

February

Wednesday, February 3

Deliver paintings for Loop Night

Thursday, February 4

Hang Loop Night

9:00 AM sharp

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.

Thursday, February 18 - full day

Diane Cannon & Lori Hollenbeck

will present a Mixed Media Medley.

Details to follow.

Monitor: Roe Murray

Thursday, February 25 - full day

Nancy Carol Willis will make a book dummy for artists, give a slide show and talk about her history and publishing ideas.

Monitor: Pat Zolper

March

Wednesday, March 3

Bring painting for Loop Night

Thursday, March 4

Hang for Loop Night

9:00 AM sharp

Friday, March 5

Loop Night 5:30 - 8:00

Featuring **Diane Cannon**

Thursday, March 11 - full day

Joe Sweeney - Pastel

Monitor: Norma Day

Thursday, March 18 - full day

Bonnie Mettler - Critique

Monitor: Marian Wilson

Thursday, March 25 - full day

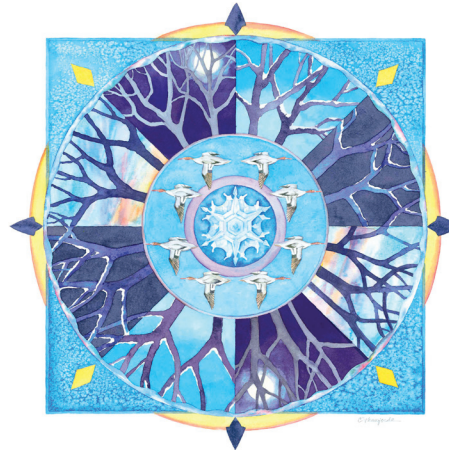
Inez Starr

Windows of Abstraction

Monitors: Milvi Ojakaar and

Jo Howard

Charlene Thomforde, Featured Artist



"Winter Mandala"

Watercolor by Charlene Thomforde

Artist's statement:

"The circular format of the mandala allows me to paint fluidly and with energy, while still keeping it 'all on the page.' Traditionally, the mandala is a sacred circle symbolizing the universe, used as an object for focusing attention during meditation. I started working within the circle in order to focus my attention during painting. I combine symbols that are significant in my life, using colors that express my feelings."

Symbols, starting in the center and moving outward:

- *Snowflake* - symbolizes nature's perfection and a reminder of the delicate and fleeting beauty of life.
- *Birds* - symbolize freedom and migration, the value of mobility, the rhythms of leaving and returning.
- *Tree Silhouettes* - symbolize the beauty of stark contrasts.
- *Northern Lights* - symbolize the unseen forces and mysteries of nature.
- *Crystallized Pattern* - symbolizes the seemingly randomness of nature's perfect design.
- *Sun* - symbolizes enduring strength and energy, and promise of the return to warm weather.
- *Arrowheads* - symbolize the four directions and the four seasons, reminders of the cycles of life and rebirth.

Charlene Thomforde began her formal art training at the Academy of the Fine Arts, Philadelphia. Becoming interested primarily in watercolor she then studied with Rea Redifer for several years. She resumed her degree studies at Tyler School of Art, earning a BFA in graphic design with certification in Art Education grades K–12.

Charlene spent fifteen years as a freelance graphic designer and illustrator for Longwood Gardens, and while she continues to freelance for Hagley Museum, Tyler Arboretum, Northcreek Nurseries, and Haverford College Arboretum, her primary focus has turned to the creation of fine art.

Always interested in exploring and learning, she attends workshops and weekly life drawing sessions. She finds inspiration in the natural world and works in a variety of mediums including watercolor, oil pastel and mixed media. Experimentation is a key element in her artistic journey.

She enjoys playing with the balance between realism and abstract, and finds that each discovery made while working with new mediums and techniques adds a new facet to the core of her work.

Recent exhibits include the Chester County Art Association, Salon Des Amis in Yellow Springs PA, Brush and Palette in Kennett Square, and the Chadds Ford Historical Society.

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

To all viewers but yourself, what matters is the product: the finished artwork. To you, and you alone, what matters is the process: the experience of shaping that artwork.

The viewer's concerns are not your concerns (although it's dangerously easy to adopt their attitudes.) Their job is whatever it is: to be moved by art, to be entertained by it, to make a killing off it, whatever. Your job is to learn to work on your work.

