

## MNWSalendar

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

**Sept. 13**—Heidi Nelson (portrait/figurative)

**Oct. 11**—Fall Show - Awash with Color

**Nov. 8**—Mary Sue Krueger (animal portraits)

**Dec. 13**—Easel Night

**LOCATION:** Christ Presbyterian Church,  
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## MEMBERSHIP APPLICATION

### MnWS Membership Dues:

o Single: \$30

o Couple/Family: \$40

o Seniors (65+) \$25

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o 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.  
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— MnWS Mission Statement  
"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."

4011 Chicago Avenue South, Minneapolis, MN 55407-3142



Volume 27 Number 7

September 2007

## Heidi E. Nelson, our September Guest Speaker

My artist statement says that I am "currently obsessed" with watercolor. I'm told I paint watercolors like oils, and I was similarly obsessed with oil painting, and earned a BFA in that area. Due to that dedication, I was largely self-taught in watercolor until I began attending Northstar Watercolor Society regularly in 1995. I believe in the right of each artist to use watercolor, or any medium, as they feel creatively and philosophically led.



"Sarah's Turn"

I love the magic of the spontaneous, paint-it-and-leave-it paintings of masters like Andrew Wyeth. Occasionally I do a painting in that manner. But I also love the way each pigment flows in water and settles according to its own unique personality; the way complimentary glazes intensify the color of each other to create browns that can glow like polished wood, or seem to pulse with life; and the way pristine watercolor paper shines through the rich layers of color I build. I even love backwashes! I strive for a light touch with my glazes, a delicateness that celebrates the unique individuality and ultimate worth of each subject.

I am primarily a portrait/figurative artist these days, which may stem from the fact that I have always had a knack for capturing likenesses of feature and gesture. In the past several years I have begun to enjoy plein air painting almost weekly, weather permitting. This allows me to combine my love of the outdoors and my obsession with making art. This type of painting, like working from a model, forces me to get an image down in a short period of time, which has been good for me as an artist. I am drawn to dynamic lines, dramatic lighting, and quirky compositions where the balance is a bit tense. I consider it a personal challenge to work transparently, but do not feel it is a moral imperative. Having been teaching since 1995, I currently offer classes from beginning through advanced levels, including a class on portraiture at White Bear Center for the Arts.

My demonstration this month will be of a portrait, focusing on the face, and using my updated version of the time-tested technique of glazing, used by many of the old masters. The system I have

developed uses complimentary and bright colors in layers to create portraits that glow with life. Several of my clients and other artists have exclaimed that my portraits look more real than my reference photos. I will cover how I work with an image before I begin painting, with an emphasis on developing the composition, enhancing the colors, and transcending the limitations of the photographs. I am not an artist who has a set way of painting a given feature, but choose to rely on close observation of each individual. I invite you all to come and see my current work methods to learn what you can from them or merely to observe another artist's creative process.

## Judging Article (Continuation from June 2007)

authored by Ceceile Hartlieb

### Sandy Muzzy comments:

I got your emails and have been thinking about them. But just like roses don't need perfume to tell you they are roses, maybe good art does not need awards to tell you it is good art. The only solution I see to this quandary at MnWS is to have exhibits without prizes. It is something I think I could really get behind as I feel the prizes are so artificial anyway. Just have an exhibition and spend the prize money on a really good party.

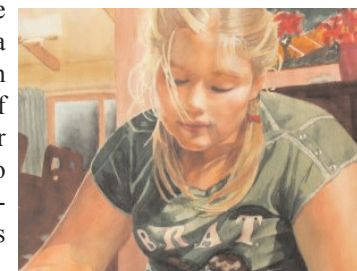
### The Author answers:

I think that all of us who have judged know that it is very difficult, and from my experience with judges and judging I think that most try to keep their personal taste out of their selections, but I also think it is almost impossible to not be influenced in some subtle way by your taste, past experiences, art training, etc.

