



SPRINGFIELD ART GUILD (SAG)

A place for a creative experience

January 2022 Newsletter

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Meeting Schedule

Zoom Meeting Jan. 12, 2022 – all are welcome!

Schedule

7 pm – Business Meeting

7:10 pm – Speaker

Times are approximate

www.springfieldartguild.org

www.facebook.com/springfieldartguild/

Art That Makes Us Laugh

*Article about SAG's Speaker - Cartoonist **Dave Coverly***

Dave Coverly, a native of Plainwell, Michigan, is the creator of the cartoon panel “Speed Bump”, which runs internationally in about 400 newspapers and websites, including the *Washington Post*, *The Globe & Mail* (Toronto), the *Los Angeles Times*, and the *Detroit Free Press*. His work was named “Best in Newspaper Panels” by the National Cartoonists Society, in 1995, 2003, and 2014.

In 2009 the same organization gave him its highest honor, the prestigious Reuben Award, for “Outstanding Cartoonist of the Year”.





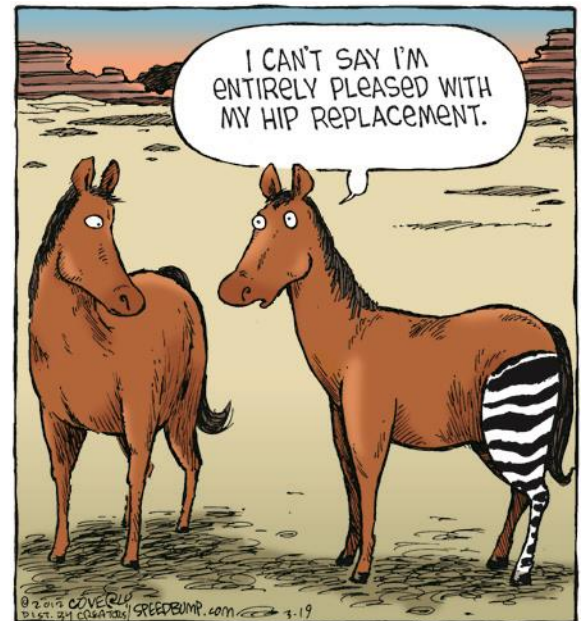
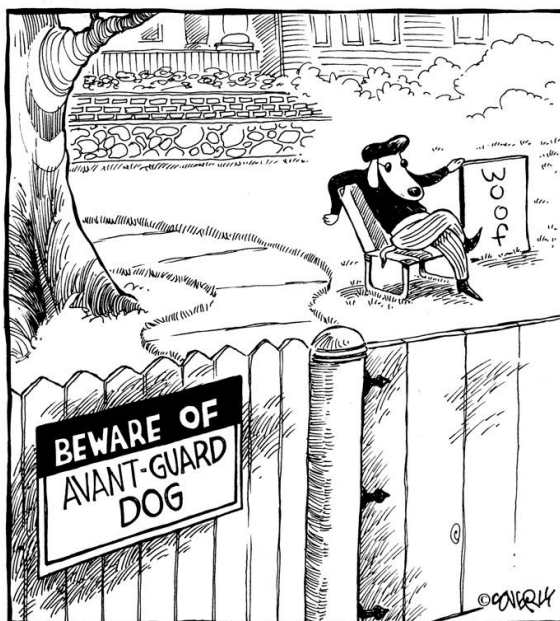
Coverly's cartoons have also appeared in *The New Yorker*, *USA Today*, *The New York Times*, *Newsweek*, *Esquire*, and have been a regular feature in *Parade*. He is also the cartoonist for BarkBox and has done multiple labels for Bell's Beer.

Children's picture books include *Sue MacDonald Had a Book* (with Jim Tobin, Macmillan), and *The Very Inappropriate Word* (with Jim Tobin, Macmillan), and *How to Care for Your Pet T-Rex* (with Ken Baker, Macmillan). His chapter book series began with *Night of the Living Worms: The Misadventures of Speed Bump & Slingshot*, and continued with *Night of the Living Shadows*, and *Night of the Living Zombie Bugs* (all with Macmillan). His most recent book of syndicated work is

