

November

Wednesday, November 4

Bring new painting for Loop Night

Thursday, November 5

Hang Loop Night

Friday, November 6

Loop Night featuring Michele Foster

Thursday, November 12 - full day

Kass Morin Freeman

Color of Light

Monitors: Aileen Mumford and

Erika Neidhardt

Thursday, November 19 - full day

Kass Morin Freeman Critique

Monitors: Betsy Greer and

Kerstin Tyreus

Thursday, November 26

HAPPY THANKSGIVING

December

Wednesday, December 2

Bring new painting for Loop Night

Thursday, December 3

Hang Loop Night

Friday, December 4

Loop Night

Saturday, December 5

Holiday Open House

11:00 AM - 4:00 PM

Thursday, December 10 - half day

Carolyn Anderson Critique

Monitor: Barbara Selby and

Beth Bobey

Thursday, December 17

Paint together

Thursday, December 24

MERRY CHRISTMAS

Thursday, December 31

HAPPY NEW YEAR

Michele Foster, Featured Artist

This has been a busy year for me!

Now that my open heart surgery and recovery are finally feeling like a distant memory, I have been concentrating on my painting. I have discovered new techniques to incorporate into my acrylics, like collage and mixed media.

My canvas size has become larger, which took me a while to master. I am also taking a monoprint class at the Delaware Art Museum called "The Painterly Print." It is quite challenging, but lots of fun!



"Lucky One" by Michele M. Foster. Mixed Media, 24" x 24"

Mitch Lyons Workshop



Mitch Lyons led an extremely interesting and fun workshop, teaching us how to produce Clay Monoprints. He came prepared with supplies for all of us and generously shared his inks, clay, and paper.

We also learned many surprising tidbits, such as that the material used for air conditioning filters and in Swiffers is acid free and an excellent printing surface, and that Kaopectate is mostly clay. Who knew!?

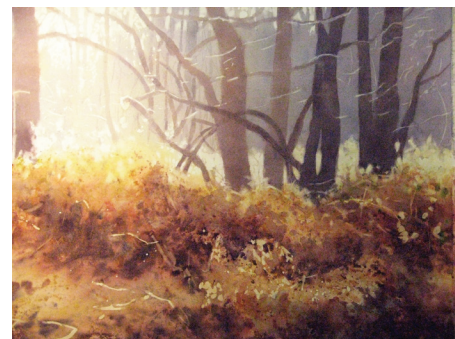
For those of us new to Clay Monoprints, it took us a while to understand the concept of layering colors so that you can pull off more than one print from the same original, each of them different. This is an art form that requires a fair amount of planning and patience, but there is no disputing the uniqueness of the final result.

Sarah Yeoman Workshop



Sarah demonstrated many of her painting techniques. She encouraged the group to paint with a limited palette of only two or three colors and not to be concerned that they'd be the actual colors of the object in question. She set up several still lifes with fruit and glass for us to use as our inspi-

ration. She also demonstrated how to lay down a wash from top to bottom and the importance of pulling the paint vs. pushing it. Sarah ended the first of her two workshops by discussing how to achieve the stunning light effect in her landscape painting shown below.



Mr. Pyle Said

Notes of Howard Pyle's Monday Night Lectures, taken by Olive Rush and Ethel Pennewell Brown in 1904, and transcribed by Carolyn Anderson.



Mr. Edward's "Conscience"

You could not undertake anything more difficult. Not more than once in a century is an abstract subject treated in a way worthy of a place in good art.

There are a very few such subjects in the world - among them Watt's Love and Death and a small illustration by an English woman - an almost unknown piece of work.

Tissot would put down his compositions placing his groups and then breaking the groups into individuals with but dots for the heads of his people - the whole thing covering but a tiny space - no matter how large the finished composition was to be.

Tissot's work is wonderful - for bad as the drawing is (and it is wretched sometimes) yet, I cannot look at his better things without being deeply stirred - so dramatic and vital are they.

I have never yet made a successful painting of a subject that I had described and talked about to anyone.

Mr. Kemp's "Moose answering a call"

You must imagine this peaceful lake lying like an inverted cup of crystal reflecting forest and sky in its depth.

Suddenly out of the great silence - this huge shaggy creature - a vivified part of that nature - stalks forth shattering the smooth surface into a million sparkling fragments.

The moose hears the sudden call and pauses an instant to listen. Arrested action, as in the pause of the moose has much more dignity than the stride you have given him.

The low-lying line of mist on the opposite

shore is good. Do not hesitate to carry the distance right up to the foreground figure. You can, if you like, paint objects in the foreground simply - elaborating the more distant ones.

In art things are done in exactly the opposite way from the way they are done in nature.

We get effects by the means of darks - nature uses light.

It is a curious fact that you do not get a flat surface by painting horizontal lines but by vertical lines - as in reflections in the water.

There are three kinds of people in the world: those who can't stand Picasso, those who can't stand Raphael, and those who've never heard of either of them.

John White



Lori Hollenbeck, President of the Philadelphia Water Color Society, congratulates Nanette Noone on receiving the Helen Farr Sloan Award given by the Howard Pyle Studio Group at the PWCS 109th Anniversary Exhibition of Works on Paper at the Berman Museum of Art. Nanette's pastel painting "Time Alone" is shown below.



SketchPad Submissions

Publicity date is the 1st of each month.
Submission deadline is one week prior.
mail@sivspurgeon.com
Images sent should be ACTUAL size.
Do NOT reduce for email or web.

Thank You

Barbara Selby wishes to thank everyone for all the lovely letters, notes, cards and emails she received expressing sympathy on the death of her sister. They were all very much appreciated.

Members News

Doris Davis-Glackin received the Dick Blick Award for Excellence in Aquamedia at the Audubon Artists, Inc., 67th Annual Exhibition at the Salmagundi Club in New York. She also received the Amherst Meeker Memorial Award for Watercolor at the Catharine Lorillard Wolfe Art Club's 113th Annual Open Exhibition at the National Arts Club in New York.

Nancy James will be exhibiting at the Unionville Art Gala at the Unionville High School on Friday, November 13, 7-10 PM and Saturday, November 14, 10 AM - 2 PM. She was also the focus of an article titled "Landenberg Woman Realizes Latent Art Talent" in the Fall/Winter issue of the Landenberg Today Magazine.

Erika Neidhardt won Best of Show and **Anna Bellenger** won an Honorable Mention in the Delaware Watercolor Society's Juried Fall Exhibition at Grace Church in Wilmington. **Doris Davis-Glackin** served as the juror. The show will be open through the 29th of October.

Marjean Willett has earned Signature Membership Status in Philadelphia Water Color Society.

Bus Trip



Thank you, **Muriel Stauffer**, for arranging the wonderful trip to the Michener and Princeton University Art Museums. The day was perfect and every detail was planned out for our enjoyment.