragement they may bring, you are in fact making progress. Your recent work is most likely better than the old.

You will find out what you left behind. This is even more valuable. As your style evolves and you keep aiming for new and better things, you may well have stopped doing stuff that was in fact pretty neat. If you can find a way of incorporating these gems into your improved current approach, you might make a huge leap forward. Worth a try.

Rely on you memory.

Painting from nature or photographs is a useful exercise, especially for beginners, but if you wish to develop a truly original style, sooner or later you must remove yourself from the tyranny of reality. Remember Paul Gauguin's admonition: "*Do not paint too closely from nature. Art is abstraction.*" I often sketch on location and I love taking photographs of scenes I will later paint. Before I start painting, I carefully study the sketch or the photograph. But as

soon as I pick up a brush I put them away. My memory serves me better than my eyes, because it is selective. It retains only the elements that the mind thinks are important and discards the rest. This ensures that my work will not be a slavish reproduction of reality but my own interpretation of it. It will be different from yours, just as yours will differ from anyone else's.

Seek inspiration from the great masters of art history.

Become familiar with all of them, understand what makes them great, then pick your favourites, the ones that really appeal to you, whose work strikes a responsive cord inside you. Study them in greater depth. Know them so intimately they will become your mentors. Find out how they use the main tools of design: line, shape, values, colour, intensity, texture. Understand their approach to harmony, balance, rhythm, transition and other main principles. You need not aim to paint like them, just to incorporate some of their thinking into your own. It's not too late—or too expensive—to take lessons from Picasso, Monet, or Caravaggio. Their work lives on and speaks for them.

Total abstraction is HARD

How many times have you heard someone say: "*I can't draw, so I only do abstract*"? Make no mistake: total abstraction, sometimes called non-objective painting to differentiate it from painting real objects or people in an abstracted way, is really demanding. You often don't realize how much structure familiar shapes bring to a picture until you try doing without them. You're on your own, left with your own devices to create harmony, rhythm, mood, and everything else that will make your painting a great piece of art. It requires a lot of discipline, a lot of dedication, and a lot of work. So if you're disappointed with your early efforts, don't be surprised or discouraged. Realize you're aiming high, and keep trying.

Escape to Haliburton

You may go there in search of beautiful landscapes and other subject matter. But most importantly, you will find a great artists' community, and what has become one of my favourite places in the world: the *Haliburton School of Art and Design*. There is nothing quite like the energy created by making art within a group of other enthusiasts, under the guidance of a seasoned artist. It is a truly mind-blowing experience. You learn from one other as much as from the instructor and, for a week, art becomes all that matters to you. You end up mentally drained but totally refreshed. I recommend it.

—*Yves Ameline*

EDITHVALE WORKSHOPS

Edithvale Community Centre, 131 Finch Avenue W., Toronto.
Room: Studio B, 2nd floor. Thursday 7.00 p.m.–9.30 p.m.

February 22, March 01, 08, 2018

Margaret Roseman

\$55.00 members \$65.00 non members

Acrylic Painting Children–Capture the Moment

www.margaretroseman.com

March 29, April 05, 2018

Shelly Burke

\$40.00 members \$50.00 non members

Oil or Acrylic: Beach Scenes in an Impressionistic manner

www.shellyburke.com

April 12, 19, 2018

David McEown

\$40.00 members \$50.00 non members

Watercolour: Waterlilies

www.artistjourneys.com

April 26, May 03, 10, 2018

Robert Strickland

\$55.00 members \$65.00 non members

Oil/Acrylic: Landscapes

www.robertstricklandart.com

May 17, 24, 31, 2018

Shelley Prior

\$55.00 members \$65.00 non members

Watercolour: Shiny Things!

www.shelleyprior.com



Please register with Adele Steinberg: wgaworkshops@gmail.com

Space is limited for these workshops so book early to avoid disappointment. For more details, please check the WGA web site.

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.



Watercolourist, Wilf McOstrich, gives a demonstration.

Member Pauline Holancin has generously donated this charcoal drawing to WGA. It is by Ed Yaghdian, matted and in a silver aluminum frame (28 x 22 inches). This lovely piece will be used to raise funds for WGA.



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.

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.

Jurying fee

1 painting \$10

2 paintings \$15

3 paintings \$20

For this coming juried show, you may submit artwork that has been juried or shown in previous WGA shows.

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.

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 2018



EXECUTIVE COMMITTEE NOMINATIONS

Nominations for our 2018–2019 Executive Committee will be taken at the meeting on **Jury Night, April 10**, at the North York Seniors Centre.

Volunteers/nominations are welcome.

Membership on the Executive Committee of the WGA is a great way to get involved and get to know the members of WGA. New members are always welcome to join the Executive Committee. Apprenticeships available. Note jobs with asterisks are urgently needed.

Take a minute to review the list of Executive Committee positions included in this Newsletter. There is a thumbnail sketch of responsibilities for each position. These "job descriptions" are not cast in stone; they are intended only to give you an idea of what each job entails to help you decide where your interests lie.

