

## March

### Thursday, March 4

Hang for Loop Night  
(No new paintings needed)  
**9:00 AM sharp**

### Friday, March 5

Loop Night 5:30 - 8:00  
Featuring **Diane Cannon AND  
Charlene Thomforde**

### Thursday, March 11 - full day

**Joe Sweeney** - Oil  
Monitor: Norma Day

### Thursday, March 18 - full day

**Bonnie Mettler** - Critique  
Monitor: Marian Wilson

### Thursday, March 25 - full day

**Joe Sweeney** - Pastel  
Monitors: Milvi Ojakaar and Jo Howard

### Wednesday, March 31

Bring paintings for Loop Night

## April

### Thursday, April 1

Hang for Loop Night  
**9:00 AM sharp**

### Friday April 2

GOOD FRIDAY

### Thursday, April 8 - full day

**Steven White**  
Watercolor a New Way  
Monitor: Marjean Willett

### Friday, April 9 (ONE WEEK LATE!)

Loop Night 5:30 - 8:00  
Featuring **Doris Davis-Glackin**

### Thursday, April 15 - full day

**Bill Ternay**  
Court Room Artist, History and Critique  
Monitors: Michele Foster and  
Charlene Thomforde

### Thursday, April 22 - full day

Paint together at the Studio

### Thursday, April 29 - full day

Studio Trip to the **National Gallery** in  
Washington, DC. Details to follow.

## Diane Cannon, Featured Artist

Diane's love of art and desire to paint led her to retire from teaching in 1999 and to pursue her passion and follow her heart.



*"Winterthur Winter" a mixed media composition by Diane Cannon*

She is energized by the magic of watercolor, the lushness of oil, and the vibrancy of pastel. Recently, she has become enamored with the effects she has developed by painting and manipulating Japanese papers. Always intrigued by Marjean Willett's paintings and work with collage, Diane looks to Marjean as a mentor. Last year a workshop with Carrie Burns Brown opened a new avenue to travel. Experimenting with mixed media and balancing realism with abstraction has become her predominant path to follow. Fascinated by the imperfections in nature, Diane seeks to portray a contorted tree, a fragile fading flower, or grasses bent by the wind with color, design, and texture in mind.

Diane received an MA from Temple University in 1981. From 1982 to 1999 she taught gifted students, developing and instructing lessons in architecture, archeology, economics, and the fine arts. She was awarded an IMPACT Grant by the school district for creativity. As an ESL instructor with American Teachers Abroad in Stary Sacz, Poland, Diane used the arts to encourage conversation with lessons based on art history from the Classical, Renaissance, and Impressionist periods.

She has served on the board of DFVA, and the Delaware Valley Art League as exhibition chair, and is proud to be vice president

of our Studio Group. She draws inspiration from the Studio's surroundings, the Brandywine Valley environment, her travels, and the Brandywine River Museum where she volunteers.

Diane has earned signature memberships in the Pennsylvania and Baltimore Watercolor Societies, has held many solo shows and is the recipient of several awards.

Her love of art and the friendship of Studio Group companions have enriched her life and given deeper meaning to what it means to be an artist. The Howard Pyle Studio and the Studio Group render a completeness different from any other combination.

## Janet Hammond Lesson

By Carol Hixon

Janet Hammond presented us with a showing of some of her recently commissioned paintings.

She is such an accomplished painter that we all marveled at the photos of these works which were done for the Hershey Resort and Spa in Hershey, PA. Included in this group of huge 5' by 6' paintings were ones of carousel horses, rooftops of buildings seen looking down from a Ferris wheel, fish in a koi pond, and others of the resort's local flora.

Her tips for painting interiors were many, including taking a number of photos of small areas of interest, doing quick and numerous thumbnail sketches, finding areas with many contrasting values, using our hands to make a view finder and doing a value sketch of chosen subject matter in the interior of the room.

In order to demonstrate her method of working, she positioned an existing easel with a painting on it as the drawing's center of interest, and then proceeded to do a charcoal value sketch of the easel with the lunchroom bookcase as a medium value and the window behind it in the lighter values. The resulting drawing was an accurate but un-detailed value study from which to base a painting. She encouraged us to walk around the main studio to observe possible painting subjects. We did our own sketches to work into paintings which should bring some fresh new ideas for our loop nights in our 75th year.

