

## April Schedule

Wednesday, April 1

Pick-Up and Deliver for Loop Night

Thursday, April 2

Hang for Loop Night

Friday, April 3

Loop Night featuring  
Kathleen Kreuzberger

Thursday, April 9 - half day

Dan Miller: Critique  
Monitor: Maria Keane

Thursday, April 16 - full day

Spring Bus Trip to New York City  
arranged by Muriel Stauffer.  
See details on back page.

Thursday, April 23 - full day

Joe Sweeney: Pastels  
Monitors: Shirley Lincoln Rigby  
and Virginia McCurdy

Wednesday, April 29

Pick-Up and Deliver for Loop Night

Thursday, April 30

Hang for Loop Night

## May Schedule

Friday, May 1

Loop Night featuring Julia Krackov

Thursday, May 7 - full day

Inez Starr: Imaginative Painting  
Monitor: Carol Hixon

Thursday, May 14

Everybody clean up our Studio

Monday, May 18

Trustees and Executive Board Mtg.

Thursday, May 21

10:00 sharp: General Meeting  
DuPont County Club  
Wedgewood Room

Thursday, May 28

Paint with friends outside the  
Studio

## Kathleen Kreuzberger, Featured Artist

A graduate of the University of Michigan College of Pharmacy, Kathleen Kreuzberger has had a life-long interest in art.



Her training in fine arts has been obtained at several colleges and from many instructors during the course of fifteen moves in the US and overseas with her husband Eugene. While studying in Japan, she developed skills in one of her most interesting classes, Japanese woodblock cutting and printing (ukiyo-e).

Kathleen's medium of choice is oils. Subjects include landscape, still life, and portraits. She is inspired by everyday subjects whose shapes, colors, lines, and personal meaning ignite the strong creative urge to paint what she sees. Her work hangs in both private homes and public facilities.

Before moving overseas in 1988, she was actively involved in the Unionville Art Gala, which she chaired for two years. In addition to painting, she is a dedicated reading tutor at the Chester County Family Academy in West Chester.



*Dennis Haggerty demonstrating his oil painting technique during the March 19 program.*

## Carolyn Anderson Workshop

Submitted by Erika Neidhardt

This is the workshop we look forward to each year.

Beginning with a review of the structure of composition, using the subject matter of sky, land, and trees, Carolyn painted four demos. She made us aware of surface planes and the use of color and technique. "As you come closer, add more opaque color." Some painting techniques used were to start with large puddles of paint and tilting the paper to use gravity for mixing and directing the paint.

We were each given a "party favor." This was a two foot, 3/8" dowel. Wrapping one end with soft material (ideally a piece of shammy) and securing a little knob with string or a rubber band, presto, a mahlstick was created to help steady and control your arm while painting.



Carolyn showed us how to use white in a painting. "Turner, Wyeth, and Homer used it, so how could it be wrong?" She cautioned us to use it consistently, not just in one spot, and also to use it intentionally.

To demonstrate, Carolyn used a beautiful full sheet painting of Walker's Mill. A very finished looking lovely painting. We gasped as she used a 3 inch flat brush dipped in white paint and lightly painted right over the image. These were casual brush strokes, not all going in the same direction. The paint was applied thick or thin to allow the underpainting to show through. Some areas were sprayed to dilute the paint.

The paint was dabbed to remove areas in the foreground. The image continued to come out of the snow storm as she painted back into the painting using warm colors in the foreground. Because the painting was wet, this created soft edges. The use of transparent watercolors added richness. She even spattered a bit of snow, which helped to create distance. It was such a competent, wonderful demonstration, instructive, successful and entertaining. We were in awe, but as Carolyn says, "Don't try to be careful. Just try to be brave."

## Notes from Howard Pyle's Monday Night Lectures

In the Helen Farr Sloan Library at the Delaware Art Museum, Carolyn Anderson found a book of hand written notes documenting the critiques of artists' paintings given by Howard Pyle in 1904. The list of students included Frank Schoonover, Thornton Oakley, N.C. Wyeth, and many others. The notes were taken by Olive Rush and Ethel Pennewell Brown, and were written following each lecture. The book is a record of their combined notes.



