



Iowa ARTISTS

August 2013, Vol. 42, #3

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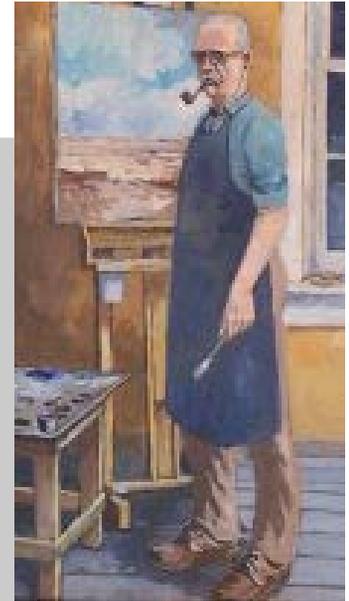
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I am not sure what has happened to the summer. It started late and seems to be going by faster than is appropriate. My wife and I took a little trip late in July—a week-long cruise on the Great Lakes from Chicago to Toronto. One of the on-board activities was a watercolor workshop. I haven't done watercolors since a summer school misadventure some fifty years ago. It was nice to be reminded again about how precise and unforgiving the medium is. Also, under the "it's a small world" heading, there was one other Iowa couple on the boat. As it turned out, one of the couple is an Iowa Artists member, a porcelain painter from Atlantic.

We were still up in the air on the State Show next spring until shortly before this newsletter was to go to print. It was my hope that we would be at the Amana Colonies where there are good facilities and great food. If this worked out, we could be sure that we would not be stuck with something from a burger joint or a student cafeteria. I don't know about you, but I have a fondness for schnitzel (perhaps a genetic fondness) and the schnitzel at the Amanas is as good as anything this side of the Rhine River Valley. However, facilities available in the Amanas did not meet our needs for the show. Fortunately, we were able to secure suitable space at the **KTOS Center in Marion** which is an affiliate of Kirkwood Community College.



Now, another chorus of a song you have already heard too often. Right now, we have no vice president. When I step down as president next spring, there is no one waiting in the wings to step into that job. Someone—in fact, two someones need to step up and one stand for election as president and the other as vice president next spring. Please talk this up in your own regional groups and see who is willing to take on these two not-very-onerous positions. Quite frankly, the jobs of treasurer, membership chair, show chair and newsletter editor are much more burdensome than being either president or VP. With luck, by the time of the fall board meeting, we should have names of people who are willing to serve. Anyone who has any questions on this should call me.

Jim Updegraff

Artists are Readers, too

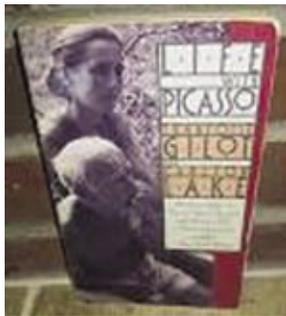
By Twyla Moschel



The Virgin Blue

by Tracy Chevalier, Published 1997

Part historical fiction and part detective story, the novel, set in France and Switzerland, brings together two women who lived centuries apart. One, a 1990s American transplant in southwestern France (Ella), the other her 16th century ancestor, a midwife farmwoman (Isabelle) who married into a strongly anti-Catholic strict Calvinist sect known as Huguenots. Ella's maiden name is Turner, an Americanization of her ancestral French name Tournier. For some time Ella has had a reoccurring, unsettling dream in which she experiences a sense of foreboding, boom sounds, and the color blue. A series of events pulls Ella into a search of her own French ancestry, and as she goes deeper, a common thread emerges that ties the two women together. Throughout the story the color blue – the virgin blue – keeps resurfacing.



Life with Picasso

by Francoise Gilot & Carlton Lake Published 1964

Admire his work or not, Pablo Picasso is a well-known name when it comes to art. As described by the Saturday Review Syndicate, this biography reveals "Picasso as Picasso, Picasso as Don Juan, as father, friend, and bullfight fan, egotistical, temperamental and wildly and superbly imaginative." Gilot, an artist in her own right, and Picasso became lovers in 1943 during the Nazi occupation of France. Picasso was 61 and Gilot 21. She bore him two children and for ten years was his mistress and helpmate. The biography gives a vivid portrait of Picasso as a man as well as an artist.

Planning Ahead for the State Show

Iowa Artists State Show

will take place on

Saturday May 3, 2014

**at the KTOS Center at 3375 Armar Drive
in Marion about a quarter mile north of
Lindale Mall shopping center in Cedar Rapids.**

For those of you who will need to make this an overnight trip or want to make it a weekend trip and include a visit to the Amana Colonies, the KTOS Center is about 30 minutes from the Amanas.