Perhaps I have heard some of these same explanations, which Jeanne is alluding to, but I didn't take them so literally. I have been to most of the awards ceremonies of our MnWS shows. I think if I were the judge and I said that I thought a piece which I had judged a winner took a long time, or that it reminded me of something in my past, looked like my grandchild, etc., that those in attendance would realize that this wasn't the only reason that I gave it an award. I also would explain other qualities the work possessed.

I want good judges too, and I think the judges my husband, Terry, and I picked for the Fall Exhibition in 2005 and in 2006 were good and qualified judges. I think that most of the judges we have had for the MnWS shows have been good.

continued on page 2



"Brat"



## MESSAGE from the President



Another hot, very dry summer comes to a close. For me summer means art fairs—I do four or five shows a year. Some artists do many more than this and travel the country like gypsies bouncing from show to show. No matter how bad I think it gets, there is always a neighboring artist who has had it worse. These artists are usually crusty veterans of the art fair circuit who share horror stories and explain scars. “You see this scar Sonny; I got this when a dust devil lifted my Easy-Up at Conestoga Wagon Days back in ‘76. Ya see this burn here, I got it from a kettle corn explosion at SnickerDoodle Days in ‘84. I got these flat feet from Steamroller Days”... and so on. I make jokes about art fair experiences, but seriously enough at the 2006 Bayfield Apple Festival 100 mph winds hit and destroyed everything, and I do mean everything. I have seen photos of piles of broken art and twisted tents. Luckily, no artist lost their life. Those who braved that show have earned the right to tell any story they choose!

Doing art fairs is both physically and mentally exhausting. I am writing this letter still recovering from the hangover of the Uptown Art Fair. As you sit by your work, you are bathed by opinions, comments and compliments. My wife and I always say under our breath that compliments don’t pay the bills...but when compliments are genuine, insightful and come from other artists... it sure feeds the soul. So as I poke fun at the veteran exhibitors, I also learn from them. Nobody is more ingenious than campers and art fair artists. You learn who has done countless shows and who is just beginning. Every way possible to transport, clip, cover and weight down an exhibit is present. I think I learn at least one new method to the madness each time I do a show.

As the summers go by and I get more and more art fairs and festivals under my belt I can feel myself slowly evolving. My calluses are a little thicker and my stories are a little longer. Oh my gosh!, I am becoming the very thing I am making fun of.

Happy Painting!

DAN WIEMER

*continued from page 1*

I am also aware that different judges have different ideas about what things have merit. You could give each judge the same list of criteria and tell them to put aside their own personal preferences, but that probably would not change the outcome at all. I don’t mean to say that we should not have a group who develops criteria or improves on the list we give to the judges. I think it is a good idea to do this. We should always seek to improve things. I just don’t think it would change things because as I said above each judge has his/her own ideas about beauty, truth, and what constitutes good art.

### Deb Chapin offers more:

A look at the history of judging is a short look. The whole business of one show after another is a recent development in the history of art as fuel for organizations—for revenue! The Academics tried to formalize beauty in the mid 19th century and what came of it were the rebels railing against the academies and their salon shows—the Impressionists. We have seen the concept of beauty change throughout history and we have seen culture try to control it many times. This foolish period of judging and countless competitions will pass. Our vision of artistic purity will change.

There are conservatively 20,000 artists in Minnesota. Shows give some of them a chance to get their work out there for others to see. The jurying system seems to be necessary to legitimize these shows. We do the best we can to find people with integrity and knowledge. It’s imperfect and sometimes embarrassing, but it will change. Something else will replace it. As artists we may fall for the current means of getting the word out, but the bottom line is to find your own place in art, feel good about it, and PAINT. And we should let one another know when we admire the work our fellow artists produce.

*continued on page 3*



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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**  
225 Inland Lane No., Plymouth, MN 55447  
[cjmay@eganco.com](mailto:cjmay@eganco.com)

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**Mary Hanson 952-476-6896**

Color printing of Brush Strokes is made possible by a general contribution from Engineering Repro Systems

## MnWS Workshops

► **Madeline Island Fall Watercolor Workshop**, Madeline Island, WI. This five-day workshop, with artist Mark Granlund, teaches the basics and beyond of painting watercolors of the changing season. We will use the landscape and flora of Madeline Island as our inspiration. Students will explore the changing environment through botanical studies of plants in pencil, ink and watercolor and through watercolor landscape painting. Workshop will include daily demonstrations and review of student’s work. Instruction will be tailored to individual’s skill-level. There will be plenty of time for one-on-one instruction and enjoyment of the island. To register, contact the Madeline Island School of the Arts at 715-747-2054 or [www.madelin-eartschool.com](http://www.madelin-eartschool.com). October 1 - 5, 2007; \$400.