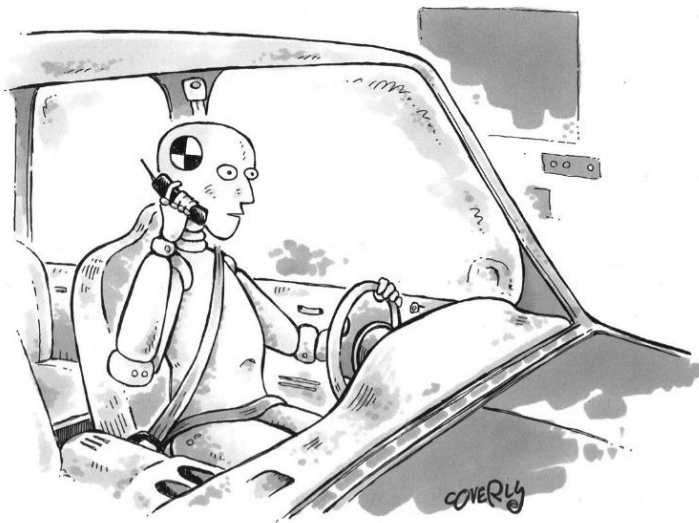
Speed Bump: A 25th Anniversary Collection (IDW).

Coverly earned his BS with a double major in Imaginative Writing and Philosophy at Eastern Michigan University in 1987 and received his MA in Creative Writing from Indiana University in 1993. In 2011, he was asked to give the commencement address at EMU, where he was awarded an Honorary Doctorate in Fine Arts.

He has two daughters, Alayna and Simone, and lives with his wife, Chris in Ann Arbor, Michigan.



<https://www.speedbump.com/>



"Well, I'd better go now, I'm almost at the wall."



Meet SAG's 2021-2022 Board Members

Springfield Art Guild Board welcomes new Board Members Pat Hafkmeyer and Gladys Berly

The SAG President schedule will rotate among some of the board members. The Acting President schedule will be listed in the newsletter. If you have questions you can contact any board member.

SAG is looking forward to another great year with our Guest Speaker's Series, members' shows and other activities throughout the year.

Everyone is encouraged to invite friends to join us for our Guest Speakers series (on Zoom until further notice)



Donnalynne Lefever
Vice President



Joanna (Jo) Stafford
Treasurer



Heather Cronin
Secretary



Danica Arehart



Elaine Sevy
Artist Naturalist



Mary Rose Janya



Teresa T. Brunson
Newsletter & Website
Former Board Member



Lydia Jechorek
Membership
Former Board Member



Alice Merritt
Librarian
Former Board Member



Gladys Berly



Chris Jenkins



Pat Hafkmeyer

Acting President schedule- 2021-2022

2021-2022	Acting President	Members mtg	Board Mtg	Assistant
September	Danica	8	13	Lydia
October	Chris	13	18	Mary Rose
Nov	Pat	10	15	Elaine
Dec	Elaine	8	13	Chris
Jan	Mary Rose	12	17	Pat
Feb	Danica	9	14	Elaine
Mar	Elaine	9	14	Mary Rose
Apr	Gladys	13	18	Chris
May	Pat	11	16	Danica
June	Donnalynne	8	13	Pat

SAG's Featured Speaker List for Our 2020-2021 Season

2020-21	Guest Speaker	Art Topic
Sep 8	Lewis Williams	Painted His Way Across USA by Bike (watercolor, pastel, acrylic)
Oct 13	Rosa Leff	Hand Cut Paper Art
Nov 11	Celeste Amparo Pfau	Fabric Prints
Dec 9	Mindy Lighthipe	Painting nature in gouache, colored pencil, watercolor & pan pastels
Jan 13	Dave Coverly	Cartoonist – Creator of "Speed Bump"
Feb 10	Remington Robinson	Oil paints in Altoid mint tins and does murals
Mar 10	TBD	
Apr 14	Deborah Kennedy	How to Title Your Artwork & Add Stories to Your Art
May 12	Nona Hall	Pottery
Jun 9	George Jones III	Wood Turning



Franconia Government Center ART SHOW

We are excited to announce that SAG will once again be having our annual art show at the Franconia Government Center in January 2022! This is a great art opportunity for all SAG Members to show off your work. This is not a juried show, so no images of your work are needed. We are waiting to hear from Lee District Supervisor Lusk's office if they will be having an Open House/reception....we'll keep you posted. Here are some details and more information will follow at a later date.

