

March Program: Swap Meet— Plus Judy Lieber Caricatures

Yep! We usually hold our Swap Meet later in the year, but this year our Spring Show reception will replace our May meeting, so you'll have to do your spring cleaning early.

Clear out all those unused or outgrown supplies, equipment, books, videos and materials from your studio and bring 'em along to swap or sell to other members. If you're not using it, maybe another artist can. Or, if you're just starting out or looking to branch out to new media or techniques, come ready to find some bargains. Buy, sell, or trade, it's up to you—all the deals are member-to-member. You decide how you want to handle it.

This is a great way to ease the clutter if your studio has gotten jam-packed, or pick up some essentials to outfit a new studio. Try a new color, find a great book, or pick up some extra frames.

After you've sated your flea-market frenzy, sit back and enjoy the show as Judy Lieber unleashes her verbal and artistic wit in a delightful demonstration of the art of caricatures.

Also at the March meeting—

The election for the position of President of the Minnesota Watercolor Society will be held at the March meeting, since our current President, Andy Evansen, cannot attend the April meeting, and May is our Spring Show reception.



Here's what Judy had to say about her demo:

"When drawing a portrait, the concentration is usually on form, color, value, etc. I divide up the features in a face and visually determine measurements such as how much space there is from the eyebrow to the eye, end of nose to the mouth, etc.

Most caricature artists use line. Sometimes we "shade," sometimes we use color. Often, the victim's . . . OOPS! . . . I mean, the client's face will suggest a way to capture its likeness.

There are various styles of eyes: wide open, droopy, squinty, etc. Noses can be large, narrow, short, long, etc. The same goes for types of mouths, shapes of faces, hairlines, hair styles, and eyebrows. The important thing is to be able to become skilled in quickly noticing these differences and to then be able to put them all together into a recognizable cute, funny, or exaggerated likeness. Some artists are mean or satirical. Me? I just draw what I see . . . !

I'll explain how I got started and will draw some on the spot. I'll also bring a large framed example of lots of caricatures that I've drawn over the years."

This is guaranteed fun—Don't miss it!



—more caricatures by Judy Lieber on p. 3



TWSA Skyledge Award Winner— Robin Berry!

In the January issue, we published a Member News item from an excited Robin Berry, announcing her acceptance into the 2006 Transparent Watercolor Society of America's 2006 Exhibition, her third acceptance, which earned her TWSA signature status. That was just the appetizer. Evidently, the judges were indeed "dazzled" by her aptly named "Razzle Dazzle" (pictured above)—it was selected as the winner of this year's Skyledge Award (TWSA's top award!)

Congratulations, Robin!



slide postmark deadline: **Friday, Mar 17**

For a prospectus, see the February issue of *BrushStrokes* or go to www.minnesotawatercolors.com

Volunteers are still needed. If you can help with a task large or small, please contact Exhibition Chair Deb Chapin at 952.890.8684

MESSAGE *from the President*



As painters, one of the issues we eventually have to face is the direction we're headed with our art. Most of us don't dabble in many different approaches; we know what we like, and we aim to be the best at it. As I mentioned in my column on style, at some point we realize that our strength is realism, or impressionism, or abstraction, etc. While I was developing a style of painting, I made a conscious effort to paint loosely, and I always attempt to leave something to the viewers' imagination. Once they're forced to interpret the details for themselves they become an active participant in the painting. They must rely on their life experiences, memories and imagination to fill in the blanks. Suddenly a scene that may have been painted in southern Wisconsin looks like a cabin they went to in Montana when they were young. I've mentioned that I participate in a monthly critique group. It's a diverse bunch, and great fun to see the different approaches to the challenges we pose for each gathering. It struck me during the latest session that the most lively conversations usually take place when abstract paintings are in the spotlight. Don't get me wrong, there's plenty of useful feedback for my paintings as well, but the nature of the beast that is figurative art dictates that solutions to problems are somewhat limited by what is considered the 'real world'. You can move a tree around, or change its color from red to gray, but it still needs to look like a tree when all is said and done. But when an abstract piece takes center stage, suddenly we're turning the painting 180 degrees to see if it works better that way, making up directional lines to help the composition, changing and resizing shapes, and everyone has their own take on the painting. It's exciting, and the involvement of everyone is stepped up a notch. That 'active participation' becomes a personal dialogue between the artist and the viewer.