Also at Madeline Island, Oct. 1-5, **Learn how to Paint Luminous Larger than Life Still Lifes and Florals** with June Young. Contact June at 320-762-5272.

► **CeCeile Hartlieb** will be teaching two Plein Air painting workshops—one on Oct. 6 and the other on Oct 13. More info can be obtained by contacting The Atelier 612-364-8421 or online at [www.theatelier.org](http://www.theatelier.org). She will also teach watercolor classes on Tues. evenings starting on Sept 18, from 7 -9:30 p.m. at The Atelier (612-362-8421 or [www.theatelier.org](http://www.theatelier.org)).

### ► Richeson School of Art & Gallery

Ron Ranson, Sept 10-14 Big Brush Watercolor \$525

Bridget Austin, Oct 3-5 Lively Watercolors \$295

Michael Otis, Oct 25-27 Award-winning Portraits in Watercolor

Call 800-233-2404 with questions or to register.

► **Edina Art Center**—“Carnival of the Arts-Art Around the World,” Sun. Oct. 7, 2007 from 1-4 p.m. Family fun-Performances by Circus Manduhai, Food, Art Happening! Hands-on activities; Free! Donations happily accepted. Sponsored by the Peggy Kelly Family Fund. 4701 W. 64th St., Edina 612-915-6600.

### For Sale:

Original paintings from Elmer R. Klemm. Please click on the link [www.picasaweb.google.com/LoMallory](http://www.picasaweb.google.com/LoMallory) and find an album of photos of his art and an album called “Fine Art” that are prints and originals of other artists that he had collected and are now available for purchase. For more information call 651 653-8349 or email [2lo@comcast.net](mailto:2lo@comcast.net) to arrange for a showing most days 12:30–3:00 and 5– 8 p.m.



Rice Park

► **Mark Polomchek Workshop**, Feb 15-17, 2008 at Jackpot Junction in Morton, MN. ([www.polomchek.com](http://www.polomchek.com))  
Class Fees: Early Bird, before Nov 10, 2007: \$80 for one day, \$225 if attend all three days, includes lunch and 2 snacks. Evening meals are on your own. Questions: call Gretchen Scharmer, 507-822-3793 [gkshorse@yahoo.com](mailto:gkshorse@yahoo.com)

► **Art Classes—Richfield Art Center in Veterans Park** on 64th & Portland Ave. in the building next to the picnic shelter.

**Perspective Drawing**—Instructor: Ron Wilson

Mondays, Sept 17 - Oct 8...4 Sessions...9:30-11:30 am...\$43

**Landscape Painting in Chalk Pastels**—Instructor: Ron Wilson

Tuesdays, Sept 18-Oct 9...4 Sessions...9:30-11:30 am...\$43

**Open Studio for Artist**—Tuesdays, Oct 2 - Nov 20...8

Sessions...1:00-3:00 pm...\$40

**Advanced Acrylic Painting**—Instructor: Ellen Stinger

Wednesdays, Oct 17 - Nov 7...4 Sessions...1:30-3:30 pm...\$43

Wednesdays, Nov 14 - Dec 5...4 Sessions...1:30-3:30 pm...\$43

**Portrait Drawing**—Instructor: Ron Wilson

Mondays, Oct 22 - Nov 19...4 Sessions...9:30 - 11:30 am...\$43

**Advanced Watercolor Painting**—Instructor: Ellen Stinger

Fridays, Oct 19 - Nov 9...4 Sessions...1:30-3:30 pm...\$43

Fridays, Nov 16 - Dec 14...4 Sessions...1:30 - 3:30 pm...\$43

**Beginning Drawing**—Instructor: Ron Wilson

Tuesdays, Oct 23 - Nov 27...6 Sessions...9:30 - 11:30 am...\$63

Questions, call 612-861-9363



Plein air!



