



TO: Members
FROM: Communications Committee
Barb Parisien and Judy Harvey, Editors
DATE: April 1, 2023

**NORTHSTAR WATERMEDIA SOCIETY
IS COMMITTED TO WORKING TOWARD
A MORE INCLUSIVE, JUST, AND
EQUITABLE ART COMMUNITY.**

NEXT MEETING - In-person Demo by Robert Jeffery

**Rose Room, 2660 Civic Center Dr., Roseville
Thursday, April 20, 7:00–9:00**

"For this demonstration I will show how I handle a complex subject, how I transfer the drawing to the paper, and the steps involved in creating the finished piece. I'll also discuss how I have used this same technique on a variety of other paintings.

"Painting in watercolor presents an interesting dichotomy. It is often dismissed as a leisurely outdoor activity for anyone with a pad of paper and a box of watercolors. On the other hand, it is now recognized as a beautiful and responsive art form and one of the most difficult to master.

"My subject matter and style of painting tend to include architectural details and historical references. Since my wife and I started traveling to Europe over 30 years ago, I have observed and photographed some amazing stonework, handcrafted tile, mosaics and old-world artistry that would be difficult to reproduce today. I am constantly overwhelmed by the ingenuity, passion and creativity of the artists and artisans who have come before us.



"I am honored to have earned Signature Status with both NorthStar Watermedia Society and Minnesota Watercolor Society and to have been juried into many local, national, and international juried exhibitions. In 2017, I was honored with a First Place Award for Watercolor from the Minnesota State Fair Fine Arts Competition."

- Robert Jeffery

Learn more: <https://www.rjefferystudio.com/>

GREETINGS FROM OUR PRESIDENT



Lisa Fertig was our guest artist for the March virtual demo. Lisa is a NorthStar member who paints in “two distinct styles, representational and nonobjective, which may appear irreconcilable, but are, in fact, two aspects of the same journey.” Lisa began her presentation by paying tribute to some of the artists who have mentored, taught, and inspired her including Edgar Whitney, Lana Grow, Katherine Chang Liu, and Stephen Quiller.

During her demo, Lisa presented two techniques that she uses in her non-objective paintings. Both techniques rely primarily on the principles and elements of design for their basic structure. The first painting was an acrylic collage using deli paper with printed motifs as the first layer of the painting. Once the images were glued to the watercolor paper, she used a brush to apply a color triad of acrylic paints and gesso to create a second layer bringing shape, color, and texture to the work.

Lisa used watercolor and gouache in the second painting. She stenciled a geometric image directly onto watercolor paper, then applied a triad of watercolor paint and a gray gouache mixture using a brayer. Additional texture, design and color were added using mark making and lifting.

You may now view the video of the demo on the NSWS YouTube channel by clicking on the link below.

Learn more: <https://youtu.be/ZezQdKi9Zxo>

Lisa presented a unique demo that showed us new and very interesting techniques. I hope her mindful approach to art is a wonderful inspiration to us in our art practice.

I look forward to seeing you in person next month for our demo with Robert Jeffery on April 20 at the John Rose Oval.

- **Deirdre Vaughan**

WELCOME NEW MEMBERS

- Robert Miller
- Pamela Whitcomb

MEMBER EXHIBITION

Registration has been extended through April 7th!

Members are invited to show and sell their artwork, commission free, at this exhibition. The exhibition will be showing May 2 - May 30 at:

Dow Gallery & Framing, 2242 University Avenue #120, St. Paul, MN 55114

- Register and pay online on the NSWS website:
<https://northstarwatermedia.wufoo.com/forms/z1n7gxx50inot8m/>
- OR
- Print and fill out information forms and pay entry fee by sending a check to:
Mary Anne Kinane
16811 W Iverson St NE
Forest Lake, MN 55025
- Email digital images to: shakuntaladesign@yahoo.com
- Drop off artwork April 29th at the Dow Gallery or ship to Mary Anne Kinane at the address above before this date.

Questions or Concerns?

Please contact: Mary Anne at maryannekinane@comcast.net or

Shakun at shakuntaladesign@yahoo.com or text 651-917-2169

- **Mary Anne Kinane** and **Shakun Maheshwari**, Co-chairs

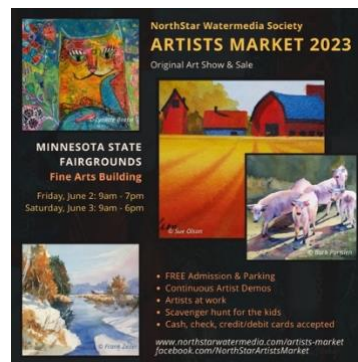
ARTISTS MARKET

Registration Deadline – April 24

Artists Market is open to all members of NorthStar Watermedia Society. Show and sell your artwork, get to know other artists, attend free demonstrations, and get inspired!

