

Fairness and Balance: One Juror's Approach

by Roz Stendahl

I wasn't intending to take notes at the Minnesota Watercolor Society's spring show opening. I had a carbonated beverage overflowing a wine glass in one



▲Juror Bela Petheo makes a few waves of his own at the Awards Reception for "Making Waves".

hand, and several chocolate Easter eggs in the other. I was content. Then juror Bela Petheo walked up to Paul Higdon's *John and David*, a stunning, photorealistic, life-size portrait of a father and son. (The painting's textures are so carefully and skillfully rendered that you are convinced you can feel the nap on the father's dark wool blazer. Value folds into value to create its own dimensional reality in the flat plane.)

Turning away from the audience Petheo gazed at the painting, a look of appreciation on his face. Then waving impatiently at it he said, "The only thing lower than this is wildlife art."

I laughed so hard I thought I might choke on my chocolate. I paint wildlife. Pocketing my remaining chocolate and passing my cola to my friend Tom, I whipped out my journal and started taking notes: a juror with strong opinions, able to deliver them with clarity and deadly precision—that's fun.

If Petheo felt this way, why then was Higdon

receiving Honors for his familial portrait? Petheo's introductory remarks provide the only clue we need. He said his job as a judge was to approach the selection task with fairness and balance. He had to include paintings which exhibited superior technical expertise even if he didn't like them. Petheo used an analogy of Capone's Chicago. He explained that it would have been disingenuous in that era not to acknowledge a mob hit that was "quick, no mess, little blood, and used few bullets." With a glint in his eye which testified to his sense of humor, —cont. on p. 3

LET THEM EAT CAKE!

WE'VE MADE IT TO 400!
(MEMBERS, THAT IS)

COME CELEBRATE WITH US AT THE
MAY MEETING. CAKE, DEMO WITH
DAN WIEMER, AND 400 FRIENDS
TO SHARE IT WITH.

JOIN US!

May Demo Artist Dan Wiemer

Dan Wiemer lives in a colorful world. The Red Wing, MN artist invites us to see the world through the colors, shapes and textures of his natural landscapes. "If I can look at a finished piece and put myself back in that place through the painting," he said, "then that painting is successful on a personal level."

Dan grew up in northern Illinois with a love of



nature. He studied art and design at Iowa State University and received his Bachelor of Arts degree (graphic design) in 1986. Following college, Dan worked at a Minneapolis design firm. Three years later, in 1989, he began his freelance career. He juggles a passion to create commercial illustration as well as fine art.

While his paintings adorn living rooms across the country, his illustrations are used by Paul Masson wines, St. Paul Chamber Orchestra, Pillsbury, Chippewa spring water and Bakers

Square Restaurants, to name just a few.

Watercolor has been Dan's media of choice for the last twelve years. "I truly love the spontaneity of watercolor," he said. "Watercolor, in particular, is ideally suited to intuitive painting." The fluid medium lends itself to a unique decision-making process as the painting develops.

Sometimes even the artist is surprised by the final piece. "I read in a golf magazine that you should plan like a surgeon and swing like a hippie," Wiemer said. "This is the way I find myself doing some of my best paintings." Dan says he enjoys the process of painting and creating more than the finished product. "The experience I have when I'm painting, the interaction between myself, the paint and the paper—that, to me, is the ultimate art form." ■





MESSAGE *from the President*

Something I've been meaning to get around to as President was research the history of the organization a bit more. As I've mentioned, I got recruited onto the Board fairly quickly as a new member, and hadn't had the opportunity to soak things in before getting my feet wet. Upon taking over for Sandy Muzzy, I was presented with a large box containing notes and records from all the past Presidents. For months, it served as another convenient flat surface in my home studio. I'd glanced at a few of the three ring binders in it once or twice, but I never really had a chance to sit and read through them. What fun, though, to see the evolution of the Minnesota Watercolor Society through the years. During Dave Rickert's Presidency, *BrushStrokes* printed an article entitled "Birth of a Watercolor Society". I'll touch on a few of the highlights, as I'm sure many of you aren't aware:

Jeanette Stordahl and Jeanne Emrich met in a watercolor class at the Edina Art Center. They became friends, and in 1982, while driving to an Edgar Whitney watercolor workshop (how perfect is that?), the outline for a new artists' club was formed. The first meeting of the Twin Cities Watercolor Society (our original name) was on January 5, 1983. There were about 35 people in attendance for the painting demonstration, and 31 signed up as members. Marian Alstad, our Membership Chair, remembers being recruited by Jeanette at an art fair, and being impressed by her desire to make it work. When Stordahl passed away, the TCWS created the Floral Award in her honor due to her fondness for flowers. In 1999 the name changed from the Jeanette Stordahl Floral Award to the Stordahl-Emrich Founders Award. The society changed its name to the Minnesota Watercolor Society in 1997 to accommodate the growing number of out-state members.

As I delved through the organization's past, I couldn't help but feel a twinge of regret that I wasn't around from the beginning. The early issues of *BrushStrokes* were often a single page, with hand-written notes and quotes from members and artists. (Sadly, the "Member Happenings" section often had as many submissions as our current issues! Come on, people!) Many of the members' names that popped up in those issues are familiar faces now, and it's encouraging that as the organization grows and changes they lend their expertise. We reached quite a milestone this month, with membership hitting the 400 mark. That's cause for celebration! Yet I realize how difficult it is to continue feeling like a "group" the larger the Society becomes. We've introduced some great additions over the past few years, with the bi-annual Members' Days, an ever-improving newsletter, and a website for easy access to information. However, we've also lost touch with some things like paint-outs over the summer months. I've made it my goal to schedule at least 3 paintouts this summer, so that we can enjoy what brought us to this organization in the first place—painting watercolors! Please feel free to call or email me with location suggestions, although I've got a few in mind already. The dates and times will be posted on our website, and hopefully word of mouth will help as they get scheduled.

In the meantime, I hope you all got a chance to enjoy the outstanding Spring Show, and will join us this month for my buddy Dan Weimer's landscape demonstration and a cake to celebrate our continued growth. (Is it just me, or do you have the sudden urge to hold hands and sing campfire songs?)

May's suggested painting theme

is a bow to the traditional among us. What else but

May flowers?

Bring in your floral paintings, finished or in progress,

and be eligible to win the prize drawing.

See you at the May meeting.



BOARD OF DIRECTORS

President	Andrew Evansen 651-480-1742
Vice President	MarySue Krueger 952-937-0973
Secretary	Emmy White 612-825-8312
Treasurer	Gary Marquardt 952-471-0476
Exhibition, Fall	Holly Landauer 651-452-8917
Exhibition, Spring	Mary Hanson 952-476-6896
Hospitality	Sandra Muzzy 952-854-7677 Tom Nelson 612-377-3943
Librarian	Ruth Valgemae 952-920-3975
Membership	Marian Alstad 612-824-6460
Member-at-large	Terrie Christian 763-546-5266
Newsletter	Lynne Baur 715-688-2680
Program	Anne Graves 763-550-9686
Publicity	Kris Melby 651-731-0629
Workshop	Bonnie Crouch 952-945-0682 Dianne Jandt 952-891-2375 John O'Leary 952-888-0638

PAST PRESIDENTS

2002-2004	Sandra Muzzy 952-854-7677
2000-2002	Keith Donaldson
1998-2000	David Rickert
1996-1998	Jan Fabian Wallake
1994-1996	MarySue Krueger
1992-1994	Carol Gray
1990-1992	Gwen Leopaldt
1988-1990	Harry Heim
1986-1988	Sally Burns
1983-1986	Jeanne Emrich

BRUSHSTROKES

Editor	Lynne Baur 715-688-2680
Columnist	Ruth Valgemae
Advertising Mgr.	Mary Hanson 952-476-6896
Mailings	Joanne Bauch 763-546-2169 Beverly Peterson 763-533-7757