Now I readily admit that I have always had a tough time with abstract art. I enjoy much of it, and it goes without saying that a great deal of skill and artistic understanding is necessary to create a good abstract painting. Yet it's always intimidated me, probably because of its association with high-brow art critics and the cutting-edge gallery scene. I fall into the camp somewhere between Terry Redlin and Jackson Pollock, I suppose. I know what I like and what I don't like, even though I may not be able to explain why. Yet therein lies the beauty of it. Abstract art does away with all the pre-conceived notions of 'things', breaks down the left brain barriers, and goes directly to your subconscious. One piece will probably affect a hundred different people a hundred different ways. While someone may see Montana in my Wisconsin painting, it's highly doubtful that someone else will see a jazz musician in a marching band, and someone else envisions Peter Pan flying out Wendy's window (an actual interpretation from the latest critique group). I volunteer at my son's grade school once a month as 'picture person', where I discuss reproductions of famous paintings along a certain theme, and one of the questions I posed to the kids this time was 'why do we create art?'. I was amazed at the variety of responses I got. Many of them had the obvious answers; "to make a pretty picture for the wall" OK, I said, decorative is one reason. "For pictures in a book". Yes, illustrations to tell a story. "To make money". In an ideal world, I said. Then one boy says, "to help describe how you're feeling inside". It was pretty cool to hear that come from a ten year old boy. Yet it struck me that I never just paint for that reason. For all my attempts at loosening up, I'm still stuck in the real world. How freeing it must be to pick up a brush and pour out your emotions onto the paper. Add that to my growing list of artistic goals, I guess.

Don't Forget!—

Our April Meeting will be on Apr 6 (FIRST Thursday of the month) to avoid Easter week.

Our May reception is on FRIDAY, May 5 (no Thursday was available.

MARK YOUR CALENDARS! REMIND YOUR FRIENDS!



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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 l.baur@att.net--account no longer active)

Advertising Placement

For ad rates or to place advertising, contact
Mary Hanson 952-476-6896

Calling All Sleuths

Recently, MnWS President Andy Evansen received the following email message, requesting our help in solving a mystery.

"To Whom It May Concern,

We have a piece of artwork that came from an estate and we are trying to find out information about it. This is a watercolor of a Victorian lady. On the back of the frame there are the words: "original Baching Said (or Bachman Said) Middleton, Minnesota". This apparently was written by the former owner of this piece. We cannot make out what the first name is (as shown in the quote) but we are certain that the first four letters are Bach and are confident that the last name is Said. The fact that this person had also written down that the artist was from Middleton, gave us the idea to write you and see if possibly you could give us any information on this artist. We have sent you a scan of this work of art, to help you (hopefully) help us identify it.

Yours Truly,
Derek Oswald"

Can you help? Please consult your memory



▲Do you know this painting?

banks (and friends, acquaintances and relations). If you have any information about this artist or the painting, or know of a good source to contact, please pass along your information to Andy Evansen (aevansen@cvtel.com or 651.480.1742).

Artworks by 19th Century Minnesota Artist on Display at Historical Society

The Minnesota Historical Society in St. Paul has just opened an exciting exhibition titled "Seth Eastman: Artist on the Frontier." The exhibition features watercolors, drawings, oil paintings and book illustrations by 19th century soldier and artist Seth Eastman.

Capt. Eastman was a career Army officer who was stationed at Fort Snelling between 1841 and 1848. He was also a prolific artist, producing dozens of images of the Minnesota landscape and its inhabitants.

Because of their fragile nature, these watercolors are seldom exhibited and this exhibition is a once-in-a-generation opportunity to see the fine work of this Minnesota artist.

The exhibition continues through May 21, 2006. ■

[Information provided by Brian Szott, Curator of Art, Minnesota Historical Society—ed.]

