

## April

Thursday, April 1

Hang 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.

See details on back page.

## May

Wednesday, May 5

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

Thursday, May 6 - full day

**Russ McKinney**

Etching in Copper

Monitor: Muriel Stauffer and

Maria Keane

Friday, May 7

Loop Night featuring all members.

Thursday, May 13

**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

Thursday, May 20 - full day

**General Meeting**, 10:00 sharp

DuPont Country Club

Thursday, May 27 - full day

Paint together at the Studio

## Doris Davis-Glackin, Featured Artist



*"Motion in the Garden," a recent watercolor by Doris Davis-Glackin.*

Doris lives and works on a portion of the historic Brandywine Battlefield. After earning her degrees at the University of Delaware and Villanova University, she worked as a teacher. She then spent four years living and traveling in Europe. While there she studied the works of the great masters in the museums and collections of the world. Upon returning from Europe, she owned and managed her own business "Animal Folk."

Rich color and strong design are the hallmarks of her work. She is a Signature Member of the National Watercolor Society, the Transparent Watercolor Society of America, and eight other national watercolor societies.

She is the recipient of numerous national awards and her work has been represented in major exhibitions including The American Watercolor Society, the National Watercolor Society and the Transparent Watercolor Society of America.

Most recently Doris was a finalist in the "International Artist" magazine's Flowers and Gardens competition. Her painting "The Music of the Night" appears in the April/May 2010 issue.

## Joe Sweeney Oil Painting Workshop

Submitted by Lucy Moise

Joe always adds extra interest to his workshops. This time he explained how the Howard Pyle easel, constructed of strong oak wood, had features for easy adjustments for size of canvas, showing the pegs for easy positioning.

He illustrated how well planned and constructed these easels were. The French easel he has is easily foldable and he finds the three pegs to hold the painting in place very useful, as he can move them from side to side to allow for painting an entire canvas. He has a palette board which acts as a base for a strip of wood lying on it, on which are placed large tacks to mark positions across it for separating his brushes for easy access. All these features help with painting outdoors.

Joe explained his using a piece of rag board (acid-free mat board) with gessoed surface, a layer of denatured alcohol and an shellac surface for protection. Also 50% Elmer's glue and 50% water work as well as gesso! If primed in oil, do not paint over in acrylic. For frames he recommends going to the website [www.pictureframes.com](http://www.pictureframes.com) and selecting the middle priced version of a frame.

In addition to his oil painting demo, he showed us a slide show on his computer of some of his paintings and of his recent trip to Ireland where he held a workshop. How interesting it was to learn of his Irish ancestors and seeing the castles of the area of his heritage, where he held the workshop which was rich in rural, lush green landscape.

An added plus was seeing a photo of a portrait of one of his ancestors who died in 1535. The family resemblance was remarkable. We look forward to his return on the 25th for a pastel workshop.

Submitted by Carol Hixon

## Cryptogram Quote

AMQ LRZOAZOP MRT R JZUQ NU ZAT NBO.  
Z ACD AN JQA ZA ENFQ AMCNKPM.

GREHTNO LNJJNEH

## 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.



*N.C. Wyeth's "Indians in canoes at sunset"*

*I like this because you have seen it from the Indian's view point. They are thinking Indian thoughts.*

*I repeat what I have often said before of George de Forest Brush's Indians—that they are seen not with George de Forest Brush's eyes but with the eyes of an Indian.*

*The moon rising near the horizon never appears a silver disc but is red toning in with the sky.*

## Bonnie Mettler Critique

By Diane Cannon and Nancy James

Bonnie has drawn all her life. Her whole family is artistic. When she was young she travelled around the world, hiking, drawing, and working in foreign countries to earn funds to return to the United States with her husband.

Her painting "Procrastination" represented the feelings one experiences when overwhelmed. The nakedness of the figure and the threat from the sea gave off the feeling of drowning in thought and having no way to escape.

The approach she used in her critique, having the artist speak only after others responded to a painting, was unique. "What do you like?" "What don't you like?" "Finished or not?"

She shared many pearls wisdom with us:

- Check natural sequence of colors, shapes, edges, and direction of light and shadow.
- If you break the rules, does it satisfy another need? If so, leave it as is.
- Don't close the forms—leave places to escape.
- Confidence—what a telling idea! Always necessary in a successful painting (or any other art).

- We can't let other people own what we think (in other words, don't sacrifice your ideas to what others think). At the same time, always good to hear what others say—food for thought.
- Be aware that the center of three dimensional objects is closest to your eye—edges of the objects are farther away therefore not as sharp.
- Don't waste a good design on only one painting!
- Use a series of colors, same value, to lead the eye.
- Check your painting in strips of about an inch and a half—each part should be interesting, varied, serve a purpose, even in that small a space
- Energy naturally exists at corners or edges, that's why you don't want to add more there with strong colors or shapes—too distracting.
- Don't feel obligated to do what you originally intended. You and the painting have to work together, like two people dancing. At the same time it is good to have a well-thought out plan to start.
- Watercolor can be used thin as water, thick as butter.
- Show your marks and strokes as if the artist was still working; don't resolve the shape too much.



*Bonnie Mettler with President Nancy James.*

- Sign your name in analogous colors (not complementary) so that it doesn't interfere with the design.
- From a distance, you see the "bones of a painting;" close-up you see the craft (strokes, details, nuances of color).
- Xerox a painting in black and white—to help you play with the values.

We had a very interesting day and learned a great deal not just from Bonnie, but from each other.

## Website Images

Images are due to Madeleine Kelly. If you deleted the email or misplaced the letter sent with Madeleine's address, there will be copies of this information at the Studio.

## SketchPad Submissions

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

To view back issues, log onto to Siv's website: [www.sivspurgeon.com](http://www.sivspurgeon.com). Select Studio Group under **LOGIN** and enter user name **howard** and password **pyle**. Make sure to use only lower case letters. Double-click on issue to download.

## National Gallery Bus Trip

Please contact Muriel Stauffer at 610-388-2135 to sign up for the bus trip to Washington, DC, taking place on Thursday, April 29.

The trip will take us to the National Gallery where we can see Chester Dale's bequest of America's most important collections of French 19th and 20th Century paintings. Included among the 83 paintings are works by Renoir, Cassatt, Manet, and Picasso.

Also on exhibit is the Meyerhoff Collection of modern art with emphasis on six American Masters: Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Bruce Marden, Robert Rauschenberg and Frank Stella. A real treat!

Cost is \$45 for members and \$50 for guests. Light refreshments and wine will be served en route. The bus will be leaving from Park & Ride off Route 202 near Naamans Road at 7:30 AM, and returning approximately 7:30 PM. Museum entrance fee is not included.

## Members News

**Anna Bellenger** had a painting accepted in The National Pen Women's Biennial Exhibition in Little Rock, AR, and she received the Best in Theme Award at Grace Church's Expressions of Faith 2010 - Seven Godly Virtues Exhibition. She is also represented with one painting in the Chester County Art Association Nude Exhibition and with three paintings at the Center for Contemporary Art.

**Diane Cannon** had a painting accepted in the National Watercolor Society's 90th Annual Exhibition. She will also be exhibiting at the Delaware Center for Horticulture for the month of May. Reception will be held during Loop Night on May 7.

**Barbara Selby** had her collage "Self Portrait" accepted in the National League of Pen Women Exhibition to be held at the American Museum in Little Rock, AR.