Who: Open to all SAG members (1-4 artworks each)

What: The 2022 Franconia Government Center Art Show

When: Saturday, January 15 to Saturday, March 5

Where: 6121 Franconia Road, Alexandria, VA 22310

Why: Service to community and exposure of our artwork

Deadline for submissions: 1/06/22 (Thurs.)

Drop off: 1/15/22 (Sat) 10-10:30AM

How to Enter: The following information must be submitted for each piece of artwork via email to Pat Hafkemeyer, no later than **January 6th**.

Email Address: Pat.Hafkemeyer@cox.net

- Subject Line- "SAG Franconia Show Entries and your name.
- Your Name: (first and last)
- Artwork Title:
- Medium:
- Dimensions: No larger than 30x30" (overall width and height in inches, including frame)
- Telephone: (this is for the contact list only; it will not go on the art label).
- Your Email
- Do you want your email address on your art label- Yes or No
- Price: (if for sale, otherwise indicate NFS)

All accepted artwork must be delivered and ready to be hung (framed and wired/no sawtooth hangers), to the Franconia Gov. Center on Saturday, Jan.15th between 10:00 and 10:30 am.

**** All Entrants are expected to assist with hanging the artwork.**

Article from the Washington Post NOW SUPPLY-CHAIN WOES HAVE COME FOR THE COLOR BLUE

By Kelsey Ables, Dec. 23, 2021

It's the color of the Virgin Mary's robe, used in the Impressionists' sumptuous seas and skies, favored by a depressed Picasso and a spendthrift Vermeer. Once more valuable than gold, ultramarine blue, now sold in its synthetic form, is so popular today it ranks just below whites and blacks in sales by top suppliers of paint for artists.



But if you're a painter keen on "true blue," you might want to rethink your next masterpiece. In our volatile, supply-chain-challenged world, sourcing ultramarine, along with a host of other blue pigments, has been difficult to impossible. The color could be creating blue skies on canvases today, and — like shopping mall Santas and cream cheese — be in short supply tomorrow. Jumping straight into your "Rose Period" might not help, either.

A shortage of titanium dioxide, the pigment for titanium white and a fundamental ingredient in about a third of artist paints, also puts other colors at risk. And beyond paint, conservators are missing swabs and tissues to clean paintings. Artists have struggled with shipping delays on essential equipment like canvas and stretcher bars. But shortages of color are more disconcerting — particularly when it comes to blue, the world's calm and cool favorite color according to numerous surveys.

Earlier this year, paint companies feared they might run out of synthetic ultramarine when one of two main factories in France that supply the pigment for the color stopped making it, and the other, unable to keep up with the resulting demand, restricted international exports.

And that's not the only blue that has been scarce. AkzoNobel, a house-paint manufacturer based in the Netherlands, has reported difficulties sourcing the 50 to 60 ingredients needed to make a shade of blue used in its industrial coatings. Golden Artist Colors, a paint company in New York, noted the dearth of titanium white could limit the production of mixed blue paints, such as light phthalo blue and light ultramarine.



The idea that blue paint could vanish entirely may seem absurd, but even the suggestion — made in headlines this fall — is enough to foment existential doom. It was once easy to forget that the colors we experience in art and in our daily lives are materials — designed, selected and transported physical goods. Today, the supply-chain crisis has snagged the stitches of our reality and revealed the seams. "Something that people don't think about is that everything is colored," says Narayan Khandekar, curator of the Forbes Pigment Collection at Harvard Art Museums, which has more than 2,700 pigments. "A white wall is not just a white wall, it's either a warm or cool white. Even car tires — each car tire has probably six pounds of carbon black in it to make it black instead of latex milky white. There are pigments used everywhere, even in ways that we take for granted." Asked what they'd do without titanium white, Pete Cole, president of the paint manufacturer Gamblin Artists Colors in Portland, Ore., said, "Our Earth would cease to rotate."





Looking back on the past year, U.S. paint companies describe chaos. John Polillo, operations vice president at Blick Art Materials, says it's like nothing he has seen in four decades in the industry. He hopes the situation will improve by the spring, after celebration of the Lunar New Year in China. The holiday should slow production there and help alleviate shipping bottlenecks

elsewhere, he said.

The strain on materials began with base ingredients. During February's record-breaking freeze in Texas, major petrochemical plants shut down, leading to a shortage of resin, a plastic additive used in paint. Then, paint companies faced a shortage of flaxseed oil, which some have blamed on pandemic-induced health fads.

