

## 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

**Annual Meeting and Luncheon**,  
10:00 sharp, DuPont Country Club

Thursday, May 27 - full day

Paint together at the Studio

## June

Wednesday, June 2

9:00: Hang for Loop Night  
(To be handled by the Four Members  
showing work. Helpers welcome.)

Thursday, June 3

No program.

Friday, June 4

Loop Night: **Four Member Show**  
Beth Bobey, Betsy Greer, Elizabeth  
Jo Howard & Siv Spurgeon  
5:30 - 8:00 PM

Sunday, June 6

Reception: **Four Member Show**  
1:00 - 4:00 PM

June 6 through June 19

**Four Member Show**

Hours by Appointment: Please call  
302-479-0485 or 302-239-7154 to  
make arrangements.

Thursday, June 10

Summer program starts. Schedule  
to be distributed during the Annual  
Meeting.

## 2010-2012 Candidates for Officers and Trustees on the Board of Trustees

The following slate of Officers and Trustees will be voted on during the Annual Meeting on May 20:

President ..... Diane Cannon  
Past President ..... Nancy James  
1st Vice President ..... Shirley Rigby  
2nd Vice President ..... Lori Hollenbeck  
Treasurer (Studio) ..... Anna Bellenger  
Treasurer (Pyle) ..... Lori Hollenbeck  
Recording Sec'y ..... Ginny McCurdy  
Corresp. Sec'y ..... Doris Davis-Glackin  
Trustee ..... Barbara Selby  
Trustee ..... Carolyn Anderson  
Trustee (Programs) ..... Beth Bobey

A member who wishes to nominate a candidate may do so at the Annual Meeting.

Submitted by Nominating Committee:

Carolyn Anderson	Barbara Selby
Nancy James	Diane Cannon
Audrey Van Dyk	Shirley Rigby

## Profile: Russ McKinney

By Shirley Rigby

Russ McKinney is a renaissance man. He is a writer, a musician, an artist, a builder and a serious gardener.

His home has been in Arden for more than forty years. His art has evolved over the years, and for the past ten years he has been working with copper. He draws on thin copper with a variety of tools, then uses multiple patinas to enhance or color the copper.

Years ago he worked only in pen and ink, drawing often from plants and flowers that grew on his property or in Arden. Russ's pen and ink drawings have been published and sold throughout the area.

He is currently rebuilding his house in Arden. His copper works are three-dimensional, highly detailed, time-consuming and beautiful. He is in the final draft of a book about his life with the working title: "Another Job for Superman."

I have bought copper for the Studio and we will be working on small pieces after Russ demonstrates. He will also bring liquids for us to color our work, probably teals and browns.

Please bring drawing materials, any sharp utensils like dental tools or flat knives. I will bring extra tools for us to share.



Russ McKinney's  
"Iris Close-Up"



Illustration by  
Nancy Carol Willis

## Profile: Nancy Carol Willis

By Shirley Rigby

Nancy is amazing. She is a non-fiction nature writer, involved with her own publishing company, and also exceedingly busy on the school circuit.

She is a member of The Society of Children's Book Writers and Artists, The Tri-State Bird Rescue Organization, Young Authors World, and The Delaware Foundation of Visual Artists.

Nancy also won the Delaware Individual Artist Fellowship Award recently. She was invited to send a bird ornament to The White House in 2002. Her book, "Red Knot- A Shorebird's Incredible Journey" was reviewed by The School Library Journal with the comments, "a smooth simple text complemented with well composed colored-pencil drawings."

Nancy writes and illustrates all her own books, and will show us at The Studio how she sets up a "storyboard," a process that helps illustrators. She will also give us a slide show, a visual treat, of her own work. In the afternoon, she will guide us in making our own character and storyboard.

It will be a fun and illuminating day and I hope you will all be there.

