

Dick Green will demo at the January meeting

I was born in Grand Rapids, Minnesota, and, as a child, was encouraged by a great aunt who painted in watercolors. In high school I had a gifted and inspiring art teacher. Art and athletics were my main interests. After graduating from Bemidji State University, I served in the United States Marine Corps, where my only art endeavors were creating instructional aids and visiting Laguna California art galleries.

Soon after my discharge from the Marine Corps, I met Jan, my wife and partner for the past 52 years. In 1970 I attended the John Pike Watercolor School at Woodstock, New York and the experience started me on my commitment to watercolor. I taught high school art and coached sports for the next 35 years, followed by 15 more years teaching at six local art centers.



Jan and I have had a number of plein air painting outings, including many to the North Shore, a week at Killarney Bay, Ontario, where the Canadian seven painted, and to Bayfield, Wisconsin. Last year we were invited to the Ernest Oberholtzer's Mallard Island in Rainy Lake for a week of painting.

My career highlights were the acceptance and purchase of a painting into the American Watercolor Society in New York, the achievement of Master Status in the Transparent Watercolor Society of American, induction into Bemidji

State University Athletic Hall of Fame, and induction into the Bloomington Kennedy High School Fine Arts and Activities Hall of Fame.

Balancing art and athletics was always a challenge, but having Jan's support and encouragement and seeing former students go onto success has been gratifying.

I plan to demonstrate on bristol plate art board at the January 12 MNWS meeting.



Dick Green was awarded the Northstar Watercolor Award at the 2011 Minnesota State Fair.



from the President

Our program for December centered on acrylic paints. It was fun and very timely for me. Years ago I had used acrylic paint when there was little but gesso, a medium, and paint! I went on to other mediums, leaving acrylic behind. I was reintroduced during a workshop through our Minnesota Watercolor Society but it still didn't call me.

My nine-year-old granddaughter Izzy brought it back to me as she explored the 36 tubes of Basic Liquitex that I bought her on a whim this fall. She loves to make grays and browns; she's captivated when mixing with white, gold and silver. She plays with colors and with the pallet knife, the brushes and now the mediums. She paints images, beautiful shining paint on watercolor paper. She doesn't worry about being exact in her composition. She sees mud and works to transform it. She subdues some colors and punches others. I realized that I had forgotten how to play with paint. Izzy plays with watercolors, acrylic and colored pencils. Her play solves problems but they are secondary to the play. At the meeting I watched people play with the mediums, the surfaces, textures and colors. They were having fun with new toys. I brought home lots of information for Izzy to soak up and I brought home a resolve to learn from her. This winter I want to play in the artistic world of a nine-year-old.

As we overcome frustrations encountered when trying to complete a painting we grow in our knowledge of the craft of art and revel in the discovery of new facets of our creativity. It isn't always fun! Sometimes it's hard work. There are many things to think about as we create, many rules to follow or deliberately break. The end result is a painting, whether abstract or realistic or something in-between that is hopefully satisfying. We come to meetings of the MNWS to find ways to hone our skills. Lately, I have been more intrigued with why people paint than in learning how they paint. When you see programs I hope you will discover more than some specific of color mixing or composition or tools used for painting. Think about what grabs artists' attentions, in what environment they paint and ask the questions that will give us insight into why they paint. We are adults and we are seriously committed to our craft and feel a need to create. We also tend to stay close to our comfort zone. I've decided to spend some time out of my comfort zone in Izzy's world of art. Then I'll find workshops and monthly programs that will continue to challenge my comfort zone. With time some of the pure joy of discovery has been dulled for me. I want to play more like our members did at the December meeting.

Briefly we have some business to share with you. Thank you to all who filled out our survey for workshops. The information is helping with our workshop decisions. We have a new Spring Chair, Laura Vandermolen, who is working with Deb Magelssen on this spring's show. Marilyn Jacobson, our Northstar Liaison, has stepped in to replace Dianne Jandt as Secretary, though Dianne will still be busy with workshops. JoAnn Nissen has replaced Bev Beckman as our mailer for the newsletter. Thank you to all who help keep quality and relevance in our Society.