Media Accepted

- Two dimensional
- Original (no prints**)
- Hand-made
- One-of-a-kind
- **Printed cards may be sold.
- No crafts, please.



Please use the online registration form:

<https://northstarwatermedia.wufoo.com/forms/zl0mcmy0cw527e/>

Important Dates

Setup Thursday, June 1, 11:00 - 6:30

Sale Friday, June 2, 9:00 - 7:00 and Saturday, June 3, 9:00 - 6:00

Unsure? Would you like to participate but are unsure about selling your artwork and other details?

A list of Frequently Asked Questions is available on the Artists Market page of the NSWS website. Questions such as: What is Artists Market? Do I need to be present for the duration of the sale? What about sales tax? How do I publicize the sale? These and many other questions are answered to help you feel more at ease about participating.

Please consider joining us at Artists Market!

- **Sue Olson**, Artists Market Chair marketartists099@gmail.com

ARTREACH FOR JUSTICE

This column highlights artists, places, and events in keeping with our commitment to work toward a more inclusive, just, and equitable art community. This month we will introduce a well-known Minnesota artist.

Robert DesJarlait is a painter, muralist, writer, historian, and educator from the Red Lake Ojibwa Nation, living in Onamia, MN. He has authored and illustrated curriculum units for American Indian Education Programs. The following includes excerpts from an email interview with Robert.

How and why did you become an artist?

I grew up in an environment of art. My father was Patrick Robert DesJarlait, a well-known fine artist and commercial artist. As a young boy, I loved drawing and spent a lot of time in his studio. He was my art teacher and taught me the basics of drawing and illustration. I didn't actively pursue art as a career until I was 38 years old. I was an alcohol and drug abuser throughout my 20s. I gave up that life in my early 30s. My wife was in a women's group which needed an artist to illustrate their calendar and, it took some coaxing on her part, I finally agreed to do it. The calendar was distributed at several locations in the Twin Cities including two Native American art galleries. My art caught their attention, and I was offered a solo exhibition at Avanyu Gallery at Butler Square in 1986. Thereafter, I entered various Native juried and invitational exhibitions.

What are your most profound influences?

The main influence was my father. He was always teaching and showing me things. For example, I loved doing coloring books when I was a young child. He would always tell me to stay inside the lines and to mix some of the crayons together to create different colors. My father created the Hamm's Bear in his studio at home. Two Canadian Woodland artists who influenced my work are Norval Morrisseau and Carl Ray. Another is Japanese art, especially the Ukiyo-e painters and printmakers from the 1600s to the 1800s. One artist in particular is Katsushika Hokusai. Japanese art has played a compositional role in many of my paintings and illustrations.

How important is art in our world today?

There are considerable changes in art today. AI and digital art are changing the way we view imagery. Digital art allows an artist to expand their graphic art abilities. I think an iPad and the *Procreate* program are tools for artists today. I recently purchased both but, while I have yet to learn how to use them, I can see possibilities. For example, doing 10-20 illustrations by hand for a children's book can be a long, laborious process. *Procreate* changes that. You can still maintain your particular style, but you can add color schemes that have richness and impact.

AI art, on the other hand, is problematic. Generating images through a computer program doesn't require artistic ability. Something is lost in the creative process. Despite the changes we see in art today, traditional art will always maintain its place in art expression. The cognitive process of creating the image in the mind and, by hand, expressing the image on media is an essential part of how we communicate as human beings. Our ancestors expressed their dreams, visions, and history on rocks. That expression continues today with different mediums and media.

Your paintings are rich with symbols related to Ojibwa culture. Where did you learn these?

I learned stories from my father, grandparents, and elders in Ojibwe communities, origin stories about how things came into existence. My paintings cover three broad categories – Origin/Myth, traditional Ojibwe life in the pre-Reservation period, and contemporary subjects that incorporate Ojibwe symbolism. More importantly, my work educates non-Ojibwe people about Ojibwe traditions, history, and culture.

I love watercolor – translucent and opaque. In the 1980s, I painted in watercolor but then switched to acrylics. In the 1990s, I put my painting on hold because I was busy doing presentations in schools and teaching art in tribal colleges and later I contracted colon cancer which required surgery and 16 rounds of chemotherapy. Given a second chance, I decided to revive my career as a painter and return to watercolor. Most importantly, art was an integral part of my healing process. In 2019, I opened with a solo exhibition titled "Reemergence" at Two Rivers Gallery in Minneapolis. It was followed by two more solo exhibitions in Duluth and Hinckley.