Eventually, colors started coming and going, seemingly at random. Golden Artist Colors says its popular, earthy quinacridone golds and browns have been discontinued. During a covid-19 surge in India, the company couldn't obtain quinacridone magenta and hansa yellow because the government had to reroute to hospitals all industrial oxygen normally used to produce those colors.

Artist paints are unique in that they feature highly concentrated pigments, made of elements and other ingredients sourced directly from the earth.

"If I if I sell you a tube of 'burnt sienna,' that is God's honest burnt sienna, dug up out of the ground, burned in an oven," Cole says. And that means there are no substitutions. One gram of natural Tyrian purple pigment, for instance, takes 120 pounds of sea snails to create, so paint companies make a mixed, artificial hue instead.

It is this combination of hyper-specific pigments and a global trade network that makes artist paints uniquely vulnerable to supply-chain issues. "You have a constant flow of color moving around the world," Cole says. "You have mined pigments from Italy. You have cadmiums being made in places that are all hard to get to, like India and Brazil. You have modern pigments being made in Germany." A glancing look at some key works in art history reveals how paints and pigments function like a technology of vision. Monet's rich yellow sunsets and landscapes could only be painted after the invention of cadmium yellow in the early 19th century. Hokusai's "The Great Wave," and the rest of



his "Thirty-Six Views of Mount Fuji" series, wouldn't have been possible without the then-recent arrival of Prussian blue ink in Japan. Losing access to a pigment is like losing a means of seeing.

Many famous artists have used blue in excess. A 20-something Picasso, beset by depression after a friend's death, famously created more than 100 paintings during his Blue Period. The spiritually inclined abstract painter Yves Klein trademarked his own vivid International Klein Blue and used it almost exclusively, believing it was the best color to use to paint "the void."

Johannes Vermeer practically went broke for blue. Seeking a durable blue paint 300 years earlier, Vermeer would have been limited to natural ultramarine blue. (The cheaper, synthetic version wouldn't be invented until 1826.) Made from lapis lazuli — a semiprecious stone sourced from a remote river valley in Afghanistan — ultramarine was outrageously expensive, so most artists reserved the color for special occasions, such as painting the ceiling of the Scrovegni and Sistine chapels.

But not Vermeer. The Dutch artist applied ultramarine to mundane scenes of ordinary people with the skill of a master and the self-restraint of a child. Ultramarine blue floods the shawl of Vermeer's "Girl With the Red Hat." It glistens above the soft face of the "Girl With a Pearl Earring." In "Woman Holding a Balance," the mountainous, ultramarine fabric on the table suggests a great expanse, as if the woman looks down into some mysterious elsewhere. Coupled with his low productivity and poor business acumen, Vermeer's love of ultramarine ultimately drove him and his family into debt. After working on the 2016 exhibition "Infinite Blue," Joan Cummins, curator of Asian art at the Brooklyn Museum, understands the role of international trade in creating works of art. She notes that ultramarine blue appeared in Egyptian art thousands of years ago, despite having to be imported from Afghanistan. And she hypothesizes that Titian, millennia later, might have been able to use so much ultramarine blue because his location in Venice put him in proximity to the first load that came off the ship.



Cole reasons that ultramarine blue's popularity today might have to do with its functionality. "If you're trying to paint the colors of the natural world, there are colors you struggle with and there are colors that practically do it for you — ultramarine blue is one of those colors," he says. "It does its job so incredibly well."

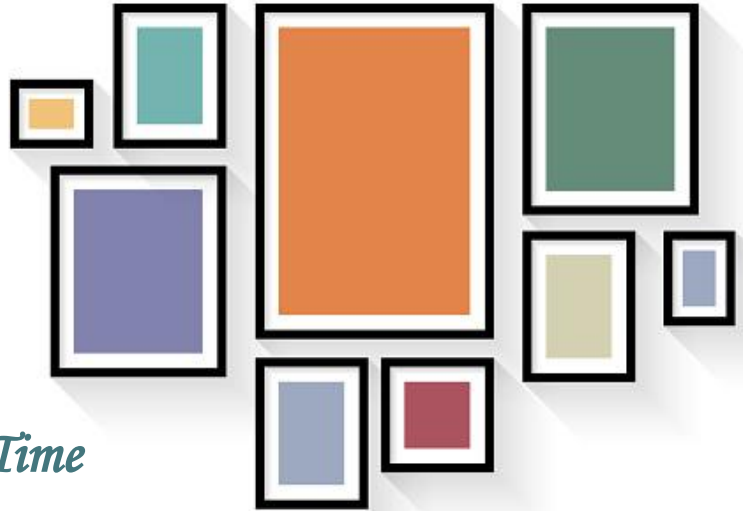
Another clue to blue's popularity might be found in that long-sought-after "true blue." Named for the long trip it took from Asia to reach the palettes of European painters, "ultramarine" derives from the Latin "beyond the sea." At a time of pandemic-related physical restrictions, when good health is fickle and travel is fraught, we might find ourselves especially aching for blue.