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BrushStrokes Newsletter

BrushStrokes is published September, October/November, December/January, February/March, April/May, June

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MEMBER happenings

Send member news to:

BrushStrokes, 10910 Quebec Ave. S., Bloomington, MN 55438 or e-mail tweseman@earthlink.net. Images are welcome and used as space permits.

- ▶ **Molly Bergum** received a “Not Afraid to be Unique” award recognition for her painting “Rocky Shore and a Stormy Sky” painting at the Minnesota Artists Association’s Fall Juried show at Colonial church in Edina.
- ▶ **Stephen Nesser** is displaying his watercolors in a two-person show at the Coffman Art Gallery, Coffman Memorial Union, University of Minnesota Dec. 7 - Jan. 26.
- ▶ **Robin Berry**’s second book, *Watercolor Secrets*, published by Reader’s Digest (Quarto in London), was released Dec. 10 in the US. The UK version is titled *Compendium of Watercolour Techniques* but, UK spelling aside, is otherwise identical. Her first book, *How to Paint Watercolor Flowers* has now been published in the UK as *Painting Watercolour Flowers from Photographs* and in French, *Aquarelle Peindre les Fleurs d’Après Photos*.
- ▶ **Bonnie Dyer Featherstone** will be featured at The Metroscapes Watercolor Consortium in Excelsior Dec. 11 - Jan. 29.
- ▶ **Roz Stendahl** received an Honorable Mention at the 2011 Minnesota State Fair. Please see the Oct./Nov. newsletter for other members that were selected to exhibit.
- ▶ Please also congratulate the following MNWS members that were selected to exhibit in the Bloomington Art Center 35th Annual Members’ Juried Exhibition that did not get mentioned in the Oct./Nov. newsletter: **Joyce Tibbs** and **Jan and Dick Green**. The show ran Oct. 27 - Dec. 2.
- ▶ **Jan and Dick Green** had 29 paintings on exhibit during November and December at Gethsemane Lutheran Church in Hopkins.
- ▶ A watercolor by **Terry Genesen Becker** was selected for inclusion in Arts in Harmony 2012, 17th Annual International Juried Art Show. It runs Feb. 6 - Mar 29.

Follow-up to December’s demo by Bonnie Cutts

Information on the products Bonnie introduced can be found at Golden Acrylics website, www.goldenpaints.com. Under the Working Artist Program you can see what workshops Bonnie is offering for 2012.

Northstar Meetings

Held at The Roseville Oval at Roseville Skating Center, 2661 Civic Center Dr. Directions from MPLS, 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 Lexington Ave.

Workshops:

Greg Lipelt, April 19-22, (Thursday through Sunday) Portraits
 Frank Zeller, Feb 25-26, Semi-abstracts, Yupo and other alternative surfaces.
 Art for Abundance Mar 1-3, Susan Voigt Studio
 Keiko Tanabe, October 2012
 John Salminen, October 2013

Art on a Line: May 17-21

More info is on the Northstar website: www.northstarwatercolorssociety.com.

MNWS Fall Show People’s Choice Award Winner



Jeanne Long’s painting “Petite Pas de Trois” won the People’s Choice Award at the MNWS 2011 Fall Open Exhibition “MOSAIC, The Colors of Autumn”



Robin Berry’s book *Watercolor Secrets* is now available.



Two Day Weekend Watercolor Workshop with Pat Undis *(for all levels)*

Location: Hopkins Center for the Arts, 1111 Main Street, Hopkins, MN 55343

Cost: \$100

Cancellations in writing must be received no later than forty-five days prior to workshop to qualify for a full refund. If the workshop is cancelled, money will be promptly refunded.

Lunch is on your own, but many have lunch at the restaurant across the street.

Supply list will be sent upon receipt of registration form & payment.