President – A two-year position. Accept responsibility for the Program of the Group, new programs, and forward planning. Co-sign Group cheques as required.

Past President – A non-elected position. Assist the President as required.

Vice-President – Generally assist the President and prepare to accept the responsibility of President for the next two years.

Secretary – Act as recording secretary for all executive and other meetings called by the President. Maintain the minute book of the Group, and hold all important documents such as property leases, contracts, etc. Co-sign Group cheques as required.

****Treasurer** – Accept all dues, deposit them, and verify against the membership total. Verify expense receipts from members for reimbursement. Prepare all cheques for signature, including those for rent and for Programs. Maintain the accounting of the Group and arrange for interest-bearing deposits. Prepare interim and annual statements.

****Show Coordinator** – Arrange all aspects of the Spring Show, arrange hall, interview and hire jurors, obtain and set up display stands and sales area. Generally assure that the show is well organized and run, and all receipts accounted for.

Various Shows (organization) – Arrange for location and timing of various shows. Supervise hanging, refreshments, and sitters.

Show Hanging Committee – Supervise the set-up of show screens, decide upon the placement of all paintings, and hang all work authorized at the time of jurying.

Show Sitters' Co-coordinator – Arrange for sitters for each assigned time segment throughout the period of the show.

Librarian – The job of the librarian is to set a schedule for the weekly library sitters, train the library sitters in procedures as necessary and monitor that the inventory of the library is adequately maintained.

Program Coordinator – This job is to set the schedule of meetings and special events (i.e. jury night), for the year, and to hire the demonstrators and speakers for the Tuesday evenings. Once the schedule is set, the hiring and management of the Life drawing and Portrait drawing programs are done by another person.

Membership – Arrange renewal of existing members and prioritize those on waiting list. Supervise computer listing of all members.

North York Seniors Center Coordinator – Arrange rental agreement with the Center each year and act as liaison with the Center management on a continuing basis.

Security – Provide cables and locks for Spring Show, fix paintings to stands.

Workshops: Edithvale and Banbury – Arrange program and hire instructors for a weekly program. While not strictly a WGA function, our members are given a preference. We need new leadership and assistance if we want the programs to continue.

Telephone Committee – Arrange and supervise a group of members to assist in advising all members of program changes and cancellations.

Refreshments – Winter Party/Receptions – Arrange for sufficient assistance to enable the set up of tables of food, etc. Encourage members attending to provide (pot luck) food for receptions and the Winter Party.

Annual Report Secretary – Compilation and coordination of executive committee annual reports.

Life Models Coordinator – Tuesday Evening Life Models scheduling and coordination – 8 per year (assistance given).

PUBLICITY REPORT

Publicity over the last few months has been focused on our Tuesday evening programs. These events were published on WGA's Facebook page.

<https://www.facebook.com/WillowdaleGroupofArtists/>

Have a look for yourself; just click on the link in blue and see for yourself.

Some interesting facts I uncovered when I checked the information available to me as editor of the page. When Eleanor

Lowden painted this scene as a demo for WGA last fall, and I posted the demo on our Facebook page, we got over 350 responses. Very few of them were WGA members. The people who visited our page and responded came from all over Ontario and one from the east coast.



Willowdale Group of Artists Grants a Scholarship to a deserving student every year. Here is Domenic Romano, our scholarship student, with Margie Wagner at the reception of his solo show at York University in front of one of his abstract paintings.



IF WGA MEMBERS WANT TO ANNOUNCE THEIR UPCOMING SHOWS, THEY CAN BE POSTED ON WGA'S FACEBOOK PAGE. SIMPLY TAKE PICTURES, REDUCE THE FILE SIZE TO UNDER ONE MEGABYTE AND SEND THEM TO MARGIE WAGNER, AND I OR ANOTHER FACEBOOK EDITOR WILL POST THEM FOR YOU.

—*Margie Wagner*

SITTING DURING AN ART SHOW

One of the requisites of entering an art show is sitting as a host/ attendant during the show. There are duties attached to sitting:

First, be there, or arrange for someone else to take your place;

Second, read through the Sitters' Book to be sure that you are up to date on sitting requirements;

Third, when reading the book, pay special attention to the sales procedures, you do not want to be caught off guard when a buyer approaches (I know some members pray that no one will want to buy a painting while they are on duty).

Fourth, greet the people who stop to look at our artwork. It can be very simple, just a smile and a welcome to our show along with letting people know that you are nearby if they should need any additional information.

Fifth, walk around, look at the paintings, and talk to the guests attending the show.

Sixth, be observant, record any interesting occurrences or inquiries that take place during your shift. Which paintings drew attention? Any requests for membership?

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 2018. If you selected the email option at renewal you will be receiving it online unless you contact Glenda Wood for a special request mailing. A small number of printed copies are available at meetings on a first come first serve basis.

Deadline for submissions is October 1, 2018. Please send all submissions, with "newsletter" in the subject line, via email to Sheryl Shapiro at shapirosss@rogers.com

**Thanks,
Sheryl**