## 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 "Wisdom Giving The Light Of Knowledge to Youth"

*This is an academic composition and academic means not real.*

*The art student learns rules for doing things but all the rules in the world never made a picture.*

*A picture can only be made through inspiration and truth, and rules are of use only for correcting.*

*But why put the sun behind those turrets and that weak light burning in the sage's hand - the light of the sun would have obliterated the flickering lamp light.*

*That medieval life was dark and peopled with men of iron - fierce and blood thirsty. Light to them was precious.*

*I can imagine how the painters of that day would have treated this. Albrecht Dürer would not have made a flimsy doorway and this thin woodwork. This ancient structure would have been massive, dark and mysterious—and this figure of age would have been the very incarnation of all the handed down wisdom of the years and not the ordinary old man that you have made.*

*The youth would have been fresh and full of ardor—to go on his journey.*

*To youth the world is boundless but as one grows older one looks about and says "why, my possibilities are growing smaller. I cannot do thus and must keep within these bounds." And as age advances and one knows more about oneself and the*

*world about one, the more do the limitations increase.*

*As I grow older I feel that my life is narrowing down to a house built of my environment.*

*Around me are all the circumstances and habits of my life and of my fore-fathers.*

### Mr. Master's - "Man surveying in desert"

*I find it very difficult to make young artists realize the importance of giving the proper attention and size to the seemingly insignificant parts of a picture—when one of these details is slighted everything relative to it immediately jumps into prominence.*

*A false black in a picture will cause every other dark spot to obtrude itself.*

*A strong note of red instead of making the rest of the picture appear the complimentary color -green- will emphasize the other reds.*

*A badly drawn accessory will make the whole picture seem out of drawing.*

*When you find your drawing is not hanging together, do not look to your central figure for defects but to the accessories & in most cases you will find the trouble there.*

### EBP "Italian Boy On Hillside"

*I wish—how I wish—that I could make young artists realize that it is not the way a picture is done but the thought behind that makes it worthwhile.*

*All great artists, I am sure, realize this but they do not take the trouble to analyze the thought and to teach it to the younger workers. None of the students who have come to me have seemed to realize this at first.*

*As I have said before—nature paints in ways and colors and tones which we cannot hope to imitate.*

*For her lights are so brilliant and her shadows—so deep that we cannot possibly copy them.*

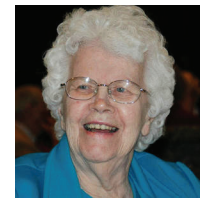
*We can only produce the image of an idea.*

*We can only take one phase of sunlight at a time.*

*If you break up your cloud masses you must also break up the masses in the rest of your picture—*

*Or if you treat the rest simply, the clouds would have to be treated in the same manner.*

## Sylvia Hopkins



Studio Group members are invited to a Memorial Service for **Sylvia Hopkins** on March 13 at 11:00 AM at Concord Presbyterian Church, 1800 Fairfax Blvd. in Wilmington. Her daughter, Beverly A. Brown, is organizing the event and has mentioned that several of Sylvia's paintings will be on display. A reception will follow the service.

Reminder: Sylvia's obituary is posted on the Studio's kitchen door bulletin board.

## Thank You

My heartfelt appreciation to all for your loving support throughout the past year. John always looked forward to our special events and missed them when he could no longer attend. The lovely basket of cyclamen and greens cheers me each day.

Thank you, dear friends.

Audrey Van Dyk

## Mixed Media Workshop

By Siv Spurgeon

Diane Cannon and Lori Hollenbeck arrived at the Studio equipped with an endless amount of collage material plus tools to manufacture your own.

After a brief introduction about three types of compositions, (Containment/Focus/Expansion, Radiating from a Central Core, and Opposing Forces) Lori spent a few minutes stressing that working in mixed media is no different from any other. You still need balance, color harmony and variety of line.

Diane and Lori showed us all their techniques, painting tissue paper, tearing and gluing, and generously shared not only their knowledge but also their supplies. Packaged kits of paper clippings got everyone off to a good start.

And a grand time was had by all!

## 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.