"We associate [blue] with things that are big and limitless," Cummins says. "I think a lot of people find it transporting."

SAG WINTER VIRTUAL SHOW

February 1 – April 2, 2022

Warm Thoughts in Winter Time



Springfield Art Guild 2022 Spring Virtual Art Show

This show is open to all Guild members and will exclusively show on the Springfield Art Guild website. The theme of this show is “Warm Thoughts in Winter Time”. What gives you warm thoughts in the winter? What makes you feel warm, fuzzy, comfortable or happy? Could it be a fire in the fireplace, a cup of hot chocolate or maybe thoughts of getting away to that warm beach destination? What makes you feel good at this time of year? Could it be your favorite hobby, thoughts of blossoms to come or just bare tree branches? Think outside your box and create something that makes you feel warm and cozy. It can be any medium, style or genre you wish that fits this theme. Additional requirements are listed below.

There will be a virtual reception in a Zoom meeting in which the SAG membership will vote on a non-monetary People’s Choice Awards. Details for voting will be given at a later date.

Schedule for submissions and entries:

January 3 – 27, 2022– Art submission dates. All digital jpeg images and entry info must be received by January 27

January 29, 2022 – Members will be notified of art work acceptance by email by this date.

February 1- April 2 2022 – Virtual exhibit on SAG’s website

March 6, 2022 1:00PM – **Zoom** Reception and Award Announcements starting at 1PM for about an hour. Details to come..

Submission Criteria:

1. Artwork may be something you painted recently, but can also be artwork that was created a while ago. Artwork must fit the theme of this show which is “Warm Thoughts in Winter Time”. Any style or medium is welcome. Artwork submitted must not repeat being shown for at least one calendar year on any SAG virtual show.

2. Only original 2-D and 3-D art, will be considered. Traditional photographs and digitally enhanced photographs are welcome. **Drafts, photocopies, offset prints, lithographs, or copies of already published art will not be permitted.**
3. All artwork must be for sale.
4. If selected, your artwork will appear in the exhibition from February 1 to April 2, 2022.
5. If your artwork sells, it will be marked on the website as sold and you may proceed with making arrangements to deliver your artwork to the buyer and pay VA sales tax. You will also need to pay a 20% commission fee from your sale payable to SAG which will be used later for awards in our Spring Juried Virtual show, which will be the 3rd of three virtual shows on the SAG website.
6. SAG members may submit up to 3 pieces of artwork. Only good quality photos taken without the frame will be accepted. **Any photos that do not meet criteria will not be accepted.**
7. If you submit a diptych or triptych, it will count as one piece of artwork.
8. Artists selling their art will be responsible for collecting the money, collecting and paying the Virginia sales tax, and all shipping aspects of purchased artwork. SAG's website does not have e-commerce capability. People interested in purchasing art will be directed to a single SAG point of contact who will contact the individual artists. Commissions will be paid directly to the Springfield Art Guild no later than April 30, 2022. Send your 20% commission check to Joanna Stafford at 6182 Howells Rd. Alexandria VA 22310. Please put Attn: SAG on the envelope and on the check please make a note that this commission is from your Virtual art show sale.
9. **Photographs of art must portray a clear and accurate view of what the piece looks like.** Artwork previously shown at a SAG sponsored show may be submitted.
10. You must send a jpeg for each piece of art you submit that is named with a 1, 2 or 3, your last name and the title of your art. The jpeg needs to be no smaller than 250KB and no larger than 1MB. Many of you may have to resize your photos. Submissions of your jpeg photos are to be sent by email to Danica Arehart at danica.bodytalk@gmail.com.
11. In the email in which you send your photos, please include your name, number each entry as 1, 2, or 3, the title, the medium, the size unframed (and framed if it has one) and the price. Also send this information to Chris Jenkins at chris9900@hotmail.com. Both email addresses can be put on the send line.
12. Make sure your membership is up to date

Welcome New Member!

