

## January Schedule

### Thursday, January 6

**John Supplee:** Tour of West Chester House and Studio. See directions on the back page. Please car pool, if possible.

### 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  
Monitors:  
Norma Day and Audrey Van Dyk

### Thursday, January 27 - full day

**Alice Dustin:** Still Life in Oils  
Monitor: Maria Keane

## February Schedule

### Wednesday, February 2

Deliver paintings for Loop Night

### Thursday, February 3

Hang Loop Night

### Friday, February 4

Loop Night featuring  
**Michele Foster**

### Thursday, February 10 - full day

**Sandi Lovitz:**  
Acrylic painting on Plexiglas.  
Monitors: Doris Davis-Glackin  
and Erika Neidhardt

### Thursday, February 17 - full day

**John Hannafin:**  
John will discuss his travels and how he markets his work. He has a business background and a non-artist approach.  
Monitors: Carolyn Anderson  
and Nancy James

### Thursday, February 24

Bus Trip to Baltimore to visit the  
**American Craft Council Show**  
See article to the right.

## 2011 - The Year of Howard Pyle

by Diane Cannon, President

2011 welcomes the Year of Howard Pyle. During this 100th year after his death, we will start by celebrating him with a cake on Loop Night, March 4th, a day before what would have been his 158th birthday. We will have examples of his work throughout the Studio to honor his legacy.

In keeping with the Pyle theme, the architecture of our buildings will be highlighted. Whenever possible, the shutters in all three rooms will be opened to expose the beautiful windows. Members will be limited to **one painting** each Loop Night, with the exception of the featured artist. Even if the painting is small it will show to better advantage with less to detract from it.

We expect more guests and more tours. To refresh our memories, SketchPad will highlight a fact about Pyle each month. It would be nice if everyone would share something about Pyle or the Studio when greeting guests. A quick check of our website will help when needed.

## American Craft Council Trip

On February 24, 2011 there will be a bus trip to the Convention Center in Baltimore and the American Craft Council's Yearly Fair in Baltimore. It is a heavily juried show covering everything from basketry, ceramics, fashion, quilts, blankets, rugs, glass, furniture, jewelry, mixed media, etc. Those members who have visited the fair other years highly recommend it. For more information about the exhibitors and their work, go to the website <http://public.craftcouncil.org/baltimore>.

We will leave from the Brandywine Town Center (Park and Ride across from Lowe's) at 8:30 AM (please be there by 8:15 AM), which should take us to the Convention Center right after the opening at 10 AM. We will stay until 3:00 PM, which should get us back to Wilmington by 4:30 PM.

The bus will take 45 passengers. There has been a lot of excitement about the trip, so **please make your reservation early in order to secure your seat**. Cost will be \$45 for members and \$50 for guests, so

that we can cover the cost of the bus fare and some snacks.

Checks are to be made out to Kerstin Tyreus and mailed to her at 100 Lastrada Lane, Wilmington, DE 19807. Please write "Studio Group Trip" in the memo field. It would greatly help Kerstin if you would write down your cell phone number on a slip of paper to send along with the check, in case she needs to reach you during the day of the trip.

There is an entrance fee of \$16 to pay at the door. You can make reservations on their web site beforehand in order to avoid the lines: <http://public.craftcouncil.org/2011/39>. If you are a member of the American Craft Council, the admission is free.

Below are examples of work by some of the exhibiting artists.



Jacob Albee



Suza Wooldrige

Norma Day has been to the show a number of times and this is what she wrote about her experience: "I have been to this show several times and LOVE it! Beautiful jewelry, furniture, quilts, wearable art, and things you never imagined. It is huge, but there are lots of benches and several kinds of places to eat, all right there. Big stuff is expensive, but I have always come home with something small I can't resist. Go!"

If you have questions, please send an email Kerstin at [ktyreus@gmail.com](mailto:ktyreus@gmail.com) or call her at 302-656-2023.



Pat Peck



Margaux & Walter Kent

## 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.



### Stanley Arthur's "Wedding at Camp Meeting"

*You have not subordinated your foreground figures to the principals. One feels that one must see the faces of the bride and groom.*

*The character of the minister could just as well have been expressed in his back but their faces should shine out.*

*You know how everyone would be turning around to see them and would seem a confused mass whilst the bride & groom would stand out distinctly.*

*It is always difficult to tell just how much of the principal figures to show.*

*In a murder—perhaps you would show only a hand and part of the head of the body. And around it would be a mass of people almost hiding it, so that one would feel like pushing them aside and that feeling would give additional interest to the picture—*

*There must be something on which the eye may rest, so that one may find much else to interest and please he will always return to the heart of the picture.*

*In doing a composition we often make sketch after sketch without getting what we want when suddenly an unseen force seems to guide the hand and we exclaim "Why, that is what I wanted!"*

*It may be that the arrangement is entirely different from what we had started out to make.*

*Then we may elaborate and work up the idea, always coming back to this sketch in*

*which we caught the spirit until in the finished work we get something that should be better than anything that has gone before.*

*I try much harder to not arrange a thing than to arrange it—letting the thought form itself. A good composition is created by labored force.*

## Recent Workshops



*Deena Ball demonstrates her technique adding interest to watercolors. Below she gives a helping hand to Milvi Ojakaar and Julia Krackov.*



*Carolyn Anderson demonstrates how easy it is to paint a figure in motion. It is simply (!) a matter of "torso, hips, head and legs." Carolyn shared her enthusiasm for always carrying a sketchbook and the need to bring along an item to pacify otherwise impatient travel companions. We all had a chance to meet and handle her pet frog.*

## Directions to John Supplee

It would be a good idea to carpool to this destination.

Take 202 North from Wilmington and take exit for Rt. 322 into West Chester. Rt. 322 becomes High Street. Go past the University and past Burger King on left.

Make a left onto Miner Street at traffic light. John Supplee's house is located about 7 blocks down on the right at 345 West Minor Street. It is the last house on the block, on the corner of Miner and Wayne Streets.

There isn't much street parking in the area, but John's place is just 2 blocks from the new parking lot across from the new Court House on Market Street. The streets in the area are all one way streets, so you may have to go around the block to park.

We plan to have lunch at Limoncello Ristorante at 9 North Walnut Street in West Chester, between Gay and Market Streets. Parking is also scarce around Limoncello, but it isn't far from the High Street Garage or the lot behind the Wachovia Bank. Further directions to the restaurant will be given at John Supplee's house.

Please contact Roe to let her know if you want to be included in the lunch so that a reservation can be made. Thanks!

## The Year of Howard Pyle

A few facts to remember

For twenty-seven years (1883 - 1911), Howard Pyle, the father of the Brandywine tradition of art, painted, wrote, and taught in the studio that he had built at 1305 N. Franklin Street in Wilmington, Delaware.

The studio was a free adaptation of a Tudor cottage built in the style of the Georgian Revival. He asked that the interior be the "color of telegraph poles," conducive to the dark interior of the Victorian age.

There were skylights to the north and south. Now only the northern ones remain, the most constant light desired by artists.

Initially there was no electricity, so heat was provided by the fireplaces. Details of late 19th century architecture remain: wrought iron hinges, bulls-eye windows, and Dutch doors.

My fan mail is enormous.  
Everyone is under 6.

Alexander Calder