

## Meet Our Spring Workshop Leader, Karlyn Holman

Karlyn Holman has had a studio-gallery for 34 years, and enjoys a full schedule of teaching workshops and painting in her studio. Karlyn's watercolor paintings reflect a special kind of exuberance for her native area of Lake Superior and her travels around the world. Her paintings could be described as realism based on abstract structure.

She has illustrated four children's picture books, one illustrated book, a 160-page book



titled *Watercolor Fun and Free* and a 184-page book titled *Searching for the Artist Within*. Karlyn has taught on location in England, Italy, Norway, Sweden, Russia, Guatemala, Greece, France, Portugal, Yucatan, China, Hong Kong, Bangkok, Singapore, Ireland, Bulgaria, Switzerland and on three cruises in the Caribbean. She has an MA in Art from the University of Wisconsin and has taught at the college level for 10 years. ■

### Also in this issue of *BrushStrokes* . . .

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## November Demo Artist Calvin deRuyter



▲ Unconventional guy, Cal DeRuyter.

Cal deRuyter graduated with a major in fine art from Hamline University. At the time his medium of choice was oil.

Then for 20 years his talent lay dormant while he developed a successful publishing business, which is still operating.

About 10 years ago a friend invited him to try watercolor. He became interested in it, but it was in a Skip Lawrence workshop where it pulled together for him, when Skip encouraged him to paint in his own unique way, exploring, breaking rules, and enjoying the journey.

Cal doesn't leave any white, doesn't use a palette, paints directly from the tube, and works on canvas as well as paper. He promises to have a canvas in progress with him when he demonstrates for us on November 11th.

Turn to page 3 to read Cal deRuyter's thought-provoking artist's statement.

### Watercolor Fun and Free!

Spring Workshop with Karlyn Holman  
March 28–April 1, 2005

**Watercolor Fun and Free** is a motivational workshop for beginning, as well as experienced, painters in which exploration and experimentation and the cultivation of a loose free style is encouraged. Through ample hands-on lessons, individual help, demonstrations and critiques, Karlyn offers a broad-based experience aimed at assisting each student to discover their own skill level.

Besides being fun, this comprehensive workshop provides a daily focus in techniques, value, color, design and developing a center of interest. A goal of the class is to explore the versatility and spontaneity of watercolor, ranging from realism to abstraction. Karlyn shares her ideas and teaches with tireless energy. She loves to give individual help and send artists home with lots of finished paintings. Her high-spirited humorous teaching style makes beginners feel comfortable and challenges the advanced student.

Can't wait 'til March for a workshop? . . . check out the insert in this issue of *BrushStrokes*.

Sign up for our February Weekend Workshop with Andy Evansen!

### IMPORTANT DECISION AT THE NOVEMBER MEETING!

With all the new surfaces available these days, from watercolor canvas to Claybord, YUPO and Golden's absorbant ground, a lot of watercolorists paint on more than just paper these days, yet our exhibition rules specify works "on paper".

In addition, we need to consider the new "water-soluble" oils. The show prospectus for our Spring Show must be prepared soon to allow time for printing and mailing, so any changes for spring need to be discussed at the November meeting.

—cont. on p. 3

Knock knock."

"Who's there?"

"Orange."

"Orange who?"

"O-range you glad orange is the suggested theme for paintings in November?"

For November's meeting, bring in a painting featuring the color orange, completed or in progress. Give us a look at your latest work, and we'll give you a chance to win the prize drawing. See you there!

## MESSAGE *from the President*



As I was vacuuming up hordes of those Asian beetles around our back door the other day, cursing under my breath, I found myself explaining to my daughter how they weren't native to Minnesota, and how the Department of Agriculture actually released them because they fed on aphids that were damaging some crops. "That's pretty dumb", was her response. At the very least it's another backfired example of mankind's attempts to control nature.

At times it feels as though we're striving to control every aspect of our lives. We carry pagers and planners, cell phones and laptops, because God forbid someone can't get a hold of us for a few hours. Those who can seamlessly tie all the loose ends of their lives together are looked upon with admiration, bordering on awe. ("They're so together.") I know people who stress out over their vacation if it isn't an organized itinerary of events. These attempts at control have done little to beautify our world, unless you consider stress and boredom beautiful. Yet we want that reassurance of knowing what's going to happen next.

So how in the world, when we approach a painting, are we to relinquish control to the whims of chance? As Cheng-Khee Chee was preparing to paint his demonstration for us at the October meeting, he mentioned a quotation that has stuck with him since he heard it: "Substances obeying their own laws make beautiful things." That could accompany a definition of watercolor in the dictionary. Is there anything better than wet-into-wet passages of color manipulated only by natural laws? Mother Nature's tough to beat when it comes to design. Think of huge sand dunes, shaped by the desert winds.