Registration form with payment is **due January 27, 2012**

Make checks payable to: MN Watercolor Society

Mail to: Susan Zinschlag, 2353 Glacier Way, Hastings, MN 55033-3757

Phone: (651-437-9327) email: s.m.zinschlag@att.net

Paint a Portrait

Painting a face is easier than you think

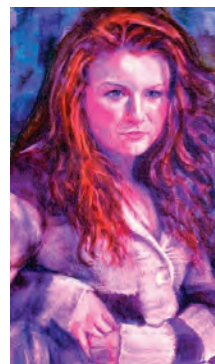
Dates: March 17, 2012 (Saturday, 9:00 – 4:00)

March 18, 2012 (Sunday, 12:00 – 5:00)

Instructor: Pat Undis

Learn how to succeed at painting the face. We will learn several approaches and numerous tips that will make painting a portrait fun and possible. You will learn about hard and soft edges, chroma adding depth to the face, how to integrate the background and subject and how to paint the shadow shapes that form the face. It is possible to paint a fresh and accurate portrait.

Pat teaches at a local high school and runs a studio out of her home. In her high school class, Advanced Placement Studio Art Drawing, the students can earn college credit and be on their way to becoming artists. This is her primary focus in teaching, helping the artist find their authentic voice in paint. Pat is a Signature member of the Minnesota Watercolor Society and the Transparent Watercolor Society of America where she has won Best of Show and First Place awards, other top awards, Best of Show Minnesota Watercolor Society 2009, Best of Show, Arts in Harmony National Juried Exhibition, 2010. Pat was the illustrator for *The Lighthouse Mouse*, a children's book and an "Ippy" award winner. Co-Founder of the North Artists Studio Crawl, and former Director of a Community Art Center. Pat's paintings are featured in the new *Artistic Choice*, released in May 2010. www.nascrawl.org/artist/11



-----Detach and Return - Registration Form -----

Name: _____

Pat Undis – March 17 & 18, 2012

Address _____

Phone: (____) _____ - _____ Email: _____

Workshop fee \$100. Make check payable to *MN Watercolor Society*

Mail form and payment to:

Susan Zinschlag, Workshop Registration

2353 Glacier Way

Hastings, MN 55033-3757



"Spring Splendor!"

Minnesota Watercolor Society 2012 Juried Spring Exhibition

Juror: David Feinberg, Associate Professor of Art, University of Minnesota Twin Cities

Silverwood Gallery, 2500 County Road E, St. Anthony, MN

Entry Form

Schedule of Events:

Friday, February 17 Postmark deadline. Also includes online forms and payments.

Feb 27 - March 2 Accepted Juried Entries will be notified via Email

Monday, March 5 Drop off art at Silverwood Gallery 11am - 3pm

Tuesday, March 6 Installation at Silverwood Gallery 9am - 2pm (Volunteers needed)

Thursday, March 8 Exhibition Opens

Thursday, April 12 Awards Reception 6-8:00 pm (Awards Ceremony at 7pm)

Monday, April 30 Exhibit Ends

Tuesday, May 1 De-installation and Pickup art at Silverwood Gallery 4-8pm



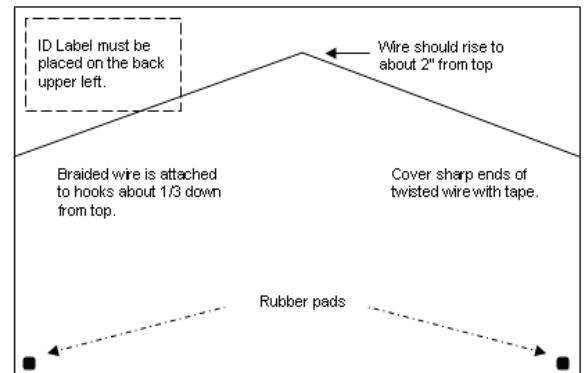
"Tulips"
Marilyn Jacobson

Eligibility: This juried show is open to all MNWS members in good standing who have paid their dues through May 31, 2012. You may join the Minnesota Watercolor Society or renew your membership by sending a separate check for the membership dues with your entry form and entry fee payment. Each member may enter two paintings. You may also pay your dues online at the MNWS website.*

