



Marga Stanley sketches “Freyja” at Vintage Hardware.

JOSHUA BESSEX — The Daily Astorian

Draw: ‘Inevitably, their personality comes out in their paintings’

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She holds the graphite pencil sideways in her hand, moving it up and down on her paper, creating the edge of the creature’s helmet, employing an eraser now and then to refresh a line.

She says she is not very fast and it takes her a long time to finish a project.

A curiosity is that she chooses to make the image on paper larger than the object she is drawing.

“My style isn’t very representational,” Stanley says. “I like to interpret what I see in my own way.”

Jeff Donnelly

Using a water-soluble gray felt-tip pen, Jeff Donnelly is sketching another artist — Anna Lee Larimore.

“She’s a great painter,” he says as he looks beyond drawers to her standing at an easel. Donnelly has been sketching for 44 years and with this group for several years. He says at the end of each session, the artists show their work and have a little discussion, where members might offer constructive criticism.

“It’s a good group of folks — very kind,” he says.

Penny Treat

Composition is everything to Penny Treat. Her sketchbook is about twice the size of everyone else’s.

She sees her composition as a whole, with small, large and medium elements balancing each other. She says she considers herself an athlete and it is important to keep up a daily practice to preserve muscle memory.

“If you stop drawing, you are not as sharp as you were before.”

In her drawing, a lamp appears to the left of a headless mannequin, but in the store, there is no lamp in that position.

What’s going on?

Treat explains she is interested in strong composition, the way things flow from one area to another. She points out that the lamp she depicts is within the range of view, only far off to the right of the mannequin, not on the left.



A sessions worth of art sits on the pavement outside of Vintage Hardware.

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Penny Treat creates a still-life scene at Vintage Hardware by combining different elements from around the room.

Phyllis Taylor

Her years as an interior designer seem to influence her drawing. Everything is movable. Rearranging things is one of Treat’s passions.

“You just kind of hone your craft — like a fisherman finding a hot spot. He might be trolling for salmon and he may get a surprise tuna. Something unexpected comes along. That’s what sets artists apart. That’s the X factor.”

Taylor, who moved here a year ago is a retired graphic designer and illustrator from Indiana University.

She is cellist and says drawing is like practicing the cello, experimenting with different techniques.



Robert Paulmenn holds up his watercolor painting of a Canadian Mountie during a group showing at Vintage Hardware. The Mountie appeared on a poster in the store.

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She enjoys drawing with this group because she gets to know others in the art community, she says. “When we are in a group,

it is interesting to see what others focus on. ‘Where was that?’ someone will ask. We all learn from each other.

“Inevitably, their personality comes out in their paintings.”

As she draws a green and yellow table with its legs strangely bent and partially covered with a bright tablecloth, Taylor says she is happy to play with her pencils.

Rosalie Altena

Another recent arrival to the North Coast, Rosalie Altena stares intently at the shapely red dress on a mannequin. She chose the dress, she says because of the color and the fact that she loves vintage clothing. “I like the line and the form and the challenge of getting the contrast of the softness of the velvet and the hard lines of the cabinet behind it,” she says.

But for this red dress, Altena uses a bright blue China marker, softening the lines with an eraser.

She is a painter who sees that work as coming from the inside and symbolic, while drawing she feels is more separate — a study of form.

Anna Lee Larimore

A carousel horse caught her eye. “It was beautiful and dramatic,” Anna Lee Larimore says.

Using oil paint on a very small canvas, she shrinks her image while studying a life-size carousel horse. She says she usually sketches, but wants to up her game her game a little bit, painting with oils.

Noel Thomas

His right hand is cupped, holding a piece of chalk and an eraser. With his left, he makes a smudge of white toward the top of the slate-gray paper resting on his knee. A couple of quick swipes — again with white — and some hair emerges.

The hands juggle the pastel pieces. Now it’s black. Black strokes make the stripe on her hat. Another masterful swipe defines the shirt. A wide white mark suggests the easel.

This is how Noel Thomas works. Small smudges and swipes, a little blending here and a portrait of an artist appears.

This is magic.

This is art.

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