Or the nights when you can sit and watch the flames of a campfire jumping about. I'm also reminded of a wonderful scene from the movie *American Beauty*. One of the characters is a young man who walks around with a videocamera, taping just about anything and everything. He asks his neighbor if she wants to see the most beautiful thing he's ever recorded. The video was simply of a piece of paper, caught up in a swirling wind in some back alley, dancing through the air, mingling with leaves; it was a wonderful scene.

Mr. Chee's method was to let the paint and water create their magic, then let his intuition take over and discover what there was to 'see' developing in front of him. It wasn't hard to realize the beauty of it once he started lifting out his koi.

It was such an immediate response to what was happening in front of him. My personal experience is that immediate response can be the catalyst for a wonderful painting, while careful thought and planning usually leads to some degree of disappointment. Why is it that our on-location sketches, or figure studies painted rapidly from a live model, are usually our personal favorites? We let our emotions pour out onto the paper, and those feelings are recalled when we look at the paintings at a later date. It's impossible to duplicate that into a larger 'version' later in the studio; the spontaneity disappears with the attempt to control the results.

I also found it interesting that when Cheng-Khee Chee listed his four principles of painting, he talked first about having strong feelings toward, and a thorough knowledge of, the subject matter, and last about craftsmanship and skill. This speaks volumes toward the success this wonderful painter has enjoyed. I hope the next time you paint a watercolor, you take the opportunity to let go, even a little bit, and enjoy the freedom that comes from not knowing what's around the bend.



▲ Cheng-Khee Chee demo—beauty through letting water and paint obey their own laws.

*Andrew Evansen*



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

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# I Didn't Know I Was Being Watched!

by Carol V. Gray

Tuesday, September 14, 2004 marked a significant highlight in my life. That evening, Karen Knutson, Terrie Christian and the Edina Art Center, along with several others, threw a going away party for me. Art friends, customers, students, art administrators, non-artist friends were in attendance—the majority were members of the Minnesota Watercolor Society. My feelings traversed the entire spectrum—from sadness, humility and embarrassment, to joy, flattery and feeling warmly blessed. Sleep was not possible that night. Thank you for the cherished memories and a well of support that I will draw upon forever.

For fifteen years, the Society has impacted my life and my art. You securely hooked me at my first meeting as I watched Edie Abnet give a demonstration. I knew I would probably never paint like her, but the exposure to her method was invaluable, plus I found myself in an accessible group with a common and dedicated interest. From there, many opportunities facilitated my growth in all dimensions. You gave me the room to succeed and to fail as a president, to try out many “firsts,” to express myself visually and verbally, to teach and to coach, and provided a network rich in resources. I was able to spend hours with nationally known artists, as well as with those that were at various levels of their art careers, and I soaked it all up.

During recent years and at my farewell party, people told me that I inspire them through my art, my passion, and my persistence. As I said that night in my comments, I was deeply moved by the complement, but I admitted I was not able to “own it.” However, a revelation occurred during that sleepless night. I acknowledged that I had not known I was being watched. I had not processed that I was/am a role model—that my thoughts and actions do inspire. Turning that page is another marvelous gift you have given me. In turn, you inspire me as I meet the challenges of my move to Colorado. You were vital in forming the foundation that gave me the courage to pursue another dream. I thank you. ■

*Carol now lives in Colorado and is setting up her studio at the Cottonwood Artists' School in Colorado Springs.*

## Artist's Statement from Calvin deRuyter—cont. from p. 1

I was on an “art crawl” a while back. An artist who also worked in watercolor asked, “and what kind of art do you do?” So, I explained that I worked in watercolor, that I tend to be a colorist, and that I tend to be impressionistic, but that I painted directly on the surface from the tube, rarely left any white on the paper, and tended to “scrub” my paint with harder bristle brushes. Her response was, “then you really aren't doing watercolors, are you?” After a moment, I simply responded, “If I use nothing but watercolor pigments in my work, what exactly is it that means I am not ‘doing’ watercolors?”