Be sure to let me know if you are a new member. Tell a little about yourself and your artwork so I can put it in the newsletter. It is a good way to introduce yourself to the members. Contact Teresa at teresatindlebrunson@gmail.com

There was no information sent in by members for this newsletter.



Springfield
Civic Association
Where we all come together

SAG appreciates the Springfield Civic Association's continued support and coverage of our activities through its newsletter and Facebook group. For news and important information about businesses, school activities and important issues relative to the Springfield community, visit SCA's website at: springfieldcivic.org.



Join us on Wednesdays!

We heard SAG members say they were having trouble getting motivated to paint at home and the idea of having a virtual open studio was born. Most of us are also looking for ways to increase our social activities safely these days, this is a two for one! This is a zoom session where we can get together, chat, do our art, and ask for input on our work! Those who have participated have enjoyed the companionship and added incentive to get back to their art. There is no size limit to this group, if we get too big for one chat, we can just add another "room" and have too smaller groups!



When: Wednesdays from 1- 2:30pm

Where: On Zoom - SAG members meet on Weds to work on any art project of their choosing. The zoom link is always the same and is sent weekly to all members by email

What's is all about??

It's a virtual get-together giving everyone a chance to work on their personal art in a group setting for inspiration, encouragement and to just have fun chatting, and painting or drawing again.

Come join us you'll be glad you did!



LIKE “The NOVA Nature Journal Club,” on Facebook!

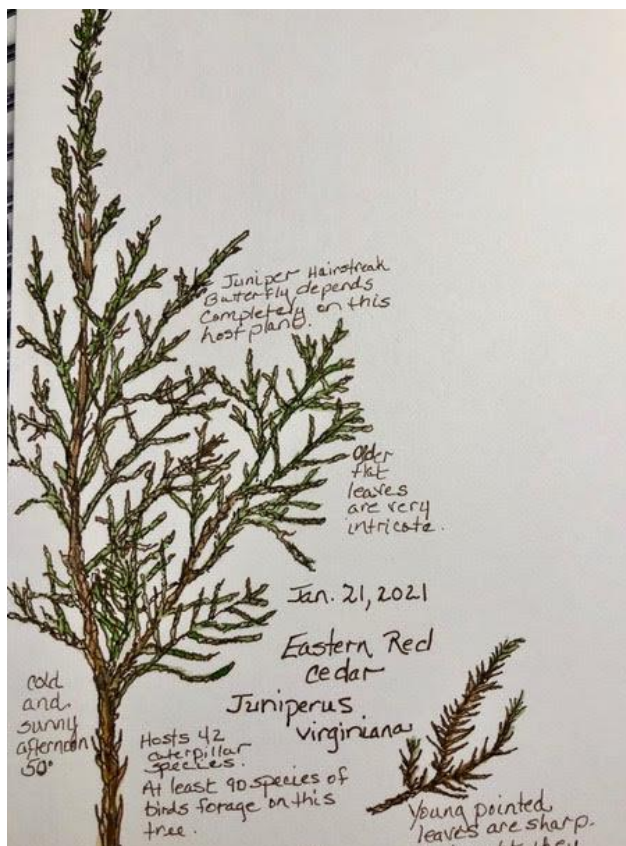
<https://www.facebook.com/groups544583139673338/>

The NOVA Nature Journal Club, a Facebook group administered by SAG Member Elaine Sevy, offers a steady flow of lovely illustrations and journal pages, as well as links to register for a variety of online and in-person classes.

The New Year is a great time to explore new creative habits such as keeping a sketchbook, and drawing directly from nature. This article, **Nature Journaling Unleashes Creativity**, was written by Kelley V Phillips, Outreach Coordinator for the Red-Tail Land Conservancy, . Here’s an excerpt and a link to the full article.

“Nature journaling is a powerful tool. It sharpens observation skills, unleashes creativity, kindles imagination and deepens emotional and physical connections with our surroundings. It is simultaneously calming and energizing. Best of all, it can be anything you want it to be. You can draw, press flowers, make lists, write poetry or chronicle thoughts.” <https://fortheland.org/nature-journaling-unleashes-creativity/>

*In the case of inclement weather, outdoor events are rescheduled or canceled to make sure everyone stays safe. Indoor classes will require masks and possibly social distancing.