Specifications: All paintings must be original, two-dimensional works in water-based media on a paper surface (including YUPO), that may or may not be altered (e.g., gesso, gel medium), or on canvas or board that has been treated or coated to accept watermedia, applied in a transparent or opaque manner (no impasto acceptable). Collage (no found materials acceptable), if used, must be treated with water media only and subordinate to the overall painting. Drawing elements (ink, pastel, crayons, pencil, etc.) are acceptable. Copies of other artist's work will not be accepted, nor will copies of published photos or work from photos not taken by the artist. Paintings must be original, completed within the last two years, not done in a workshop or under the supervision of an instructor. Works previously shown in a MNWS exhibition are not eligible.

Matting and Framing Requirements:

1. White, off-white and light colored neutral mats only. No colored mats.
2. Frames must be simple and sturdy and have wire and hooks mounted as specified in the diagram.
3. Maximum exterior frame size is 36" x 44" or 80" total (H+W).



Fees and How to Enter: The entry fee is \$20. Second entry is additional \$10. This is a non-refundable fee. All entry fees support MNWS exhibitions. *Enter online at http://www.minnesotawatercolors.com/p_events.html and look for registration entry form for Spring Show. Complete all details and pay via PayPal. Or, you may enter by emailing your digital images as an email attachment to Deb Magelssen at debmagelssen@Yahoo.com and by mailing your entry fee payment to: MNWS Spring Show 2012, c/o Deb Magelssen, 21293 Floral Bay Drive, Forest Lake, MN 55025. Make checks payable to **Minnesota Watercolor Society**. Enclose a separate check for new or renewal membership dues (\$30 single, \$40 couple/family, \$25 senior (65 or older,) and \$15 for College Students). (For sending digital images via email, please keep the digital file size between 1 MB and 500 KB. [Not too large and not too small.]) Questions? Call Deb at 651-464-5326

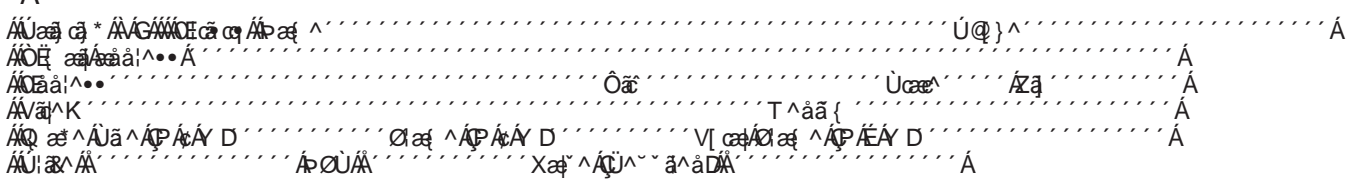
Juror for Exhibit and Awards: David Feinberg, Associate Professor of Art, University of Minnesota Twin Cities

Awards: Awards Reception will be held at Silverwood Gallery, Thursday, April 12th with the Awards Ceremony at 7 PM.

Awards will be given in the following categories: Best of Show, Emrich/Stordahl Founder's Award, First, Second and Third Honors, Honorable Mentions, Awards of Merit. People's Choice Award will be issued after the exhibit ends.

Spring Splendor!" Entry Form - Please complete

Artist's Name _____ Phone _____
 E-mail address _____
 Address _____ City _____ State _____ Zip _____
 Title: _____ Medium _____
 Image Size (H x W) _____ Frame (H x W) _____ Total Frame (H + W) _____
 Price \$ _____ NFS \$ _____ Value (Required) \$ _____



Digital Images: Entering the show includes permitting us to make a digital image of your exhibited artwork for MNWS archives. These images may be used to create an exhibition catalog or for publicity. The images will not be high resolution images from which illegal copies of your artwork could be created. I have carefully read all the requirements on this form, understand them, and agree to abide by all the terms and conditions herein. My choice of framing and hardware meets the requirements of this entry form. I have provided all requested information.