HOW TO REACH US:

INFORMATION•VOICE MAIL LINE
952-996-9228
WEB SITE: www.minnesotawatercolors.com

BrushStrokes Newsletter

BrushStrokes is published monthly, September through June. Deadlines are the 15th of the month. Send letters to the editor and art related stories that help inform or educate members to:

MnWS BrushStrokes Editor

1830 Dutch Heritage Ct.

Baldwin, WI 54002-5155

lbaur@mac.com

(please do not use lbaur@att.net—account no longer active)

Advertising Placement

For ad rates or to place advertising, contact

Mary Hanson 952-476-6896

Fairness and Balance

—cont. from p. 1

Petheo then dispatched the awards with a take-no-prisoners approach, making his predilections and prejudices all too clear.

Petheo began with the six Honors awards. The crowd moved to Carol Larson's monochromatic, spattered, stencil portrait, "1968." On the outside edge of the restless group I wasn't able to hear all the comments (we really need to put a mike on the juror) but I did hear him complimenting Larson for her use of an unusual technique (spattering) not normally associated with watercolor. Petheo also acknowledged her composition and her rendering skills.

Next up was Higdon's photorealistic painting,



▲ Carol Larson looks on as Petheo discusses her award-winning "1968".

"John and David". Petheo had already stated in his show-opening remarks that he hated photorealism in watercolor. Having dispatched wildlife art to the lowest rung of painting, Petheo's banter back and forth about Higdon's technically superior portrait made it obvious that he appreciated the skill of the artist, yet the technique wasn't to his taste. He was being more honest than most judges; ultimately it is about taste and judges exclude accordingly. (Dick Green's comments about the adventures with one of his paintings in the last issue of *BrushStrokes* attest to that.)

Honors next went to Harry Heim's "The Tour." Facing this vibrant painting of a tour group next to a bus Petheo praised the artist's "sly sense of humor that makes sweet little idiots of us."

Jean Meyer's "She Who Dances III," also took Honors. Petheo felt that the subject matter of the Native American woman dancing had been totally personalized. He said that, "The expression, without the artist overstating it, is congenial with the movement." You'll need to see the fluidity of this painting in person to get the full impact of his comments.



▲ Listeners react to Petheo's "take-no-prisoners" approach.

By this point the crowd had stopped shuffling around the gallery, painting to painting. Instead the award winning paintings were brought up to Petheo so he could explain his thoughts about each one. "Quiet Pool" by Ed Shimek was next on the firing line. "To begin, the subject is so worn out. A pool of water, flowers in front, and reflection," Petheo seemed to give a mock yawn and smiled. "But you see the process, and how he was struggling to achieve just the right effect... washing out, putting things back, washing. Not the most slick. Daring to use opaque white." Petheo stopped and turned away from the painting to the audience adding a conspiratorial aside, "in my morals, it's a kind of a no-no." He finished by saying that for all his struggle the artist had "preserved the freshness."

The final Honors award was given to Dick Green for a closely cropped painting of the "Tail End" of a very reflective car. Petheo again commented that this was another subject often seen, but complimented Green on his treatment. More than that I couldn't hear over the laughter.

Third Honors went to Lynne Baur for "Inner Glow," a close-up of an iris. "You see flower still lifes all over the place," said Petheo, "but this is in the spirit of watercolor. Wet in wet. Sharp edges, soft. Elegant color scheme. Spontaneous, unstudied." He turned towards Baur. "Boy are you getting something," he said. "You must be expert," Petheo continued. Baur replied, "I've only been painting seriously for 4 years." Petheo said Baur's art showed she was putting in the time. (Any of us fortunate enough to see Baur's show at the Phipps, which contained over 40 paintings done in 2004 and the beginning of 2005, know that she has been painting to a rigorous schedule with delightful and stunning results. Familiarity through practice brings ease, and I believe it is this earned ease that lies behind that elegant color scheme and technique.)