I'm now 76 years old. But age hasn't diminished my work. Indeed, my work has matured, and I'm often surprised at some of the things I paint. The ability to create never leaves you. It's a part of who you are. When my father died, I put a paint brush in his pocket because he died as an artist. I like to think my wife or children will do the same thing when it's my time to pass on.

Learn more: <https://www.robertdesjarlaitfinearts.com>

- **Kris Hargreaves**

WORKSHOP WITH PAUL OMAN

October 13-14

Let's look forward to Fall as we anticipate Spring. Autumn is always a wonderful time of year with clear skies and brightly colored leaves all around! A good time to hone our watercolor skills after summer vacation and visits with family!

Please plan on attending our first in-person workshop this year on October 13-14 with Paul Oman. He has demoed for us in the past and is writing articles for our newsletter including this month's "Painting Birch Trees and Paper Curls." It will be exciting to spend two days with him.

Paul was raised in Wisconsin. When he was in elementary school, he was selected to present an original watercolor to the governor at Wisconsin's state capital for Youth Art Month. He is now a well-known national and international artist. Paul says, "The key to painting is to just simply observe with eyes and heart, mind, and emotions, and then draw, paint, and paint a lot. I seldom tire of painting. It is a language through which I see and interpret the world."

Further details to come!

- **Nini Bronson**, Chair

"The artist has to be something like a whale with (their) mouth wide open, absorbing everything until (they have) what they really need."

- Romare Bearden



9TH ANNUAL NATIONAL JURIED EXHIBITION

September 15-October 29, 2023



Get ready for this great exhibition which will be held this year at The Phipps Center for the Arts in Hudson, WI. A renowned center for the visual and performing arts, The Phipps represents a great opportunity to showcase your art to a wide variety of visitors. Our juror will be well-known artist and art instructor Dan Mackerman.

We look forward to receiving your art on CaFÉ starting May 1 at www.callforentry.org

Important Dates

May 1 - July 1 Entries accepted on CaFÉ
Sept 15 The Phipps public opening reception, 6:30-8:30
Oct 29 NorthStar reception and awards.

For more information, please contact nswspresident@gmail.com.

- **Leny Wendel**, Committee Member

PAINTING BIRCH TREES & PAPER CURLS IN WATERCOLOR

A simple way to approach birch trees is a 1-2-3 light-middle-dark sequence of values. Practice on dry paper. Sketch out the shape of several trees using a "stop-and-start" motion with your pencil. Draw several trees in a characteristic clump with varying widths and angles. Vary the negative space shapes between the trees.



1. Decide on the direction of the sunlight. Leave the sunlit side of the trees as white paper.
2. Add a middle value hue of yellow and red, overlapping these colors on the paper (not on the palette) all the way over to the shaded edge of the trunk. Add a blue-gray darker middle-value "crest shadow" into the half-wet mix where the direct sunlight no longer touches the rounded surface of the trunk, and also to the edges of the shaded side of the trunk that will be against a lighter background, such as where light-valued sky or snow will be behind the tree. Extend this same mix of color values onto the ground as the shadow

the tree is casting. Make it fun with movement and variation of width, letting the shadows move with the contours of the land.

3. Mix a thick deep, dark value for the characteristic dark marks on the trunks. The consistency needs to be like thick melted butter. I often use a mix of French Ultramarine, Alizarin Crimson and Burnt Sienna. I like to saturate a smaller round brush with this mix, laying the brush on its side while taking advantage of the texture of the paper to create the dry-brush appearance of the upside-down V-shaped scars. You can use this same mix for some of the branches, but also paint middle value branches in varying cool and warm hues to give the impression of sunlight and shadow among the limbs.



Save white paper for the birch bark curls. Paint them as mini-birch trees using the same approach as above. Vary their color from the tree itself. Study these in nature to learn the variations.

Once you learn the value pattern, you can paint with any color combination (complementaries are great for this!) and your trees will be alive with color and still be believable. This is when it really gets fun!

Any questions? I'm happy to help.

Learn more: www.paulomanfineart.com

- **Paul Oman**

ART 4 SHELTER

Deadline for submission - April 25

Please continue to create 5" by 7" paintings for the benefit of Simpson Housing services. The most recent Wilder Research Homelessness in Minnesota study (2018) found that up to 20,000 Minnesotans are now homeless on any given night – a record high.

You can bring your paintings to our April 20 in-person meeting and we will deliver your artwork, or you can mail or deliver to the address given on the Art 4 Shelter website: <https://simpsonhousing.org/events/art-4-shelter/>

A First Look Luncheon and in-person sale will be held on May 12.