The KTOS Center has meeting rooms, tables for display items, plenty of chairs and a vending machine array, but exhibitors will have to bring their own easels.

Thank you Region 8 members Bob Peterson and Diane Rattner for making these arrangements and hosting the 2014 State show. Bob will be the show coordinator and Diane will serve as his assistant.

Iowa Artists Website

Check it out - www.iowaartists.us

Read the IA Newsletter in color as posted on the website. Free link for Iowa Artists members:

In the Iowa Artists website there is a category titled "Membership Art". If you have already created a website for your own art you can link your website to the organization's site. That way anyone who looks at the IA website can see your link and directly access your art. All you have to do is provide IA Webmaster Mark Wilson with the following:

1. Your Name (first and last)
2. The link to your website (example www.pvspartans.com)
3. Email #1 & 2 to Mark Wilson at mwilsonfamily@mchsi.com

Keep your membership up to date. Pay your 2013 dues by December 31st. Please use the membership form on the back of the newsletter.



Winterset Art Center

Covered Bridge

Festival, October 12 and 13

Conversation with Margaret Ripperger

By Twyla Moschel

M.R. Hi. Just wanted you to know I'm writing for the **Winterset Art Center Facebook account** <https://www.facebook.com/pages/Winterset-Art-Center/530211437046785?> Please check it out and it would be nice if you would "like" it and send the link to others to view. We are trying to promote the art center through social media as well as the website **WintersetArtCenter.org** Let's send this around the world! Winterset has visitors from all over. Let's get them in the art center!

T.M. Maggie, the IA newsletter will go out mid-August. Would you like me to put your message in the newsletter?

M.R. I would love it. We will be open during the Covered Bridge Festival, October 12 and 13. The Courthouse Square will be fenced off with vendors inside and a small admission fee. There will be NO admission fee to the art center and, except for food, spin art, and artwork, the children's activities will be free or minimal cost. It's usually a lot of fun. Three years ago we had snow.

There you have it, folks - an invitation to the Winterset Art Center and the Covered Bridge Festival. Since the early 1960s, Winterset Art Center has been located in a renovated house that is one of the earliest structures in Winterset. The old home has a charm of its own and a history of being linked with the Underground Railway aiding runaway slaves. The historical covered bridges in the Winterset area, each unique in construction, have been popularized by the early 1990s love story *Bridges of Madison County* by Robert Waller. In addition, Winterset is the birthplace of well-known actor John Wayne whose restored childhood home is open for tours. You'll surely have a good time on a visit to Winterset.

14th Paint 'Til You Faint Retreat

October 15 thru 18, 2013

at Pine Lake Christian Campground, Eldora, Iowa

Total Cost (including registration fee)

Parr Lodge \$171.00 Cabin \$141.00

Sycamore (updated cabin) \$156.00

Pine (updated cabin) \$156.00

Registration Fee \$35.00

Remainder due at retreat.

To Register Contact: **Joanie Kerns**, Coordinator

1401 Oakcrest Dr. Waterloo, Iowa 50701

PH: 319-233-0470 Email: jljkkerns@yahoo.com

- Three overnights. 6 meals.
- Self-directed women's painting retreat.
- Bring your own supplies & projects.
- Long work table per artist.
- Keep your own hours.
- Lake/woodland setting. Hiking trails.
- Lots to photograph.
- Paint indoors or plein air.
- Daytime & evening studio hours.

Many artists return year after year because their time is productive and relaxing. Come & join us.



Saturday Sketch Club

An Intrepid Group of Painters

By Patricia Robb



Neither snow nor rain nor heat nor gloom of fog stays these artists from the completion of their beautiful paintings. The Des Moines-area Saturday Sketch Club has this one splendid similarity to the U.S. Postal Service. They work outside all year long. Even in the snow and rain! Since this group began in 1948, Saturday has been the day these artists gather with the express purpose of working out of doors, so they can't let snow or rain stop them! Over time the membership has changed, and some interesting changes of protocol have taken place, but still they always work outside.

Originally started 65 years ago by two Des Moines-area art professors and some Des Moines Register newspaper employees, the group of men would meet on Saturday afternoon someplace out of doors, draw and paint, then go to a bar and drink beer. Legends tell how after their beer, they would then return outside to paint some more, perhaps better fortified for the cold and wet! There are none of the original members around now to defend or retract these legends. The names of early Saturday Sketch Club members include, among others, Leonard Good, Jim Engler, Steve Sams, Hedo Zacherle, Walt Depew, and Ed Kelly. A few years ago there was a retrospective exhibit of the club's work at Des Moines' Heritage Gallery, and there have been news media reports detailing its history and current activity.