Signature _____ Date _____

We need You! Many helpers are needed for a successful show. Can you be a Volunteer?
 Can you help with delivery? Drop off? Installation? Awards? Hospitality? Pick up?

Accepted artists please note: All artists who are accepted into the exhibit will be required to sign an Exhibition Agreement with Silverwood Gallery before exhibiting and creating their own Exhibit Label to correspond with your painting. This label will have your title, medium, name, price or NFS and a two line statement describing your intention regarding your work. If you are interested in viewing the agreement, please contact Deb and she will email you the document.

- Entry Check List:**
- Completed ALL parts of the entry form?
 - Included your check for entry fee?
 - Separate check for membership fee or renewal?
 - Met matting and framing requirements?
 - Affixed ID label(s) to the upper left back of painting(s)?
 - Signed your entry form.

----- Cut Here -----

PLACE ON BACK UPPER LEFT OF PAINTING

Title _____

Name _____

Phone _____

Image Size (HxW) _____ Frame Size (HxW) _____

Total Frame (H + W) _____

Price \$ _____ NFS \$ _____ Value (Required) _____

PLACE ON BACK UPPER LEFT OF PAINTING

Title _____

Name _____

Phone _____

Image Size (HxW) _____ Frame Size (HxW) _____

Total Frame (H + W) _____

Price \$ _____ NFS \$ _____ Value (Required) _____

February's demo artist will be Andy Evansen

When I attended November's meeting of the MNWS, it felt a bit strange. I've been away for quite some time, mostly due to out of town watercolor workshops and painting trips. The artsy side of my life has taken me to France, California, Canada, Mexico, China, Cape Cod, New York and Texas recently, so I hope to have a few stories to tell while painting. Many of you have probably seen me demo at one time or another, and while my style hasn't changed much, my approach might be a bit different these days. For one thing, when I teach I now have my students spend at least the first day on Paynes Gray studies to better understand the value structure of the scene. I approach each painting in the traditional light-to-dark manner, and breaking down the large shapes prior to painting in color keeps me on track.

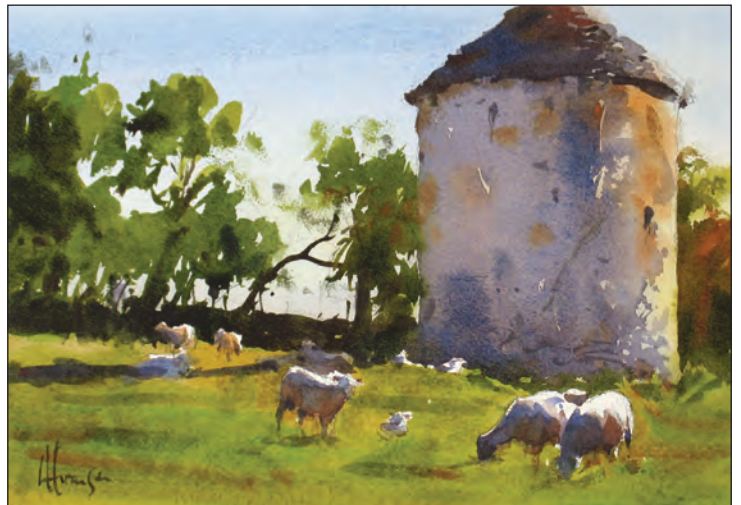
I also try to work wet into wet at the outset a little longer, in an attempt to loosen up a bit. I still work as a medical illustrator, and am constantly fighting the battle against details. The more I paint, the more I realize that what you leave out of a scene is as important as what you put into it. I also make a conscious effort to work faster in order to fight the temptation of the bothersome details, so my goal is to actually take you through a painting from start to finish. Hope to see you there.



"Scene From the Rooftops, Izamal" by Andy Evansen



"King's" by Andy Evansen



"The Pigeonnier" by Andy Evansen

Thank you to the 77 respondents to our workshop survey

The workshop committee and the MNWS Board are evaluating how the responses reflect interest in our workshops and potential registrations for workshops. Planning our workshops is a different process than in the past as the economy, time constraints and more national/local workshop opportunities are competition for attendees.

