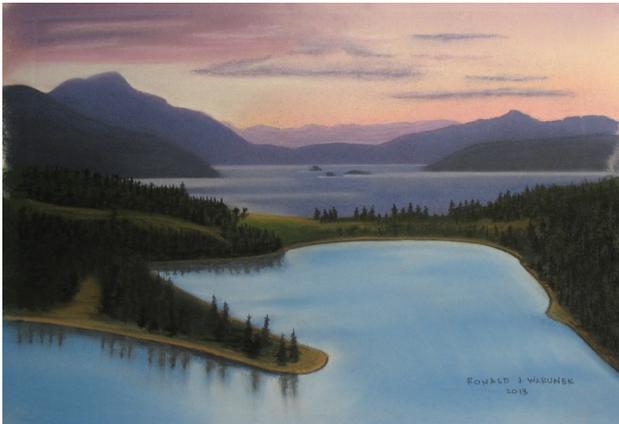


MONDAY, November 4th from 7 - 9 pm
D & M ART STUDIO at 8691 N. Lilley Road, south of Joy, Canton

October
POPULAR VOTE WINNERS

FIRST PLACE

Pastel by **Ronald J. Warunek**



SECOND PLACE

Acrylic by **Susan Smith**



THIRD PLACE

Watercolor by **Maggie McCloskey**



NOVEMBER MEETING
Painting with Clay Workshop

Sharon Lee Dillenbeck will conduct a workshop teach us to use clay as a medium to paint with. We will gather at D & M Art Studio in the Golden Gate Shopping Center on Lilley, south of Joy on the west side of the street.



Sharon always makes us feel welcome in her place of business.



If you need art supplies, plan to some shopping! Your membership card makes you eligible for a 20% discount plus many items will be on sale.

The Gift of Art at PCAC

Entry DEADLINE please bring check and completed entry form (see enclosed) to the November meeting or mail to Marilyn for delivery by 11/7/13.

Finger Food. Sign-up for what you will bring to the

Membership Directory / Newsletters

Reminder:

DUES MUST BE PAID BY THE NOVEMBER MEETING FOR YOUR CONTACT INFORMATION TO BE INCLUDED IN THE DIRECTORY!

Directories will be mailed with the December Newsletter
Also, this newsletter will only be mailed to paid members starting in December.

THANK YOU EVERYONE!

I'd like to thank everyone associated with this year's Festival of the Arts for making it a terrific success which is due to the artists for creating, preparing and sharing their art, the hard work of those who volunteered their time and efforts to plan and coordinate the show, prepare the materials, spread the word, set-up and tore down the show.

The community support was heartwarming. We raised approximately \$2,600 including cash in exchange for ads in the program, printing of the programs by C & M Printing, products and gift certificates to use as prizes and awards and all of the performers who donated their time and talent.

The numbers are yet to be confirmed by Treasurer, Cathy Vettese, but we estimate that there were over \$550 in sales with a net profit of approximately \$600.

I hope that you had a good time; I know that I did.

JUDGED AWARDS: Congratulations to the artists whose work was selected by our guest judges:

Marilyn Meredith for *Nautical Dreams* selected by **Michigan Senator Glenn Anderson**

Betty Felts for *Flower Power* selected by Westland **Mayor William Wild's emissary Adam Hammons**

James Bramlet for *Memory by the Marina* selected by **Garden City Mayor Randy Walker**

Ronald J. Warunek for *Old North Bridge* selected by **Rotary President Dick Isham**

Betty Felts for *Flower Power* selected by **Westland Mall General Manager Carol Rutz**

Each winner received a check for \$50 and a paint set or artist's bag donated by Martin F. Weber.

We had 271 entries in the Popular Vote which is a good representation as to the number of visitors attending the Festival. Some of the comments included:

Dawn by Carol Hines – "...has a dark and silent peaceful tranquility of life and mystery. I can stare at it for hours; mesmerizing." James Holt of Westland

Nautical Dreams by Marilyn Meredith – "Art really looks real – almost like you are in the moment in time with the art!" Demyra Martin of Detroit

"Hard to choose only three – Good Show!!" Pat Henkel, Santa Rosa Beach, Florida

"All art was wonderful – very hard to pick favorites". Jenny Beers, Canton

"All three capture my favorite places in Michigan – just beautiful pieces of work. Donald Goughdon of Livonia (*Sleeping Bear Dunes* by Robert Stuve, *Purple So. Manitou Light House* by Vincent Maiorana and *Past and Present* by James Bramlet)

"*Door to Heritage* (by Kay Masini) Awesome – peaceful, real painting" Kimberly Lynch, Howell

POPULAR VOTE WINNING ART: *Nautical Dreams* by **Marilyn Meredith**; *Old North Bridge* by **Ronald J. Warunek** and *Dozen Yellow Roses* by **Susann Smith**. Prizes will be presented at the November meeting.