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.



Olive Rush - Fall cover
"Children on Hillside"

This lacks continuity in that one part of it is treated decoratively - the other realistically.

The foreground seems to have been influenced by one method whilst in the background you have in mind the way someone else would have painted it.

You made up your mind to paint these children in a flat simple way, but when you came to the mountains and trees and river you lost your first intent in your enjoyment of the landscape. You must stay fast by one method in a picture. There must be a one-ness.

Your art is limited. Nature uses sunlight on full rounded forms whilst we have only a flat surface and tinted earth to use in creating.

Nature's palate is full of the whole gamut of colors.

We may see pink and yellow and purple lights in a white fence yet if we used those pinks, yellows and purples in the white we should have mud.

So we have to translate things.

In springtime the whole earth is in a glow of pink and to express that we would let the whole picture be suffused with a pink light - with tender greens and grays and glints of blue.

A pearly light falling on the children's faces would define the form and there should be gray shadows on the white clothes. When you correct this it will be very charming.

I want to repeat that it is well not to speak too much of - what you intend doing as it crystallizes the thought destroying the freedom.

Mr. True's "Indian music at moonlight"

Just what is this subject - the Pueblo Indians in the moonlight - the man playing a sort of flageolet. Is it a love scene.

Mr. True, "No—that was what I was trying to avoid (!) It is 'Music'."

It would have been very much finer if you had courage to have drawn just the figure of the Indian musician leaning against the wall in the moonlight playing in all that quietness.

That would have given a very effective idea of music - as it is you have two ideas which are parallel and that is always disastrous.

If in making a picture you introduce two ideas you weaken it by half—if three it weakens by compound ratio—if four, the picture will be really too weak to consider at all and all the human interest would be entirely lost.

In Memoriam

Our sincere condolences to **Audrey Van Dyk**, whose husband John (1928 - 2010) just passed away after a long struggle with Parkinson's Disease. Many of our members attended the services in his memory.

Sylvia Hopkins, a long time Studio member, also died recently. Several members shared their memories of her during our January General Meeting, including her warning to other artists to "not use too much red pigment since it is very expensive." Other signs of her frugality, a result of having grown up during the depression, included her recycling of cereal box liners for use as lunch bags. She could not recall ever having had a painting displayed on the Easel that didn't sell, a testimony to her talent and commercial success as an artist.

Members News

Diane Cannon is the featured donating artist at the Chadds Ford Art Show and Sale, Chadds Ford Elementary School at 3 Baltimore Pike in Chadds Ford. Reception is on Friday, March 19, 7-10 PM

Maria Keane's solo exhibition "Fertile Ground" is at the Delaware Center for Horticulture in February. There will be a reception to meet the artist during Loop Night on Friday, February 5, 2010.

Maria is also participating in the traveling exhibition "Women Collared for Work," which will be at the Delaware Art Museum from the reception on Loop Night, February 5 through March 21, 2010. Eight women artists depict female pioneers from 1898-1989.

Icons honored in the 32 works of art include some artists, students, homemakers, business and community leaders. This inspiring exhibition features the works of artists Margo Allman, Bernice Davidson, Maria Keane, Rosemary Lane, Judith Schwab, Wilma Bulkin Siegel, Ann Stein and Deborah Stelling

Siv Spurgeon will have a solo show at Jenkins Arboretum during the month of March. Reception to meet the artist is on Friday, March 5 at 6:00 PM.

Mixed Media Workshop Diane Cannon and Lori Hollenbeck



MATERIALS LIST:

- 1 or 2 old Magazines or Catalogs
- Acrylic or Watercolor Paints
- Elmer's Glue
- ModPodge or Acrylic Medium
- Old Brushes or Sponge Applicators
- Brayer (if you have one)
- Paper Towels
- Scissors
- Your regular painting supplies

OPTIONAL:

- Small Spray Bottles, Interesting Stamps, Paper, or other Collage Material

PAINTING SURFACE:

Mat Board will be provided. If you prefer to work on watercolor paper, please bring 300 lb paper.

Group Photo

Please mark your calendars now to make sure you can attend our annual luncheon on Thursday, May 20 at the DuPont Country Club. Following the meeting we will have a group photo taken by a professional photographer to commemorate our 75th anniversary.

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.