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## MEMBER happenings

Send member news to: *BrushStrokes*, 225 Inland Lane No., Plymouth, MN 55447 or email to [cjmay@eganco.com](mailto:cjmay@eganco.com). Images are welcome and will be used as space permits.

**Nancy Patrick Carney**—BUS STOP !! A series of paintings featuring a colorful collection of quirky characters assembled at bus stops around the Twin Cities will be displayed at Gallery G in the Northrup King Building, 1500 Jackson Street NE, Studio

#256, Minneapolis, MN 55413. Call 612-961-7075 or go to [www.nancycarney.com](http://www.nancycarney.com) for details and directions. Sept. 6 — 5 to 9 pm, Sept 7—12 to 8 pm, Sept 8 —12 to 5 pm.

## NEW MEMBERS

Lois Adams	William Papic
Claire Anne Thoen	Judith Visker
Gayle DeMers	Linda Saetre
Elizabeth Venura	Nancy Webert
Robert Snyder	Wanda Schempp
Madonna Maves	Terri Gossard
Patricia Schwartz	

*We have 345 paid members to date.*

*continued from page 2*

### Jeanne Long adds another thought to the process:

Recent studies have brought to light the error in the popular trend of fostering a sense of "self-esteem" in children. For the last three decades or so "self-esteem" has ruled in the classroom. As an elementary teacher, I was an early advocate of the idea that teaching children to love themselves was the key. That has an element of truth to it since self-love is important. The problem is that we, as teachers and parents, began rewarding children for everything and anything they did with a "good job!" and in some cases even physical goods. After a while the words became meaningless because children realized that if everything is a "good job" then nothing is a good job since there are no longer any standards.

The rationale in telling children constantly that they were doing a good job was the thought that in feeling good about themselves children would not be inclined to hurt others. But instead of helping them feel better they felt worse because they constantly felt judged by their actions, instead of simply loved for being. Further, we taught children to crave rewards for any approximation of behavior, sometimes including, simply showing up. Consequently, children often felt confused and hostile and demanding because they had now become habituated to an extrinsic reward system, without any understandable standards.

That system has become so pervasive that even as adults we often fear telling other people that their work is not meeting certain standards. We want to be inclusive. We want people to feel good. But when you award prizes arbitrarily, instead of based on mastery, then people begin to question if mastery even exists. Chaos results.

Let's get together as a group and formulate criteria for our judges, and then let's find objective judges to apply the criteria. If we don't have the time or money to find objective judges, let's just call the ribbons we give at shows "peer reviews." Then we won't mislead entrants into thinking the awards are based on mastery. Instead they will know that they're based on one peer's current thoughts about what is appealing.

### Anne Graves sums up our discussion:

Though I'm no longer on the board, I had to weigh in and applaud Jeanne's willingness to stick in there and verbalize an important concern. A part of any culture, no matter how rich its past and comfortable its present is, is worth examining. It is when thoughtful and insightful folks speak up, are confident about their concerns, and respectful in their presentation that the system responds in kind—that things can grow, change and get better.

And Ceile, I'm glad you weighed in on the discussion, took it seriously, and added your own experiences. It's only in this kind of forum, where everyone describes the proverbial part of the "elephant in the room" they are touching, that we can enrich, can deepen our own growth and awareness, and make our organization stronger.

### Comment from a reader:

Please, take a tour through a museum and realize that "the novel and the exciting" are also "the good, the true, and the beautiful."  
*from Lamese McDowell*

*Please send comments on this article to [ceceile\\_hartleib@msn.com](mailto:ceceile_hartleib@msn.com)*

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## the WORKshopper

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► **Get Fresh With Watercolor**—4-Day Workshop with Bridget Austin, sponsored by the Minnesota Watercolor Society. Sept. 17 - 20, 2007, at the Bloomington Art Center, 9 a.m. to 4 p.m. Daily cost is \$355 for members, \$385 for non-members. To register, mail to: Susan Zinschlag, 2353 Glacier Way, Hastings, MN 55033-3757; phone: 651-437-9327; email: [s.m.zinschlag@att.net](mailto:s.m.zinschlag@att.net) Make checks payable to MN Watercolor Society.