## Steven White Workshop

By Lucy Moise

### Watercolor A New Way, or “Don’t Fix It; Don’t Fix It; Don’t Fix It!”

Steve White began his career as a mechanic and worked for General Motors for thirty-two years. His interest in drawing began as a child. He enjoyed capturing likenesses of people at a young age, but never pursued “painting” until later on.

When he started his career as an artist, he felt confident in drawing, but wanted to explore different approaches to producing a watercolor painting. He researched paints, looking for those that did not fade, and often uses Crescent paper, very different from watercolor paper. He starts with a very light pencil drawing on Crescent board. He sometimes works on Hot Press Crescent board, where you have less control, creating different effects.



For tools, along with very large soft Hake brushes, he uses various sizes of liner (rigger) brushes for long lines, dropping colors in wet areas around dry paper. With a spritzer bottle he sprays these areas, causing some bleeding here and there.

As he progresses, he turns and tilts the board, thinks of negative painting, and adds lines of color to develop the banks along the water in the scene. He glazes over the banks of snow with the color of the light violet sky, sweeping down into the water. Then he puts brush and water over some of these areas and glazes over snow areas with a touch of warm.



When sky is dry, he brushes on a little deeper violet color and lets it float as he

tips the board to make idea of clouds. For masking he uses Winsor Newton mask with an atomizer and sometimes he uses small raggedy brushes or a tooth brush for dabbing the mask. At times he uses masking on wet paper, even on wet color. When it dries, he pulls it off and it will have made interesting edges of color.

With a straw, he blows on an area to dry it and then paints around it. He drops color into tree trunks that have been charged with water and dips the board to develop the illusion of light. He uses a dry brush to act as a sponge to remove color. While trees are wet, he puts in delicate branches, warmer and lighter if closer to the sun. He suggests using a palette knife “seasoned” with oil to allow the paint to hold when used for branches and twigs.

Steve’s philosophy toward painting is to produce questions, not answers. He loves subtleties. He adheres to the Rule: On sunny days lights will be warm, darks will be cool. On overcast days lights will be cool, darks will be warm.

His beautiful paintings capture realism in a very abstract way with the delicate use of color and negative space.

## Bill Ternay Critique

By Carol Hixon

On April 15, The Studio Group was privileged to have Bill Ternay critique our art work.



Bill has had a multi-faceted background while turning his drawing and painting into a lucrative career. Illustrating courtroom trials, designing covers for novels, and licensing his works and designs were a few of the things he spoke to us about. Along with a few oil paintings, he showed us a beautiful Asian themed plate design which was licensed to be reproduced as a puzzle, and shared with us some moving pen and ink sketches of his late wife in chemotherapy.

As courtroom artist, Bill used his skills for some very well known trials, including the Capano trial, the Einhorn trial and various

mob trials. He told us that he was called upon to illustrate the arraignment of the man who had damaged the Liberty Bell, and that he had also been asked to go to Washington to illustrate for the Supreme Court.

He mentioned that he had received many commissions for paintings from lawyers, judges and jurors and concluded that this was more profitable than the standard fees paid to him as courtroom illustrator.



In the time before the actual critique of our paintings, Bill shared some of his artistic philosophy. He stated that, “when you criticize, you must first qualify that you are giving a personal opinion.” Stylistically, he said he considers himself a “generalist”. He mentioned that all painting is about size, color and shape and said in the early stages of a painting, he starts out with color complements.

He also stated that sometimes he found perspectives based on mathematics to be boring, and that paintings have a way of telling you what should happen. Bill then proceeded to give us all a fair and objective critique. He said he cautions his students, “we live in good times, we can do anything we want—the bad thing is—we can do anything we want.”

When asked by a student, “how do you know when a painting is finished?” he replied, “how do you know when a conversation is over?” Those of us who were present for Bill’s critique all agreed that we must have him back again.

## Members’ News

Siv Spurgeon’s painting “Odd Man Out” was accepted in “Splash 12,” to be published in May 2011 by North Light Books.

### 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.