- **Marilyn Jacobson**, Art 4 Shelter Representative

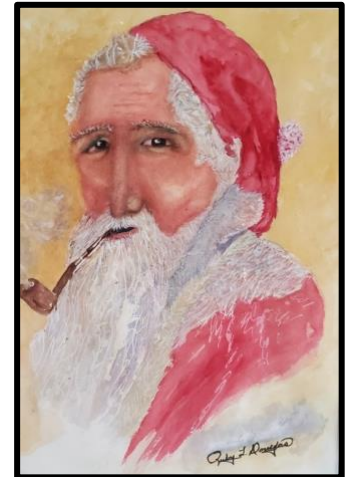
MEMBER SPOTLIGHT

If you'd like to share something about yourself and your art practice, please jot down a few words (up to 500 characters) and email your contribution to Robin, our Spotlight curator. Robin will also send out a few invitations a month and we hope you will consider responding if you hear from her.

Ruby Douglas

As long as I can remember, I have always drawn or painted. My main media is watercolor with a focus on portraits. I'm also currently expanding to other media and subjects. My love of art spilled over into my professional work as a teacher of at-risk youth. I incorporated art into my teaching for over 20 years.

Retirement offered the opportunity to expand my art-related activities and learning. For instance, I've taken classes to learn new techniques and skills and volunteer with an organization that offers art experiences to people living with Alzheimer's disease.



For me, the value of a piece of art is only fully realized when it is shared or given away.

Learn more: **Robin Lackner**, rlackner02@gmail.com

CHECK THIS OUT

Springboard for the Arts

The *Guaranteed Minimum Income for Artists* pilot (GMI) will continue in St. Paul and expand to artists in Ottertail County, home to about 60,000 residents including Fergus Falls. The pilot will support 75 artists, culture bearers, and creative workers with \$500/month for 18 months. There is no proof of income or work requirements for the recipients.

Originally launched in 2021 as a "sidecar" to St. Paul's *People's Prosperity Pilot*, the goal of Springboard's pilot is to explore the impact of guaranteed income on artists, culture bearers, and creative workers at a neighborhood level and to provide a national model for the inclusion of artists in policies that address economic inequity.

Learn more: <https://springboardforthearts.org/guaranteed-income/>

Mia: Fragments of Epic Memory

Through July 9 - Harrison Photography Gallery & Perlman Gallery

Experience the multiple ways of encountering the Caribbean and its diaspora, from the period following emancipation through today. This exhibition blends historical and contemporary narratives, presenting more than 100 photographs from the Art Gallery of Toronto's Montgomery Collection of Caribbean Photographs alongside paintings, sculpture, and video works by modern and contemporary artists.

Location: 2400 Third Avenue South, Minneapolis.

Learn more: <https://new.artsmia.org/exhibition/fragments-of-epic-memory>

Weisman Art Museum (WAM): More Various, More Beautiful, and More Terrible

Through July 12 - Woodhouse Family Gallery

In his "A Talk to Teachers" from 1963, James Baldwin opined that "American history is longer, larger, more various, more beautiful, and more terrible than anything anyone has ever said about it." This exhibition, which draws its title from Baldwin's description, showcases works from the Weisman's collection by American artists that demonstrate, confound, and probe these aspects of the American experience. Featuring artistic expressions by Indigenous creators, the descendants of the earliest European colonizers, as well as enslaved Africans, and the work of artists who came to the United States through immigration, this set of objects from the Weisman collection presents a rich and complex panorama of American art.

Location: 333 E River Pkwy, Minneapolis

Learn more: <https://wam.umn.edu/calendar/morebeautifulmoreterrible/>

NORTHSTAR WATERMEDIA SOCIETY COMING EVENTS

Apr 7	New Deadline for Member Exhibition registration
Apr 20	In-person meeting with demo by Robert Jeffery
May 2-30	Member Exhibition at Dow Gallery
May 1-Jul 1	Entries accepted on Café for NorthStar National Exhibition
May 6	Member Exhibition reception at Dow Gallery
May 11	In-person meeting with art activities

MINNESOTA WATERCOLOR SOCIETY COMING EVENTS

Apr 5-7	Don Andrews workshop, "Landscape Color and Design"
Apr 6	Opening reception for Member Exhibition at Minnesota Landscape Arboretum
Apr 20	In-person meeting and demo by Deb Zeller with a live model

CONTACT US

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Membership	Laurie Mosher	NSWSmembership@gmail.com
Newsletter	Barb Parisien	bparisien@msn.com

NSWS Website <http://northstarwatermedia.com>

All are welcome here.

We do not discriminate based on race, color, national origin (ancestry), religion, ability, political affiliation or beliefs, sexual orientation, gender identity or expression, or age.

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