The group allowed a woman, Jan Shotwell, to join in 1979, not without losing several of the men on that account, but that first woman, legend says, continued on with the beer. After the shock of the first woman, other women joined, and current member Jo Randolph Simpson was the second female in 1980, brought into the group by Jan. Slowly the group evolved into getting coffee to conclude the afternoon outdoors, and now this summer they meet in the morning to avoid the afternoon heat. Morning painting flows right into lunch at a restaurant, and then they always view and comment (only positively) on each other's work.





The Des Moines Saturday Sketch Club. L to R: Charlotte Hamity, Jo Randolph Simpson, John Dieken, Leslie Leavenworth, Tara McConnell, Laurayne Robinette, & Dwight James

To the right: Shirley Foster, Charlotte Hamity, Leslie Leavenworth, Jo Randolph, Tara McConnell, Laurayne Robinette.

Jo Randolph Simpson says there was a lot of barn painting going on when she first joined, and she relates that barns were more plentiful in and on the outskirts of Des Moines back then. One of the area's last urban barns was the subject of their excursion on Saturday, July 6, 2013. There was no snow, but plenty of heat. Leslie Leavenworth, Iowa Artist State Show double winner in 2012, explained the group to me last year and graciously allowed me to tag along this summer. As always, the members all gathered in a parking lot at 9:30 a.m., decided where to go, then drove there. The group is pleasantly informal and there are no rules. This day, member John Dieken recalled that a relative of his owns the land where the barn is, so he phoned ahead to get permission to work on the property. Some of the members drove right up to the barn, while others arranged their equipment across the busy city street with a more distant view of the buildings.

The current Saturday Sketch Club artists represent a wide cross section of occupations and retirees, including attorneys, nurses, and architects, among others. Some have been creating art for years while others are just starting out, and they are all enthusiastic to get to work. They not only bring their oil painting or watercolor painting supplies, but also lawn chairs, bug spray, and sun block. When they need to be warm and dry, members sit inside their cars with the heaters running, seats pushed far back, and doors open in order to see out, or with the painting propped on the steering wheel and the windshield wipers going to keep the view clear.

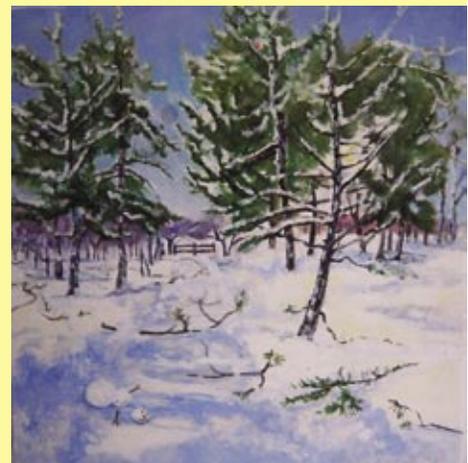
Saturday Sketch Club members explained that in the last few years they meet outside in the cold and snow less often, but they do plan to get out this winter, and now hopefully some of us other artists around the state will start this challenging but very rewarding activity. It will be fun to see those "plein air" winter paintings in the 2014 Iowa Artists State Show!



Fence in the Distance
by Jo Randolph Simpson



Blizzard Aftermath
by Laurayne Robinette





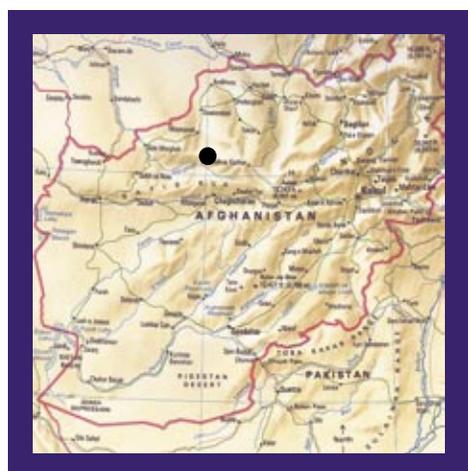
Singing *the* Blues

By Twyla Moschel

I **Imagine, if you will,** a hand-wrought, two-inch silver ginkgo leaf highlighted with gold on which is nestled a small geode-like piece of rock with a deep blue mineral sparked with teeny points of light inside. Little did I know when first I admired the pendant that the blue geode-like piece is a bit of ore – a piece of lapis lazuli from which **Ultramarine Blue** is made.

