

January

Thursday, January 7
Paint Together at the Studio

Thursday, January 14
Paint Together at the Studio

Monday, January 18
Board and Trustee Meeting

Thursday, January 21
General Meeting

Thursday, January 28
Janet Hammond will talk about painting interiors. This will serve to teach us how to paint the Studio, inside and out, in preparation for our 75th Anniversary, using your own choice of materials.

February

Wednesday, February 3
Deliver paintings for Loop Night

Thursday, February 4
Hang Loop Night

Friday, February 5
Loop Night 5:30 - 8:00
Featuring **Charlene Thomforde**

Thursday, February 11 - full day
In-house Critique—2 minutes.
Bring two paintings.
Monitor: TBD

Thursday, February 18 - full day
Diane Cannon & Lori Hollenbeck will present a Mixed Media Medley.
Details to follow.
Monitor: TBD

Thursday, February 25 - full day
Nancy Carol Willis will discuss book making, give a slide show, and talk about her history and her publishing company.
Monitor: TBD

2nd Dues Installment

For those of you who paid 50% of your dues last September, the 2nd installment of \$165 is now due.

Happy New Year!

By Nancy James



Our Holiday Open House was a special event in many ways! We opened up Studio II and filled it with an array of reproductions, note cards, lithographs and handmade artworks (objects d'art, if we want to be "uptown"). We offered a free drawing for a Carolyn Anderson original which enticed 87 visitors to gladly submit their names and addresses for our mailing list. Guests coming up the walk were greeted by Studio III's freshly-painted exterior and new latticework under the porch, and we proclaimed the coming of our 75th anniversary year in 2010!



Framing all of this were superb refreshments which were easy to eat and, truly, the best quality one could wish for. (We never let our guests down!) The place sparkled because it was really clean. It was beautifully decked out with tons of fresh greens and Christmas decorations, and it was filled with a variety of original paintings on every available wall. Strings of lights and lighted windows gave both studios a festive, inviting atmosphere on both Friday night and overcast Saturday. We estimate that we had about 60 visitors on Friday evening and about 50+ on Saturday. We grossed \$965 on sales of art, notecards, and booklets. Reasonably-priced original matted work outsold reproductions by far (although notecards were quite popular.)

If you were there, you know what I mean: people were happy coming in the door; they loved seeing Studio II and all the variety. They enjoyed the refreshments and said so. They applauded the drawing of the winning name (Janet Brown, a loyal attendee and supporter of Studio Group). Our staff of hostesses devoted full attention to the guests, answering their questions, handling sales, giving them bags for their purchases, helping them with their coats. There was a modest but steady stream of attendees on both days.



Everyone who could help make the event a success. People who couldn't be there during the event helped beforehand. Several members worked for hours to complete their tasks, even though they had the weight of family illness, loss of loved ones, or their own physical complications to shoulder.

Certain people took on large responsibilities and deserve our sincere thanks for their contribution: Shirley Rigby, who carried on as chairperson as long as she was "allowed" and who obtained Lisa Smith to do our drawing (Lisa is the great-grand niece of Howard Pyle); Carol Hixon and her hardworking volunteers who produced all the wonderful dishes (and cleaned up!); Charlene Thomforde who oversaw the hanging of an extra large number of paintings; Michele Foster, who designed and printed our announcement; and Carolyn Anderson, who produced an original painting of the studio as the special prize for the drawing. I think you know that your efforts were invaluable, too, because we all worked alongside each other and helped each other out.

This is a fitting way to begin our 75th year, in a spirit of camaraderie that started in 1935 and binds us together today. Thank you, everyone!

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.

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. Arthur's "Interior men"

The young artist has great ideas and struggles to express them.

Then he becomes absorbed in the means used and in his effort to be clever, loses his grasp of the subject—

That is the critical stage in his work.

In perspective objects increase, not in ordinary rates but in compound ratio:—a pea held at arms length would hide the head of a person a short distance away—held close to the eye it would cover the universe.



Another nugget of truth from **Art & Fear**

Making art provides uncomfortably accurate feedback about the gap that inevitably exists between what you intended to do and what you did.

Procedures for Sponsoring a Candidate for Membership

By Diane Cannon

- Membership is by invitation only.
- Active Studio members may sponsor a potential member every other year.
- Co-sponsorship is possible every year. (One co-sponsor can be an associate member).
- Sponsors and co-sponsors must have been active Studio members for at least one year.
- Candidates cannot be beginners. Ideally they should have shown work in juried shows and have sold a few paintings in the last five years, and be motivated to improve.
- A potential member can attend one critique and one demonstration during the year, but can not participate during the painting session.

Responsibilities as Sponsor:

- Write to Membership Chairman proposing the prospective candidate. Include a biographical sketch related to the art background of the candidate.
- Accompany the candidate to summer paint outs, trips, and lunches during the year.
- Select two co-sponsors who know the candidate well to write letters of endorsement to the Membership Chairman.
- Make sure all active members are introduced to the candidate.
- Describe members' relationship to our historic heritage and the obligations that go with membership. Attendance on Thursdays and Loop Nights should be mentioned as priorities.
- Encourage attendance on Loop Nights.

Responsibilities as Co-Sponsor:

- Write a letter of recommendation to Membership Chairman telling briefly your knowledge of the candidate.
- Help sponsor make candidate known to other members.

General Membership Responsibilities:

- Make it a priority to introduce yourself and get to know the candidate.
- If any concern emerges, it is the individual's obligation to discuss this with the sponsor and/or the membership chair.
- Please refrain from encouraging an individual from seeking membership before proper channels are followed. This is not to discourage desirable candidates, but to avoid disappointments.

Committee Responsibilities:

- Review the letter of intention and biography of the candidate.
- After consideration, when 3 recent works of art are delivered by the candidate and the committee has time to study them, the membership chairman will display the paintings, biography, and letter of intention for the general Studio population to review before voting takes place. The display will be available for viewing for the month of May or January.
- New members will be announced at the General Meeting in May or January.

Carolyn Anderson Critique



By Siv Spurgeon

In the spirit of the season, Carolyn started her critique with a thorough analysis of N. C. Wyeth's 1925 painting "Old Kris."

She examined Wyeth's painting from the viewpoint of her mentor Edgar Whitney's philosophy of dominance in line, value, color, texture, shape, size, and direction to achieve unity; with unity being the "greatest single aesthetic essential" in a painting.

In her critique of members' paintings, she often used crayons or watercolor on acetate to illustrate how a painting could be enhanced, frequently pointing to the benefits of unifying a painting through the use of value, color and temperature changes.



Carolyn came prepared with watercolor papers that she had stained various colors and hues. She tore these into pieces and showed how an accent of a different color could bring sparkle to an otherwise monochromatic painting.

Close to twenty artists had their paintings critiqued and received pointers on how to improve them.