► **Texas Watercolor Society** 59th Annual Exhibit. March 1-30, 2008. International Museum of Arts and Sciences, McAllen, TX. Slides/digital images due Nov. 1, 2007. Awards \$7000, \$2000 B of S. Juror: Jeannie Dobie, AWS. For prospectus send SASE to P.O. BOX 791435, San Antonio, TX 78279-1435

**Fall Meeting: Theme will be "What I did on my summer vacation." Bring your paintings!**

### Northstar Meetings

New meeting place for the Northstar Meetings—The Roseville Oval at Roseville Skating Center, 2661 Civic Center Dr. Directions from Minneapolis, take Hwy. 280 to Hwy 36 and East to Snelling North Exit, turn right on county Road C, drive past Hamline Ave. and left into Civic Center Drive before you get to Lexington Ave.

#### Upcoming Workshops:

Oct. 15-19, 2007      Frank Francese  
April 2008          Michael Schlichting  
Oct. 2008          Tom Francesconi

#### Upcoming Programs:

Sept 4—Four painters doing demos.  
Oct.—Frank Francese demo  
Nov.—Fall Show at the Phipps Center for the Arts in Hudson, WI.

**Watercolor Wet and Wild**—Frank Francese Workshop, October 15-19, 2007, 9am to 4pm at Presbyterian Church of the Way, 3382 No. Lexington (1 mi so of 694), Shoreview MN

Known for his uniquely distinctive liquid style, Francese enjoys working on a very wet surface, letting color mix itself on the paper. With large and loose shapes he uses abrupt color changes of the same value with the white of the watercolor paper to bring his paintings to life. Francese will be teaching a 5-day workshop with the Northstar Watercolor Society. There are some openings in his upbeat class. Bring your bold colors and BIG brushes (his "can't miss formula for success") and join us.

Member Cost: \$325; Non-member Cost: \$350

Carole Jernigan, 7014 Homestead Ave So, Cottage Grove, MN 55016. Send balance due by Sept. 15, 2007

Questions: Call Georgiana Ruzich 763-424-5164 or Carole Jernigan 651-459-5103.

\$100 deposit payable to Northstar Watercolor Society to reserve space. If your cancelled space can be filled from a waiting list your money will be refunded minus \$25.



by Frank Francese

### /VISUALLY SPEAKING/

#### CONTINUING WATERCOLOR I

Instructor: Terry Genesen-Becker

Skill Level: Advanced beginner

Material covered will increase familiarity with value structure, composition, color use and painting techniques. Bring supplies to first class. Prerequisite: Watercolor Basics or instructor's permission. Call the registrar for details.

Enrollment limited to 12; ages 16 and up

A425 Thursdays, Sept. 27 - Oct. 25 (No class Oct. 4)

(4 sessions) 1:00 PM - 3:30 PM

\$72 Members / \$80 Non-members

#### WHAT'S NEXT:

September 4: Fall Classes Begin • Call for a Free Catalog  
Sept. 27 - 29: Pottery Sale • Handcrafted Ceramics Pieces  
September 29: Open House 1 - 4 PM • Tours and Demos!

### Minnetonka Center for the Arts

#### CONTINUING WATERCOLOR II

Instructor: Terry Genesen-Becker

Skill Level: I

Continue developing skills and personal expression in a course that encourages exploration while increasing familiarity with watercolor techniques. Bring supplies to first class. Prerequisite: Watercolor Basics or instructor's permission. Call the registrar for details.

Enrollment limited to 15; ages 16 and up

A426 Thursdays, Sept. 27 - Oct. 25 (No class Oct. 4)

(4 sessions) 9:30 AM - 12:30 PM

\$86 Members / \$96 Non-members

Studio classes in painting, sculpture, ceramics, photography, jewelry, fiber, glass, drawing; Gallery Exhibits; Gift Shop; Café

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