"Spring Melt," a glowing landscape of blues and burnt sienna orange by James Turner won Second Honors. This striking painting leapt off the walls demanding immediate attention and yet inviting quiet contemplation. Petheo praised it, saying the "management was very sophisticated; how much blue against orange." He said it worked both as a representational landscape and as an abstract.

Andy Evansen's "Morning Glare" is a masterful depiction of the Basilica in St. Paul, seen from a side street. [Many people thought "Morning Glare" depicted the Basilica, but the artist reports that it was actually inspired by the courthouse in Hastings, MN—ed.] Petheo's harsh if humorous opinions and critique gave way to unadulterated praise for this painting which earned First Honors. "For my money this is the quintessential watercolor, capitalizing on paper, pigment, and water. This can't be done in anything else, any other medium. Beautiful cast shad-

ows. Meaningful negative spaces. How he saves them," said Petheo, his final statement not a question but a sigh of enjoyment.

For the Stordahl-Emrich Founders Award, Petheo chose Terry Genesen Becker's "The Courtyard." "A mosaic dog with snakes in an abandoned Egyptian temple of some sort at high noon," said the juror, taking inventory as he looked at the painting. "It's a kind



▲ Petheo bestows the Stordahl-Emrich Founders Award on Terry Genesen Becker's "The Courtyard."

of surrealism. It gives me the creeps." While we laughed he compared it to the Indiana Jones movies.

The final award of the evening was Best of Show. Petheo presented this award to Peter Herzog for his painting "Framework." In the painting we see the cement columns that support a massive bridge, like the Interstate 94 bridge which crosses the Mississippi. Light glows and bounces off the various flat cement surfaces, echoing back all the way to the far, wooded shore. The subject matter thrilled Petheo. It is a view not many but the homeless see, he explained. "These are boring concrete arches," he said, "What a transport of power—a symphony of power and peace. Not spectacular, big, or splashy—it's to the point. Coming close to a kind of whiff of eternity. It's going to sur-



▲ Peter Herzog with his Best of Show winner, "Framework".

vive. And not done with a computer."

While Petheo had earlier announced that he wouldn't give out his car's license number (he didn't want disgruntled artists to find him in the parking lot) he did stay to answer questions. I don't know what others were able to ask him. Several people saw me taking notes and came up to me to ask what he had said for this or that painting, so I never was able to ask him what about wildlife art so offends him. But in his comments at the opening I was able to gather some clear impressions from his strong opinions. He is a man who wants to be surprised and —cont. on p. 4



March 31–April 29, 2005
 Minnetonka Center for the Arts

Fairness and Balance

—cont. from p. 3

responds to art that is painted with passion and a sense of humor. The artist’s willingness to struggle finds validation in his code as does technical brilliance. With these attributes even tired and boring subjects can be made fresh to Petheo’s eye.

At one point, talking about awards, fairness, and technical abilities, Petheo pointed to an unglazed landscape of a barn (hanging near Higdon’s painting). “That,” he said, “is a marvelous painting. Anyone who sees it would have to be an idiot not to know that. It doesn’t need an award.” While the sentiment might be small consolation to the artist, that comment helps put the judging process into perspective. Out of many paintings that a juror likes he must choose only a few, leaving others often as compelling for other reasons, or sometimes the same reasons, without awards. In this process he must select. For Petheo the selection process is based on his sense of fairness and balance, not divorced from, but also not ruled by his own predilections and tastes.

Bottom line: go to openings and listen to the judge speak. Whether you agree or disagree you’ll have food for thought; and maybe even some nice chocolate and carbonated beverages.

Speaking of beverages I’d like to offer my thanks to Sandy Muzzy and Tom Nelson for their wonderful hospitality efforts. Many members expressed delight that Sandy included wine in the liquid refreshments. (Minnetonka Center for the Arts supplied real wine glasses!) Thanks also go to Mary Hanson for chairing the show. The behind-the-scenes work of many members made this show opening a fun and memorable evening full of interesting art and conversation. ■



▲ Photographer asleep on the job? Freudian slip? In any case, a juror not afraid to speak his mind.