Carolyn is currently transcribing these beautifully scripted notes. Below is the text included on pages 2 and 3:

MR. PYLE SAID:

*There should be one great point of interest in a picture - one may have other points of interest but they must be subordinate to the great idea.*

*A subject must not be chosen because it is picturesque. It should be a general subject and should hold some great truth of nature or humanity so that a person seeing it would give a part of his life's earnings to possess such a beautiful thing.*

*After you have chosen a general subject, submit it to the crucible of your own imagination and let it evolve into the picture. Project your mind into it - identify yourself with the people and sense - that is, feel and smell the things naturally belonging there.*

*One of the greatest pleasures in Art is living in a subject but it requires great mental training - and it is hard - much harder to acquire this mental training than to get technical training.*

*Keep always before you the general subject or idea that you want to express. Let no thought of light and shade or effect blur it. Sometimes I find it very hard to keep the central idea. This morning I began a composition and it was not until four o'clock that I was able, finally, to crystallize the thought.*

*It is so necessary that you all should all make these compositions - it is the most important part of your studies here - the reason for your coming to Wilmington. In criticizing you - you may imagine that my technical knowledge has helped me find the mistakes in your picture - it is not that but from my long experience I can find your central idea and develop it.*

## New York City Bus Trip

Contact Muriel Stauffer at 610-388-2135 to sign up for the bus trip to New York on Thursday, April 16.

The trip will include a visit to the Metropolitan Museum, which is featuring the first exhibition to focus entirely on the radiant interiors and still lifes of Pierre Bonnard. Also exhibiting are the newly re-opened Byzantine and Medieval Galleries, as well as "Raphael to Renoir: Drawings from the collection of Jean Bonna." Then on to the Salmagundi Club to see this year's American Watercolor Society exhibition.

Cost is \$52 for members and \$55 for guests. Light refreshments and wine will be served en route. We will be leaving from Park & Ride off Route 202 near Target (new place) at 8:00 AM, and returning approximately 7:30 PM.

## Members' News

**Anna Bellenger** is hosting an Open Studio and Book Signing on April 26 between 2:00 and 5:00 PM. Directions to 913 Mitchell Farm Lane in Unionville: Take US-1 to PA-82 North towards Kennett Square/Unionville. Turn right at PA-482 East (Wawaset Road). Take 1st left onto Mitchell Farm Lane. The house is next to last on the left.

## The Curious History of Studio Group's Two Treasurers

Submitted by Norma Day

Members have asked why Studio Group, Inc. has two treasurers. From my long tenure as a member, I think I know some of the answers.

While we were just a group of women who rented, painted, and hired teachers, our finances were simple. When Studio Group was incorporated as a non-profit organization for charitable and educational purposes in the fine arts, and we got the opportunity to purchase the Howard Pyle Studio from former member Ellen Wheelwright, everything changed. We had a charter, by-laws, trustees, and a historic artist's studio to preserve. Since Studio Group, Inc. could be given charity money by the members and the public, the IRS was now interested in how that money was managed and spent.

Our two treasurers help keep the painting group money and the property maintenance money separate. In general, the Studio Group treasurer handles the finance of classes and daily expenses, mostly funded by members' dues and the dividends and interest of our endowment fund. The Howard Pyle treasurer handles the finances of preserving the historic property, mostly funded by rent from the studios, commissions, and gifts and grants such as those from Crystal Trust. This is why the Studio Group treasurer pays rent yearly to the Howard Pyle treasurer. We painters and our Studio One tenant are renting the building from our non-profit organization.

### STUDIO GROUP, INC.

Studio Group (classes, etc.)  
\$ In: Dues, dividends, etc.  
\$ Out: Class bills, etc.

Howard Pyle Studio (property)  
\$ In: Rents, gifts, commissions, etc.  
\$ Out: Furnace, roof repairs, etc.

Our taxes are done by an accountant who sorts it all out and assures us we are OK. We do not have to pay any federal taxes, but we need to keep the IRS happy. It also makes the treasurers happy to divide the job, although it sometimes complicates their reports.

**Beth Bobey** won an Award of Excellence and **Diane Cannon** won an Honorable Mention Award at the Chester County Art Association's Abstract Exhibition 2009.

**Nancy James** just completed painting an Appaloosa rocking horse named "Nugget" for a "Painted Ponies" auction to be held at Winterthur during the Point-to-Point races on May 3. Over 25 artists have participated, so there will be wide-ranging creativity with horses painted abstractly, historically, realistically, and comically! For more information, log onto [www.winterthur.org/ptp](http://www.winterthur.org/ptp).

**Lucy Moise** had work accepted in the Sweet Sixteen Anniversary Show sponsored by Newark Arts Alliance. Her work was also featured on their website.

**Shirley Lincoln Rigby** will be at The Blue Streak in Wilmington, showing her paintings of chickens during the First Friday Art Loop in May.

**Siv Spurgeon** won an Honorable Mention at the Delaware Valley Art League's exhibition at Wayne Art Center.

## 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 distribution.**