Call for Artists

Woodbury Lutheran Church invites submissions for their 6th Annual Christian Art Festival, a juried exhibition to be held March 19–April 9 at Woodbury Lutheran Church. The entry deadline is March 10 and 11, when work is to be dropped off for jurying.

The exhibition is open for viewing and meditation during the season of Lent, March 19–April 9, from noon to 4:30 p.m. daily. All media are welcome. All submissions must be originals and must have a Christian theme. Jurors will award cash prizes for Best of Show, First and Second Prize. There is also a People's Choice Award.

Entry forms and more details are available at



More Caricatures by March Mini-Demo Artist Judy Lieber

Upcoming at EAC

The Edina Art Center presents "SMÖRGASBORD: Place Settings in Clay," the Sixth Periodic Visiting Clay Artist Show, in the Foss Gallery March 23–Apr 25, with an artists' reception 5–8 p.m. Thurs., March 23. The exhibition features regional clay artists who have presented workshops at EAC, plus EAC faculty.

The Edina Art Center is located at 4701 W. 64th Street in Edina, MN. For more information or directions call 612.915.6600 or email artcenter@ci.edina.mn.us or visit their website at www.EdinaArtCenter.com.

Gallery hours are 9 a.m.–9:30 p.m. M-Th, 9 a.m.–3:30 p.m. F, and 9 a.m.–1:00 p.m. Sa.



YOUR WORKSHOP HEADQUARTERS!

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www.bloomingtonartcenter.com
952-563-8587



Frank Francese
June 12-16, 2006



Tony Hedrick
September 25-29, 2006

MEMBER happenings

Send member news to: *BrushStrokes*, 1830 Dutch Heritage Ct., Baldwin, WI 54002-5155, or email to lbaur@mac.com. Images are welcome and will be used as space permits.

Terry Genesen Becker's watercolor "La Primavera Falso" was selected by juror Jean Grastorf to be included in the Western Colorado Watercolor Society's 14th Annual National Exhibition. The exhibition runs from February 25 to April 8 in Grand Junction, Colorado.

Also, Terry's watercolor "El Final Del Viaje: A La Derecha" received a merit award from the national juried exhibition Arts in Harmony '06. The show at the Government Center in Elk River continues thru March 24.

Jeanne Long will have 30 paintings on permanent exhibition and for sale at Willie's Wine Bar and Coffee House to be opened in March in downtown Minneapolis at 1100 Harmon Place. Her work will feature the downtown neighborhood as well as the first growth wine chateaux of France.

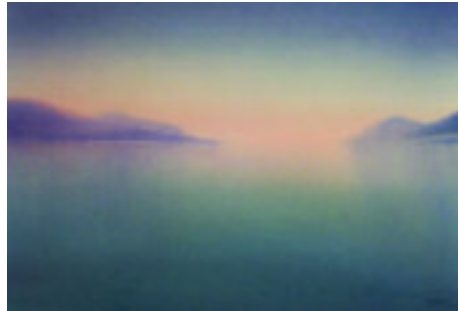


▲ Watercolor by Jeanne Long.

LOOK Gallery at Marshall Field's Southdale Home Store in Edina MN will host nontraditional watercolorist **Calvin deRuyter** in an exhibition of his work April 20-23. An artist's reception is scheduled Thursday, April 20 from 1-4 p.m. Cal's unique contemporary paintings break all of the traditional rules when it comes to his watercolor application, and his palette is vibrant and bold.

Pims Rowland has been accepted in 2 more galleries. One is in White Bear Lake and the other

in Woodbury. His work has also been in a gallery in Prior Lake for a few months. [Sorry, we did not get the names of the galleries. so you'll have to contact the artist for that information.—ed.]



▲ "Horizon #48" by Nanci Yermakoff.

Nanci Yermakoff will exhibit her "Horizon Series" in Gallery 3 of The Phipps Center for the Arts Feb. 17–Mar 26, with a reception 6:30–8:30 p.m. on Friday, March 3. The Phipps Center for the Arts is at 109 Locust Street in Hudson, Wisconsin (phone: 715.386.2305). Gallery hours are 9 a.m. – 4:30 p.m. M-Sa and noon – 4:30 p.m. Sunday. The galleries are also open one hour before and during intermission of performances at The Phipps.