But the truth is, I am an artist first, and a painter second. I just happen to use watercolor as my medium of choice. The joy of my creativity is in the exploration of the medium and the expression of mood and feeling which I can obtain through working with color and light. Many want to reduce the medium to a craft, as evidenced by the hundreds and hundreds of “how to” books in watercolor. We have perpetuated the idea that if you learn to “leave the white”, know how to glaze, how to get just the right value, or follow this certain “formula” (and hundreds and hundreds of other little “hints”) that you can do great watercolors. But, while some guidelines can be useful at times, art is not the expression of technical expertise. Art is the expression of how the artist not only sees, but how the artist feels about the world around him/her. And, painting watercolors is not about the proper glazing or the white of the paper! After spending years learning all of the rules, I finally learned the “truth” for me: paint with joy and energy . . . ALLOWING the painting to be expressed. ■

## Important Decision at November Meeting—cont. from p. 1

A lot of us have enjoyed the different effects possible on non-paper supports, and some have found that painting on watercolor canvas, Claybord or other new supports increases options for framing by eliminating the need for glass. Then there's YUPO, which is sold as paper, but is technically plastic. Besides new supports, we also have a new “water” medium, the so-called water-soluble oils, which are not really water-soluble but which have been treated to allow them to be thinned or cleaned up with water (think mayonnaise). Once the water evaporates, they are just like any other oil paint, but they can be incorporated into a watercolor.

We are fortunate to have Calvin deRuyter as our demo artist in November, to give us an experienced perspective on the use of canvas. Please take some time beforehand to formulate your questions about painting watercolor on supports other than paper and to consider the how you think we should handle supports other than paper and water-soluble oils in our exhibition rules. We can always choose to discuss it again in the future, but if we wish to make a change for the Spring Show, it will need to be soon, so there is time to incorporate it into the show prospectus. ■



Fall 2004 People's Choice Winner!  
“Carnivale II”, by Jean Meyer  
Congratulations, Jean!

## A Happy Bunch by Bonnie Crouch

Gloria Miller Allen's workshop, held at the beautiful and spacious new Bloomington Art Center, was a resounding success. Gloria's belief that a workshop is a place to grow, stretch, and try new things instead of an attempt to create a finished work of art in four days resulted in a relaxed, productive and “happy bunch of artists”.

Gloria prefers to focus on her own painting and therefore only has the time to teach one or two workshops a year. Her thorough preparation and thoughtful presentation illustrates her effectiveness as a teacher. She frequently infuses her presentation with enlightening quotes of her own poetry, which delightfully imparts insight into her personal philosophy as an artist.

The participants enthusiastically launched into the exercises Gloria devised for experimenting with news ways to establish strong value and design in a painting. She was delighted with the group's willingness to “go back to the basics” and commented that this was the most experienced group of artists she has taught. She has found that more experienced artists are usually more willing to revisit the principles of creating a good painting. By the third and fourth days the participants were successfully applying their new knowledge.

Gloria's love of her subject and skill in imparting her wealth of knowledge made this a special experience for everyone who attended the workshop. We hope to have her return so that more of our members can benefit from her skills. ■

## MEMBER happenings

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

**Anne Graves** won First Prize at the Millenium Gardens Juried Show in Plymouth

**Julie Allen** had a watercolor accepted into the Hopkins Reflections Juried Exhibition; "Marble Memories #2" received an Award of Merit.



▲ "Marble Memories #2" by Julie Allen.

**Mary Hanson** also had her mixed-media painting "Red Table" accepted into the Hopkins Reflections Juried Exhibition. "Red Table" received an Honorable mention.

**Sue Beckman** and **Bonnie Featherstone** will have their work on display at Martin Luther Manor during October and November.

**David Rickert's** painting "Best Friend" was one of only 79 (out of a pool of 836) accepted into the National Oil and Acrylic Painters' Society's 14th annual national exhibition *BEST of America! 2004*, Nov. 6-21 at Columbia College, Lake of the Ozarks Campus, Osage Beach, Missouri.

**Joy Hartl**, **Deb Chapin**, and **Bonnie Featherstone** have been selected to show in Marshall Fields Look Gallery at the Southdale, Minneapolis and Rosedale Home Stores.

Congratulations Everyone! ■

## A New Look at [www.minnesotawatercolors.com](http://www.minnesotawatercolors.com)!

If you haven't visited our website in the last month or so, you're in for a surprise! With enormous gratitude to Mike Penn for managing the old website for several years on a volunteer basis, the board recognized last May that managing our website is a huge task for a volunteer. Over the summer, we hired Brian Tjaden of eMaginative Solutions to redesign and manage our site.

On our new site, you will find images of show award winners, information on upcoming events, information for prospective members and more. The "Member Links" page provides links to MnWS members who have websites—if this is you, take a minute to complete the online form and we'll add a link to your site. If you don't have a website of your own, stay tuned. We are working on a low-cost option for members to have a mini-site hosted within our website. Other plans include making registration forms for shows and workshops available online and an expanded online version of *BrushStrokes*.