Sketch by Elaine Sevy

Botanical Artist Lara Call Gastinger introduced the concept of a perpetual journal. The journal pages are organized by date, but not year, so that the artist returns to the same pages at the same date range year after year until the pages are filled up.



Sketch by Elaine Sevy

Exciting Member News!

Be sure to let me know if you have anything you would like to share about your art endeavors. We would like to hear from you. Contact Teresa at teresatindlebrunson@gmail.com

There was no member news provided this month for this section.

ART Opportunities

This section of the newsletter is for SAG members to let us know about art opportunities in our area. Tell us about any art classes, workshops, exhibits, upcoming art shows to enter, and any other art opportunity you can think of. Please send any art opportunities to teresatindlebrunson@gmail.com by the 20th of each month.

“ART CLASS with CAROL ZEITLIN Goes VIRTUAL/ON-LINE”

ART LESSONS FOR YOUTH (7/8 years & up/teen):

New and continuing students will learn to draw and /or paint the *world around them* through still life, landscape, portraits, animals, cartooning, etc. Students develop variety techniques & skills.

MATERIALS AT HOME: Sketchbook, #2 pencil, eraser, color pencils, Prang watercolor set (white case), glue. Optional: watercolor sketchbook (approx. 9” x 12”)

CHOOSE ONE DAY:

1. TUESDAY 5:15 - 5:55 pm
 2. MONDAY 5:15 - 5:55 pm
-

RAWING PLUS COLOR (5-8 years):

Students are introduced to learning how to draw plus adding color with watercolor, crayons, mixed media. Students learn through still life, landscape, animals, people, favorite stuff animal, cartoon/animated characters and cartooning.

MATERIALS AT HOME: Sketchbook, #2 pencil, eraser, crayons, watercolors, glue.

- A. TUESDAY 6:15 - 6:55 pm
-

ART for ADULTS (Weekday)

Class is for beginning and continuing students to develop drawing and/or watercolor painting skills including brush painting.

MATERIALS AT HOME: Sketchbook, #2 pencil/eraser, watercolors (Prang white case), watercolor pad, colored pencils. Contact instructor for more details if needed.

CHOOSE ONE DAY:

3. MONDAY 3:00 – 4:15 pm

TO REGISTER: Call CAROL ZEITLIN (703)250-6930
E-MAIL: [czeitlinschneier @yahoo.com](mailto:czeitlinschneier@yahoo.com)

Forward a registration form to a friend
Website: <http://www.czartlessons.com>

CHECKS TO: CAROL ZEITLIN (separate checks for each class session)
MAIL TO: 6822 Begonia Lane, Haymarket, Va. 20169



Be a Featured Artist on Our Website

This is a great opportunity for SAG members to show your artwork and tell a little about yourself and your art journey. Go to our website (<http://www.springfieldartguild.org/>) and scroll down a little and you will see the section for SAG's monthly "Featured Artist". Any member can be a featured artist. Right now our featured artist is Nina Schwartz so you can check out her beautiful artwork and find out about her art journey. We would like to have a different SAG artist each month. If you are interested please contact Teresa Brunson at teresatindlebrunson@gmail.com . Below are the questions we would like each featured artist to answer so we can put the text along with pictures of your artwork.

Featured Artist Questions - Springfield Art Guild

We are excited to have you as our next Springfield Art Guild Featured Artist! As part of your feature, we post a write-up about you and your work on our website. We would like you to use the following questions as prompts. Have fun with it!

Please submit an image of yourself, and 6-10 images of your favorite pieces that you would like included in your feature.

Featured Artist Questions to Answer and Provide to Teresa Brunson (*email listed in above paragraph*):

1. Your Name:
 2. Business/Studio Name:
 3. Website:
 4. Facebook:
 5. Instagram:
 6. Preferred Medium:
-
1. What is your personal artistic motto or mission in a sentence or two?
 2. What are three words that describe your style?
 3. Where are you coming from and how did you start your artistic journey?
 4. What inspires you to create? What holds you back?
 5. What is your favorite piece you have created or favorite art experience, and why?
 6. Tell us something positive that has happened to you in the last month?

