

## December Schedule

Thursday, December 2 - half day  
**Quick Member Critique**

**AND**

Member help in sprucing up for Loop Night in the afternoon. New supply of fresh greens would be greatly appreciated.

Friday, December 3  
Loop Night

Thursday, December 9 - full day  
**Deena Ball:**  
Adding Interest to Watercolors  
Monitor: Betsy Greer

Saturday, December 11  
Holiday Exhibit and Sale  
11:00 AM - 5:00 PM

Thursday, December 16  
**Carolyn Anderson:** SketchBooks  
See article and special note at right.  
Monitor: Bonnie White

Thursday, December 23  
MERRY CHRISTMAS

Thursday, December 30  
HAPPY NEW YEAR

## January Schedule

Thursday, January 6  
**John Supplee:** Tour of West Chester House and Studio.  
See separate article at right.

Monday, January 10  
Trustees and Exec. Board Meeting

Thursday, January 13  
General Membership Meeting

Thursday, January 20 - full day  
**Alice Dustin:** Still Life in Oils  
Monitor: Norma Day

Thursday, January 27 - full day  
**Alice Dustin:** Still Life in Oils  
Monitor: TBD

## 75th Anniversary Celebration

Submitted by Diane Cannon, President

Studio Group's 75th Anniversary celebration was certainly the event to attend on Friday and Saturday after Thanksgiving.

There was a consistent crowd from beginning to end on both days. With special appetizers and plenty of wine and warm mulled cider many contented guests stayed quite a while to study the art work by our members.



Shirley Rigby and her co-chairs Pat Zolper and Audrey Van Dyk worked tirelessly to coordinate the affair. If I mentioned each member's contributions to our anniversary event, there would be little room for much else in the newsletter that Siv so expertly and conscientiously delivers to us at the beginning of each month. I thank all of you for your time, warmth, and talent. What a special group of hosts!



Even though the emphasis was not on sales, many Studio members sold. The original art sales in Studio III slightly bettered the sales for the diverse items in Studio II. Sales will continue through the month of December with a special e-vite announcing our Saturday, December 11th, Open House.

We now have perhaps a hundred new email addresses thanks largely to the efforts of Doris and George who framed another Howard Pyle Bookplate and provided a beautiful announcement and box for a chance to win by submitting an email

address to be used for future openings. What a nice surprise when the drawing yielded the name of Lisa Van Dyk, granddaughter of Audrey.

Our Studio had a very special way of welcoming the holiday season. With much appreciation for your precious friendships, I wish all of you good health, much happiness, and many creative thoughts and opportunities throughout the holiday season.

## Carolyn Anderson Workshop

Carolyn will share her enthusiasm for maintaining a sketchbook. She will have many examples and some new and inspiring ideas. Carolyn will demonstrate some approaches to landscape, figures, memory drawing, fantasy drawing and collage. Please bring your drawing instrument of choice and a new or already started sketchbook to this workshop.

At 11:00, we will be joined by a reporter and photographer from The News Journal. They will be photographing the Studio for an article that will be published in the magazine section in February 2011.

## John Supplee Studio Tour

We are thrilled to be able to tour John Supplee's House and Studio on January 6. We will meet at his home located at 345 West Minor Street in West Chester. John paints beautiful, realistic acrylics of the area. There are plans for lunch afterwards at Limmencello on Walnut Street for those who are interested. Great "all you can eat" Italian buffet for \$10.00.

## Alice Dustin Workshop

For Alice's still life workshop in January, please bring a few of your own objects so that the still life set-up may have more personal meaning to you.



*"I Ain't Working On Maggie's Farm No More," a watercolor by Virgil Carter, our workshop demonstrator in mid-November.*

## 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 "Ships in Harbor"

*The reason ships have such great interest for all of us is not because they are wooden things floating on the sea but because, on seeing them, the imagination is instantly stirred and we think of all the queer foreign ports the ships have touched.*

*A shell is beautiful not for its form and color alone but because it stirs the imagination to picture the palm-fringed wave dappled white coral shore from which the strange outlandish thing came.*

*It is not the mere outward part—the part the eye sees—that holds the interest—but what the soul feels.*

*I have often spoken of a stormy night in New York when the snow was blowing and whirling through space.*

*Under the elevated tracts the snow sifted down—the electric lights glimmered through the mists and the smoke from the passing trains whirled down to the snowy street below.*

*A painter passing by was struck with the picturesqueness of it all and went home to paint it: —but the picture was not a success—Why?*

*Because he only painted from the outside and did not get the deeper meaning of the bleak wintry night—the congested traffic and the dark train full of human beings—like a huge shuttle—weaving in and out through the warp of the city's streets.*

*The painter failed to touch the universal in his subject.*

*In every human being there is a thread which connects with every other life.*

*Just in so much as we are able to express that underlying thought or emotion so that it will be recognized and felt by our fellow men—do we succeed.*

*It is not enough to express only our own little individualities. We should go deeper and touch the underlying vital chords of human life in such a way that there will be a response.*

*I well remember the first time I realized this. In an exhibition there was a picture of an orchard. A painter had probably passed through such orchard and seeing a girl leaning on a cart filled with rosy apples exclaimed "What a stunning subject." He got a model / posed her by a cart and copied what he saw but the picture interested no one.*

*He missed the spirit of the scene—and the beholder not feeling his joy could not respond—*

*It may seem to you that in lectures I repeat this over and over again and try to clothe the thought each time in new language—to hold your interest and impress you with its importance.*

*You should make more of the two old sea captains—the old salt-water gossips back from their voyages to foreign lands—smoking their pipes and swapping yarns.*

If the artist sees nothing within him, then he should also refrain from painting what he sees before him.

Caspar David Friedrich

## Studio Surroundings

If you have not taken the time to survey the grounds, you may have missed the newly planted shrubs, ground covers, and the lack of leaves that were covering much of the beauty.

To the right of the path along the side of Studio III is a bed of magnificent perennials donated by Siv and her husband Gene that will remain evergreen through the winter months. When the ferns, decimated by the hail last spring, return in the spring, this area will bring the eye around the building beautifully.

The garden is looking special in all seasons thanks to the careful planning, contributions, and expertise of our knowledgeable members.

## Members News

**Doris Davis-Glackin** was the guest artist for the "Artistic Fusion" fund raiser for the Chester County Art Association, which was held at The Inn Keepers Kitchen at the Dilworthtown Inn on November 4, 2010. Doris also received the M. Graham & Co. award for her painting "First Light" at the Northeast Watercolor Society's 34th Annual International Exhibition in Kent, CT.

Jurors at the Delaware Valley Art League have been kind to Studio Members. **Doris Davis-Glackin** received a Third Place Award at the Winter Exhibition at Penn Medicine, Valley Forge and **Beth Bobey** received the Sponsor Award in the same Exhibition. **Doris** and **Siv Spurgeon** both received Merit Awards at the DVAL Winter Exhibition at Penn Medicine, Radnor.



**Evalyn Eckman** participated in The Hickman's Art of Caring, a fundraiser supporting The Hickman Expansion. The Hickman, founded in 1891, is a non-profit, Quaker-sponsored independent and assisted living retirement community. Evalyn's entry, a painted bench pictured above, brought in \$2,300, the highest amount awarded to any piece in the auction.

**Maria Keane** is exhibiting in the Wilmington University Faculty and Staff Exhibition at the Atrium Gallery, Peoples' Building, New Castle Campus until December 9.



*Margaretta Frederick and Pat Zopler relax over lunch after their insightful and informative presentations to the Studio members on our special Howard Pyle Day in late October.*