We do need someone willing to take responsibility for feeding information and photos to Brian for posting on our site. This requires no web-building skill, so if you enjoy surfing and would be willing to monitor the site to decide what needs to be added and deleted at monthly updates, please contact Lynne Baur ([lbaur@mac.com](mailto:lbaur@mac.com) or 715-688-2680) or another board member to volunteer. Lynne has been working with Brian to get the initial setup done and can give you more details on exactly what is involved. ■

## Welcome!!

### NEW MEMBERS

*We have 343 paid members to date.*

**Gloria Miller Allen**

**Susan Bast Arend**

**Joyce Ossmann**


**Carol J. Hall**

**Elizabeth Merchant**

Need a Current MnWS Membership Roster? Attend the November meeting to pick one up, or call Marian Alstad 612-824-6460 to have one mailed to you.

## December Meeting— Holiday Potluck and Informal Critique

Bring appetizers or desserts to share (hint: your supermarket deli has some holiday food at this time of year). After we eat, we'll have an informal critique session of our works in progress, so bring a painting, too, and enjoy a relaxing evening of food for the body and food for the soul.



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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](mailto:lbaur@mac.com).

### Marian Alstad.

- ▶Antigua and Lake Atitlan, Guatemala, February 17 to 26, 2005
  - ▶Ireland, May 5 to 16, 2005
  - ▶Tuscany, July 9 to 16, 2005
  - ▶Greece, Sept 29 to Oct 9, 2005
- For details call Marian Alstad at 612-824-6460 or e-mail [mardi4011@aol.com](mailto:mardi4011@aol.com) ■

### Jan Fabian Wallake

- ▶2005- Jan. 10-14 San Diego Watercolor Society, San Diego, CA. Contact: Reesa, 858-483-6566
- ▶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). ■

### Nancy Carney

Nancy will be teaching a class in Very Beginning Watercolor Techniques at Minnetonka Center for the Arts, 6 classes on Tuesdays from 6:30 to 9:30 p.m., Nov 9 - Dec 14. Call MCA at 952-473-7361 or

go to [www.minnetonkaarts.org](http://www.minnetonkaarts.org) to register. ■

### Lana L. Grow

Aqua Media & Collage: Experimental and Energizing; Bloomington Art Center Fri-Tues., November 5-9, 2004. Contact: Bloomington Art Center, 952-563-8587.

### Andy Evansen

One-day watercolor workshop (9:30-3:30), Saturday, Nov. 20 at Studio 61 in Hastings. Workshop fee \$65 [and worth every penny!--ed.]. For more information or to register, contact Andy Evansen at 651-480-1742 or [aevansen@cvtel.net](mailto:aevansen@cvtel.net). ■

## Upcoming MnWS Workshops

Feb 5-6, 2005--Weekend Workshop with Andy Evansen  
Registration form in this issue!

Mar 28--Apr 1, 2005--Karlyn Holman

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

## Northstar News

### Workshops

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

### Meetings

**November 12. Fall Show Reception 7-9 p.m.**

Fall 2004 Members Show Nov. 6--Dec. 4 in the gallery on the west campus of Century College in White Bear Lake.

**December 16. Shirley Blake demo (watercolor canvas)**

**February 17. Michaelin Otis (new book)**

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

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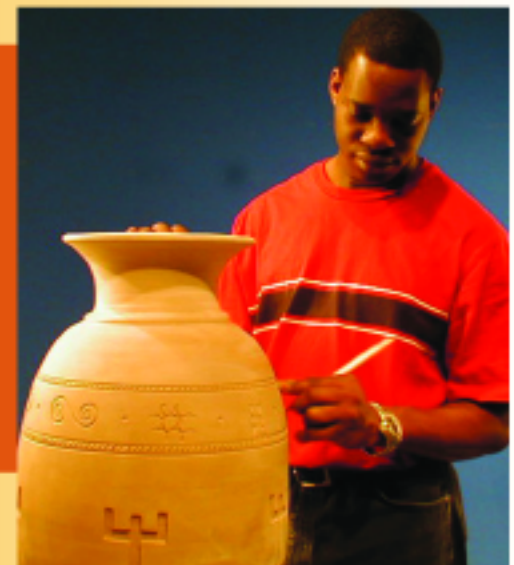
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# MNWS*calendar*

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

**November** .....  
November 11: Calvin deRuyter demo.

**December** .....  
December 9: Dessert Potluck & Informal Critique. Bring a dessert to share and up to 3 paintings for feedback, comments, helpful hints and ideas.

**January** .....  
January 13: Slides of the Transparent Watercolor Society of America 2004 Annual Juried Exhibition.

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

## MEMBERSHIP APPLICATION

### MnWS Membership Dues:

- Single: \$25
- Couple/Family: \$35
- Seniors (65+): \$20

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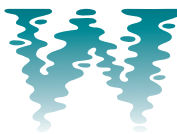
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*"To further development of the watercolor artist by providing a supportive environment with education and exhibition opportunities, and to promote public appreciation and greater visibility of the art."*

— MnWS Mission Statement