Congratulations Everyone!



▲ "Minnesota Marsh" and

▼ "The Last Harvest" by Cal deRuyter



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See the January issue of
Brushstrokes for more
information on this exciting
instructor, or visit her website
at
www.artgally.com/mbraukman.
A registration form was included
in the February issue of
Brushstrokes, or download one
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the WORKshopper

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

Jan Fabian Wallake

►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).

Lana Grow

►April 3-7, 2006. Aqua Media & Collage/Experimental and Energizing. Limited enrollment—10 students. Contact: Edina Art Center, 612-915-6600.

►Fall 2006 (dates TBA). Aqua Media & Collage/Experimental and Energizing. White Bear Center for the Arts. Contact: Sue Ruthford, 651-407-5096.

Karlyn Holman

►May 2-17, 2006. Paint and Tour Ireland with Karlyn Holman. Fully escorted tour, open to painters and non-painters alike. For brochure call 715.373.2922 or go to www.karlynholman.com

Karen Knutson

►May 15-17, 2006 (Mon-Wed); 9 a.m.–4 p.m. “Starting with Abstract–Moving to Traditional” \$200 Duluth Art Institute members (\$240 non-members). A \$50 non-refundable deposit is required upon registration.

Contact: Duluth Art Institute, (218) 733-7560

John Salminen

►October 9-13, 2006 (Mon-Fri), 9 a.m.–4 p.m. \$375 Duluth Art Institute members (\$425 non-members). A \$100 non-refundable deposit is required upon registration. Contact: Duluth Art Institute, (218) 733-7560.



MnWS Workshops

Fall 2006 Workshop

Oct 10–13, 2006

Mary Alice Braukman

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)

Frank Francese Watercolor Workshop in St. Cloud

The Paramount Arts District in St. Cloud will host a 3-day watercolor workshop with Frank Francese June 7, 8, 9, 2006, 9:30 a.m.– 4:00 p.m.. Cost is \$210.

Develop freedom and confidence as you bring your paintings to life. Frank will show you how to create a black-white value plan from your sketch—many moods of nature. Frank’s work has been used to use when painting large and loose. Frank on the front cover of *The Artist’s Magazine* will demonstrate his passion for painting vivid and in *Watercolor Magic*. He is a signature color, combined with a loose liquid style, to create dynamic scenes of lush forests, tropical beaches, and WCWS. Contact: Melissa Gohman, (320) 257-3112.

Northstar News

March 16. “Exchange Meeting”: panel on giclees; member sale/exchange of art books and materials.

April 20. Don Andrews demo.

May 25 (4th Thurs). Marie Hammond demo.

For meeting info contact Judy Fawcett (651) 731-2972

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

www.northstarwatercolorssociety.com



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Minnetonka Center for the Arts

Gettin’ Above Yer Raisin’s
Installation Show - Six Artists, February 16 - March 15

Impressit - A Curated Exhibit of Artist-Pulled Prints
March 23 - April 30. Opening Reception March 23, 6 - 8 PM (FREE)

Spring II Classes Begin April 3

Three Spring Sessions, Art After School, Kids Grades 1 - 7

Summer Arts Camp, Ages 5 - 12, Begins June 12



Call for Free Program Guides!

MNWSalendar

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

March

Mar 9: *Annual swap meet and Judy Lieber mini-demo on caricatures.*

April

Apr 6 (Note: *First Thursday of the month*): *Jeanne Larson demo*

May

Friday, May 5: *Spring Show Awards Reception at Colonial Church of Edina*

Summer 2006.

No regular meetings in June, July or August. Watch upcoming issues for information on our 2006 Member Day on Saturday, June 3.

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

MEMBERSHIP APPLICATION

MnWS Membership Dues:

- Single: \$28
- Couple/Family: \$35
- Seniors (65+): \$23

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"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