▲ **BEST OF SHOW**
 “Framework”, Peter Herzog



▲ **Honors**
 “John and David”, Paul Higdon



▲ **Honors**
 “Quiet Pond”, Ed Shimek

Start painting now for the
2005 MnWS Fall Members Show!
 Banfill-Locke Center for the Arts
 Entry Deadline: Sept. 6
 Prospectus and Entry Form in the
 June issue of *BrushStrokes!*
 Volunteers needed
 for tasks big and small!
 Contact CeCeile Hartleib
 (ceceil_hartleib@msn.com) to volunteer.

[Note: Bela Petheo currently has a retrospective of his art on display at the Bloomington Art Center. He explained it contained only a few watercolors, but it will give the viewer a sense of how Petheo expresses his tastes and interests in his own work.]



▲ **Honors**
 “1968”, Carol Larson



▲ **Stordahl-Emrich Founders' Award**
"The Courtyard", Terry Genesen Becker



▲ **First Honors**
"Morning Glare", Andy Evansen



Second Honors▶
"Spring Melt", James Turner



◀ **Honors**
"Tail End", Dick Green

Third Honors▶
"Inner Glow", Lynne Baur



Honors▶
"The Tour", Harry Heim

◀ **Honors**
"She Who Dances III", Jean Meyer



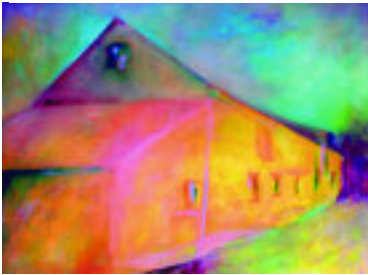
MEMBER happenings

Send member news to: *BrushStrokes*, 1830 Dutch Heritage Ct., Baldwin, WI 54002-5155, or email to lbaur@mac.com.

"El Perro Perdido," a watercolor by **Terry Genesen Becker** has been accepted into the National Watercolor Society All Member Exhibition 2005. The juror was Ernest Velardi. The exhibition will be held May 11 to May 28 at the Viva Gallery, Valley Institute of Visual Art, Sherman Oaks, California.

Mary Hanson's painting "I Yam What I Yam" and **Calvin deRuyter's** "Johnson Barn No. 1" have been accepted in the Red River National Show.

"I Yam What I Yam" by Mary Hanson ▶



Members **Emmy White, Ginny Olsen, Calvin deRuyter, Lynn Middleton-Koller** and **Mary Hanson** will have a group show called "Uncharted Water" at the Robbin Gallery, June 1-28. Opening reception June 2, 6-9 p.m. at the gallery. (website: www.unchartedwater.net)

Karen Harris Rognsvoogs' painting, "Patterns", won an Award of Excellence out of 172 entries in the "Primavera" juried show at the Plymouth Creek Center in Plymouth, MN. In addition, she has 28 paintings (watercolor and *sumi-e* ink) on display at the Music



"Patterns" by Karen Harris Rognsvoogs ▲



▲ "Spring Cleaning" by Dick Green



◀ "Johnson Barn No. 2" by Calvin deRuyter

Studios of Jan Erickson in Eden Prairie for 10 weeks beginning Apr 9.

Dick Green has a painting accepted into the **Transparent**

Watercolor Society of America. Only 80 paintings were selected from 896 entries. The 29th annual exhibition will be held at the Kankakee Museum in Kankakee, IL June 10-Aug 21.

Dick Green has also been selected to jury the 2D art work in the 13th Annual South Central Regional Art Exhibition, sponsored by Prairie Lakes Regional Art Council. The exhibition will be May 4-June 16 at the Carnegie Art Center, Mankato.

Congratulations Everyone! ■

Paint-out/Mini-Show

All Twin Cities artists are invited to participate in the first annual paint-out and mini show at Wood Lake Nature Park in Richfield, sponsored by the Richfield Arts Commission and Richfield Parks and Recreation.