POPULAR VOTE DRAWING WINNERS: Demyra Martin of Detroit—Center Mass; Michael Mruzik of Dearborn—Center Mass; Christine Lalinsky, Plymouth—Lakeshore Grill; Beverly Basso, Farmington Hills—Belanger Tire

Jan van Eyck (or Johannes de Eyck)

Essay by Marilyn Meredith

I choose van Eyck for this essay because he was an artist that I was only faintly familiar with but wanted to learn more about. *Saint Jerome in His Study* is a piece at the Detroit Institute of Arts which I had seen and liked very much. I learned that it's dated 1442, the year after van Eyck's death, so it's likely that it was left unfinished but was completed by members of his workshop or perhaps his brother Lambert. The Saint is wearing the cardinals' dress and hat in his study which is filled with lots of objects showing his varying interests. There is a forlorn look on Jerome's face as he rests his head in his left hand, contemplating as he reads or meditates – it makes me wonder what he is thinking, where his mind may be wandering. The Lion resting at his feet is painted so sweetly and no doubt is a reference the saint's legend in which he extracted a thorn from the paw of the animal that thereafter remained loyal to him.



Jan van Eyck was considered one of the most significant Northern European painters of the 15th Century. His work, *The Marriage of Giovanni Arnolfini*, oil on panel, 1434, is indicative of his symbolic style and, in addition to the superb painting technique, was his attention to the detailed composition. I love the way he used jewel tone colors but deftly muted all but the green dress with the touches of blue. The cream colored fur of the dress with its vertical lines, lead the eye up, over and into the painting.

Artists were commissioned to create a visual form of marriage certificate. In this case, the artist's signature on the back wall provides official testimony since, during that time, a marriage took place without the presence of a priest. One may note the mirror on the back wall reflects the artist and another witness.

The groom's right hand is raised as in a blessing prior to placing his hand in his young bride's outstretched palm, sealing the legal bond or marriage contract. This tradition became much more personal when it evolved into "sealed with a kiss" by the Romans.

Viewers may wonder, was this an arranged marriage? Is the bride pregnant? It looks like she is and that would have been such a scandal at that time. In my research, I learned that this was the style of dress for a woman of her station and carrying the train of the dress bunched up in front of her was a ritual gesture symbolizing fertility which the artist embellished. The couple doesn't appear to me to be in love; neither looks at the other and they stand at arm's length apart plus he is much older. They are probably in the groom's home; he was either a banker or merchant. The red alcove to the right will be their bridal chamber. The little dog in the foreground is a symbol of devotion and love. The single lit candle in the chandelier signifies the nuptial flame, or as the eye of God. Their shoes (his in the foreground, hers in the background) have been removed and casually left on the floor which may be a reference to the Book of Exodus ("Put off thy shoes from thy feet, for the place whereon thou standest is holy ground", Exodus 3, 5).



The more I studied this piece, the more I grew to like it. Although it is painted in a painterly way, expertly crafted to appear realistic, we find by study that the proportions are so off as to be unrealistic. Did the artist make the groom's hat so large just to fill the space on the canvas? The limbs of the couple are extremely thin while their torsos are ample; the groom's legs are like sticks.

Only about 23 surviving works are confidently attributed to van Eyck, of which ten, including the Ghent altarpiece are signed and dated. Portrait of a Man in a Turban (actually a chaperon, a type of hat that was common during that era) is most likely a self-portrait. He depicts his subjects truly as they are, not adding beauty but capturing the people in such a way as to make you wonder what brought them to this place in time. His innovative, revolutionary approaches and manipulation of oil paint became a myth that he invented oil painting, which he didn't.



As the court painter and Valet to the Duke Philip the Good, he was highly paid unlike most of painters of his time whose survival depended on individual commissions. In a document from 1435, the Duke scolded his treasurers for not paying van Eyck's salary, arguing that he would never be able to replace his "art and science". The Duke was godfather to van Eyck's children, took care of his widow after this death and helped one of his daughters finance entry into a convent.

I am so glad I that looking carefully at this artist's works enhanced my appreciation of him and his artistic gift.