Our survey indicates very strong interest in having national painters as presenters, yet cost and willingness to spend more than two days in a workshop presents some challenges with cost being the overall comment leader with 59 yes and 13 no responses.

We also had many requests for more workshops presented by our own MNWS members who have achieved national status through their own awards and advertised workshops.

We are working with the MNWS Board with our future planning. And we are also investigating collaborative possibilities with other art organizations.

We will continue to update you on our planning. Any further comments and/or questions please contact us.

Bonnie Featherstone 952-890-0889
Sandy Koeger 952-891-2345

MNWS Workshop Line-up

- ▶ Pat Undis, Mar. 17 & 18, 2012 — full description on page 4
- ▶ Andy Evansen, May 14 thru 18, 2012

For more information visit www.minnesotawatercolors.com or contact Susan Zinschlag to register at 651-437-9327 or s.m.zinschlag@att.net

January Mini-Show

“South for the Winter” is the theme for the Jan. 12 mini show. Artists who bring a painting to share get their name entered into a drawing for a prize.

Watercolor Tips...

By Karen Knutson, www.karenknutson.com

30 minute sketches

On October 2, 2010, I gave myself a challenge to do a 30 minute study every single day. So, in October of this year, it marked exactly one year for this challenge! That artwork could be a graphite sketch, a watercolor painting, a collage, or a marker painting. Actually, I started out with only a 90 day challenge, but upon completing that, I decided to keep it up and am still doing these 30 minute sketches every single day. I can't begin to tell you how this has improved my artwork. And I also can tell you from my experience, that this has made my whole life better in every way! This is the first time that I've ever really completed a promise to myself. That's really BIG in my book. I think we're all like that, putting ourselves last. So, I'm very proud that for once, I really fulfilled my promise to myself. (I have to confess that I did miss 4 days within this year. But that was because I totally forgot! Otherwise, I accepted NO EXCUSES. No matter how tired I was, or whatever else was going on ... and believe me, there were many days, that I was dog tired, and really wanted to just go to sleep.) That rule to myself, accepting absolutely no excuses, has spilled over into other areas of my life too. I find myself making daily goals, as to household duties, or weekly goals as to dieting, and I've lost 18 pounds since October of last year ... Slowly, but surely. Amazing what can happen, simply because of the daily sketches, and finally completing a promise to myself!

I limit the sketches to 30 minutes so that I have to keep things simple. I tend to make tiny shapes in my paintings, so this definitely keeps me focused on the BIG PICTURE. One of my favorite artists is Gustav Klimt. Not a big surprise, right?

Not all of my studies turn out. But I try to learn something from every one, and sometimes, I will analyze what went wrong in yesterday's sketch and try it again the next day. I've used many of these for studies for larger paintings. This process has also expanded my imagination, and I'm discovering great color combinations too. Using a 6" x 6" sketch book to do these, thereby, keeps the image small. I usually write a few sentences about why I chose the subject for the day, and I've found that whatever is going on in my life, definitely impacts the colors and the mood of my sketches.

I started a blog in October, www.karenknutson.blogspot.com, and I'd love for you to follow along on my art journey.



Example of taking a barn photo and interpreting it in 3 different ways.

Watercolor Reflections

Column by Vera Kovacovic, MNWS member

In today's column I am introducing a narrative from a blog by a local artist Kristine Fretheim on Simplify — Focus on Design. I was attracted to Kristine's Watercolor Haiku blog because it is at times deliciously subversive — see link to "Drowning in Art Classes."

http://www.dharma-heart.blogspot.com/2011_03_01_archive.html

Every time I hear someone suggest simplifying a painting, my mind goes numb. The simplify instruction is so commonly used by instructors, it's almost a mantra. It shouldn't be. It won't make you a better painter. Simplify! What does that mean!? ***Sim•pli•fy: make (something) simpler or easier to do or understand.*** Try to follow such a broad, vague instruction without knowledge of design and you'll put us all to sleep with your paintings. So what to do when you encounter this instruction? Dust off your design tools! The elements and principles of design will show you how, when, where and most importantly why to simplify. So wake up those brain cells, peeps! Get thee to designing your compositions.