9 a.m.-noon: paint-out along any of the several miles of trails around and through the wetlands of Wood Lake.

1-3 p.m.: bring your painting and one or two others that you can prop up against your easel, to the Wood Lake center building, where you can show and sell your work. (No wall space for hanging paintings.) No commission will be charged.

Welcome!!

NEW MEMBERS

We have 404 paid members to date.

Toni deRosier

Joe Greenwald

John Hommes

Phyllis Hommes

Jodie Ahern

Konstantin Berkovski

Tara Christopherson

Dan Mondloch

Michael Sweere

Terry J. Bilka

Robert G. Taylor

Laurel "Laurie" McConnell

Eyes 4 The Arts Website Reviews "Making Waves"

by Jacqueline Page Sutliff

The Minnesota Watercolor Society Spring Juried Show "Making Waves" really is making waves. Go to www.eyes4thearts.com, a new Art Advocacy web site, to see if your work has been reviewed by the web site under Show Stoppers. If you are one of the artists featured, please contact me with some information about yourself.

To find out more about reviews and gallery posting opportunities, go to the web site or email jsutliff@usinternet.com. ■

[*Jacqueline Page Sutliff is a MnWS member and editor of a new arts advocacy web site—Eyes 4 The Arts.*]

The event will be well publicized in Richfield and the public will be invited to walk the park to see the artists working in the morning and return to view finished work in the afternoon. The morning paint-out will be weather-permitting, of course, but the afternoon sale will be held indoors, rain or shine. There are several restaurants within walking distance for lunch before the afternoon sale and there are restrooms in the park building.

DIRECTIONS: 35W to the 66th street exit. East on 66th about 2 blocks to the stoplight at Lake Shore Drive. Right at the light. The park is on your right. ■



BLOOMINGTON ART CENTER
1800 W Old Shakopee Rd
Bloomington, MN 55431
www.bloomingtonartcenter.com
952-563-8587

YOUR WORKSHOP HEADQUARTERS!



Frank Webb Sept. 19-23, 2005

the WORKshopper

Send *Workshop* listings to: *Workshopper*, 1830 Dutch Heritage Ct., Baldwin, WI 54002-5155, or email to lbaur@mac.com.

Jan Fabian Wallake

►2005–May 3-5. Toledo Artists' Club, Toledo, Ohio. Contact: Norma, 419-865-6993.

►2005–June 13-16. Dillman's Art Resort, Lac du Flambeau, WI. June 13-16, 2005. Contact 715-588-3143.

►2006–June 19-23. Art-in-the-Mountains, Bend, Oregon. Contact: Debra Prater, 541-923-2648.

►2006–Nov. 11-14. Brevard Watercolor Society, Cape Canaveral, FL. Contact: Linda Neal, 321-751-5520.

Jan has a once-a-month, three-hour class in Roseville. If you are interested in joining this fun and friendly group, call Jan at 651-351-1301 (no long term commitment—come when you can, pay only for the class you attend).

Charlotte Laxen

►The Palette of Provence, July 20–31, 2005. Lavender and sunflower fields, markets and magical scenery; 6 nights in Bonnieux, 4 nights in seaside village of Cassis. Limited to 12 artists. Contact: Scottie Watson, 952-285-1272 or scottiew1@msn.com.

Lana Grow

►Aquamedia & Collage: Experimental and Energizing June 20-24, 2005, Watertown, South Dakota. Contact: Jennifer Stone 605-882-1396. ■

Upcoming MnWS Workshops

Oct 11-14, 2005—Ken Hosmer
For MnWS workshop information contact Bonnie Crouch, coordinator (952-945-0682)
Dianne Jandt, registration (952-891-2375)
or John O'Leary, publicity (952-888-0638)



Northstar News

Workshops

May 16-20, 2005: *Carla O'Connor*

October 17-21, 2005: *Jerry Seagle*

Contact Carol Jernigan (651) 459-5103

Meetings

May 13–15. *Art on a Line Show & Sale*

May 19. *Carla O'Connor demo*

September 22. *Frank Webb demo*

Meeting location is Centennial United Methodist Church, 1524 W. County Rd. C2 at Snelling in Roseville.