We make art to visually convey our unique personal perspective. To identify that perspective, one needs to be able to call up feelings and emotions relating to the subject of the painting and express them visually. This is where your understanding of the elements and principles of design can aid and develop artistic expression. It's the interplay of design elements and principles that guides the viewers' attention to the expressive meaning of your work. Simplicity per se doesn't function well on its own. It shows up best when partnered with detail. You need them both or you'll end up with a painting that's too uniform — in other words, a sleeper. So how will simplicity and detail interact in your composition? Will you use contrast, create rhythm, balance, repetition or harmony? Or will one so dominate that the overall unity of the composition will be destroyed?

There are so many dimensions to a painting — far more than the obvious two dimensions of the paper or canvas. Design tools open up all those other dimensions — emotional dimensions that are so difficult to express in words are magically unlocked using pattern, line, shape, value, color or size. The way we use these elements creates an emotional resonance with the viewer. The design principles themselves seem to have an emotional resonance.

As the foundation and building blocks of good art, design is a topic that deserves ongoing study and discussion. My purpose here is to point out that simplification happens very naturally when working with design principles. Simplicity is not the first law of painting. Without design as a guide, simplifying by rote dulls creative expression. Shift your focus to design and simplification will take care of itself.

If you have ideas on what it means to be a watercolorist please e-mail Vera at vkovacovic@comcast.net.

MNWS Signature Status

What is signature status? Simply put, it is a way to identify and reward sustained excellence of members of an organization. In February of 2008, the Minnesota Watercolor Society (MNWS) launched their Signature Status Program.

Criteria for signature status: One must earn six points in a five year span to earn signature status in the MNWS.

Here's how you earn points

- ▶ One point is awarded for each piece accepted into our spring juried show.
- ▶ One point is awarded for any award won in our fall open show or our spring juried show. All awards, best of show through honorable mention, including the Emrich/Stordahl award are worth one point. (Exception – the people's choice award would not count for a point.) A person can accumulate multiple points in one show (i.e. Sue gets two pieces accepted into the spring juried show and one piece wins an award. Sue would accumulate three points.)
- ▶ Volunteerism – roughly ten hours or more of volunteer time a year equals one point. Examples include serving as board members, conducting workshops, doing membership mailings, editing the newsletter, etc. These jobs are essentially covered in the long list of names listed inside the front cover of our newsletter. Only two points can come from volunteering, the other four points must be earned by artwork in shows. (If you don't have any volunteer points, you can still achieve signature status by earning all of your points through your artwork.)
- ▶ Only members paid-up in good standing can retain this status.

MNWS after an artist's name denotes they have achieved signature status. Announcements of new signature members will be done as soon as a person earns that status, usually at the fall and spring show openings. Individuals can contact Dianne Jandt at artistjandt@aol.com to find out their total points.

Visit www.minnesotawatercolors.com for a list of MNWS signature members.

MNWS *calendar*

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

Jan. 12 Dick Green
See cover for details.

Feb. 9 Andy Evansen
See page 7 for details.

Mar. 8 Jeanne Larson

Apr. 12 Spring Show
"Spring Splendor"
Silverwood Gallery
St. Anthony, MN

May 10 Paul Oman

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

MNWS NEW MEMBERS

Richard Graves

Nancy Scherer

Heather Hultgren

We have 312 paid members.

(Check the label on your newsletter to see when your membership dues are due.)

2012
Spring Show
prospectus inside!

*Postmark deadline
February 17.*

MEMBERSHIP APPLICATION

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

Carol Wingard, Membership Chair
10427 Fawns Way
Eden Prairie, MN 55347

MNWS Membership Dues:

- College Student \$15
- Single \$30
- Couple/Family: \$40
- Seniors (65+) \$25

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.

— 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."

10427 Fawns Way, Eden Prairie, MN 55347-5117