Karlyn Holman Workshop Highlights

by John O'Leary

19 members attended the recent MnWS workshop with Karlyn Holman. Karlyn is a skilled teacher, bursting with energy, enthusiasm, and good humor. She kept her students enthralled with stories of her world travels and sent each student away with



▲ Happy campers at the workshop. The Bloomington Art Center, only two years old, is a wonderful place for a workshop.

Karlyn punches up her painting exercise on paleolithic cave paintings by wearing a fright wig and a bone necklace. ►



Toni Derosier, Joanie Davis, and Joy Hartl look on while Karlyn displays some brush mastery. ▼



More Easels
More Brushes
More Paints/Mediums
More Pads, Blocks, Paper, Books
Custom Framing
Creative Gifts

More than just an Art Store!
Discover Art Materials!

ArtMaterials
www.ArtMaterialsOnline.com

2726 Lyndale Ave South, Minneapolis, MN 55406-1301
612.872.8088 800.363.7709 FAX 612.872.2266

Life Drawing Sessions

will be open at Lowertown St. Paul
Short and Long Poses
7 times a week at beautiful studio
(over 1000 sq. ft., northern light)

Draw, Paint or Sculpt from Live Models

Drop-in fee:
\$12—nude
\$8—portrait
(3 hr sessions)

Teaching and consulting sessions by Konstantin Berkovski will be added separately.
Opportunity for participation in St. Paul Art Crawl.

Call Konstantin: (612) 205-5973.

Who the heck is this?

Clue: She will be teaching a
Beginning and Intermediate
Ink Wash Workshop

June 25 at the Edina Art Center.

Call 612-915-6600 to register.

www.EdinaArtCenter.com

Answer: Marian Alstad

MNWScalendar

Programs are held the second Thursday of the month at 7:00 pm.

May
May 12: Dan Weimer—landscapes

Summer
Watch the website for paint-out times and dates.

The Minnesota Watercolor Society meets monthly September–May. No regular meetings in June, July or August. Happy summer painting!

September
September 8: Dr Catherine Warrick—*“Connecting to your Creativity thru Heart-Centered Meditation”*.

LOCATION: Christ Presbyterian Church, 6901 Normandale Blvd., Edina, MN (Corner of 70th St. S. and Hwy 100)

MEMBERSHIP APPLICATION

MnWS Membership Dues:

- Single: \$27
- Couple/Family: \$35
- Seniors (65+) \$22

Name _____

Address _____

City _____

State _____ Zip _____

Telephone _____

Email _____

Check here to have your name removed from the list sent to our exhibition award donors who mail product information to our members.

Mail your application and check payable to Minnesota Watercolor Society to:

Marian Alstad, Membership Chair
4011 Chicago Ave. S.
Minneapolis, MN 55407-3142

Wholesale Framing Supplies

Contemporary hardwood frames, Nielsen metal frames, matboards, custom cut mats, foamboards, glass & plexiglass, framing tools & supplies. Online ordering & framing advice.

www.metroframe.com

Call for a free color catalog.
952-941-6649 / 800-626-3139

METROPOLITAN PICTURE FRAMING



Wet Paint Inc.
Artists' Materials & Framing

1684 Grand Avenue Saint Paul
651.698.6431 open 7 days a week
info@wetpaintart.com www.wetpaintart.com

*Over 1300 watercolor brushes,
Over 1200 watercolors & mediums,
& plenty of paper in sheets, pads & blocks*



4011 Chicago Avenue South, Minneapolis, MN 55407-3142

“To further development of the watercolor artist by providing a supportive environment with education and exhibition opportunities, and to promote public appreciation and greater visibility of the art.”

— MnWS Mission Statement