Lapis lazuli is found in small amounts in Chile, Zambia, and Siberia, but by far the richest and best known deposits are located in the heart of Central Asia in the same area where opium poppies are grown. Perhaps it was the blue-flecked white stones that six thousand years ago enticed Bronze Age occupants of that land to follow along the streambeds leading to veins of lapis held captive high in the mountains of what is now **northeastern Afghanistan**.

leading to veins of lapis held captive high in the mountains of what is now northeastern Afghanistan



The village of Sar-e-sang, created long ago by men who came to mine the coveted blue ore, is still inhabited by miners today. Drill holes in the rock in the farthest reaches of the 250-foot horizontal tunnels reveal the current use of dynamite, but for the centuries before its use, the ore was extracted by temperature shock as evidenced by the blackened walls closer to the mouths of the tunnels. Fires were built in the tunnels under ledges of rock, subjecting them to extreme heat. Meanwhile, water to be thrown on the heated rock was lugged from the creek below. The rock, shocked by temperature extremes, cracked, providing miners access to the precious lapis through the haze of smoke and soot. Chunks of ore made

their way in sacks on the backs of men and pack animals over the mountain passes to connect with trade routes stretching east and west. Lapis blue pigment was found on the enormous, ancient



Buddhas near Banyan that were destroyed a few years ago by the Taliban and also in blue glaze on pottery from Ming Dynasty China. The small amount of lapis lazuli that reached the ancient Egyptians was used in jewelry instead of ground to make pigment.

The word ultramarine comes from Latin and literally means “beyond the sea.” Needless to say, Ultramarine Blue, coveted for its richness of color and with

origins in a faraway land, was the most expensive of the blue pigments. It was provided for European artists by wealthy patrons and usually reserved for religious paintings, particularly for the clothing of the Virgin Mary. Since the 19th century, Ultramarine Blue has been manufactured synthetically, first in France, and is considerably more affordable. We use and know it in synthetic form by the name **French Ultramarine**.

The first synthetic pigment, Egyptian Blue, was in use from the early dynasties in Egypt through the Roman era before interest waned. There are examples of its use that are 3,000 years old. Unfortunately, it was moderately toxic if inhaled or ingested. Interest in Egyptian Blue was renewed at the beginning of the 19th century when manufacturing of the color was explored by European chemists. Egyptian Blue may enjoy an even longer life since it has uses in biomedical and high tech fields today.

A cheaper, less stable deep blue mineral than lapis lazuli, azurite is a sister stone to malachite, both being found with copper. Azurite, and thus **Azurite Blue,** is a greenish blue, whereas lapis lazuli (Ultramarine Blue) has a violet hue. Artists tended to use Azurite Blue for the sea and Ultramarine Blue for the sky.



Occasional use of Azurite Blue began with the Egyptians, but for hundreds of years it fell out of use until the Middle Ages when it became the most important blue in European painting throughout the Renaissance. Disappointingly, over time Azurite Blue paint can fade to a shade of olive green as has happened in some early European masters' paintings.

Azurite Blue was replaced by Prussian Blue in the 18th century. The first modern, manufactured artificial pigment, a rich dark blue with lightfast qualities, was introduced by color maker Diesbach of Berlin about 1706 and became available to artists a few years later. Prussian Blue (sometimes called Parisian Blue) is produced by oxidation of ferrous ferrocyanide salts. Prussian Blue became popular with artists not only because of its color and long lasting qualities, but because it could be made cheaply.

Made from ground blue glass, Smalt Blue was the earliest of the European cobalt pigments. Using an 1890 jar labeled "best quality" smalt that had been set aside by an earlier company chemist, a current senior Winsor Newton chemist formulated the closest modern alternative to that color in 2006. In 2007, to commemorate 175 years of color making, the Winsor Newton Company introduced Smalt Blue (also known as Dumont Blue).

This newly-formulated version makes washes sparkle because of its large particulate structure.

Production of Cobalt Blue, a pure aluminum-based pigment, was begun in France in 1807. It is extremely stable and was often used in skies, taking the place of Ultramarine Blue. Maxfield Parrish used Cobalt Blue in his brilliant skies, and as a result it is sometimes called Parrish Blue.

First introduced in 1821, Cerulean Blue became widely available in 1860 when introduced by George Rowney in England. Made primarily from cobalt stannate, in color it overlaps azure and cobalt and is valued for purity of blue color, permanence, and opaqueness. In 1999, Pantone nominated Cerulean Blue as the "color of the millennium."

Singing the blues in color, begun thousands of years ago, continues to this day and beyond. Artists order paints from color charts replete with variations on the theme of blue that we now take for granted. What are your favorite blues?

Sources: Color, A Natural History of the Palette by Victoria Finlay, Wikipedia: The Free Encyclopedia, and WebExhibit Pigments Through the Ages WebExhibits

Can You Help?

Our Iowa Artists Website is the first place many people get to know our organization, and our current **webmaster, Mark Wilson**, must move on immediately. So if one or more of you out there have some knowledge of running and/or organizing a website, could you help **Iowa Artists** continue showing everyone about this unique organization and its activities?

If so, please contact IA President Jim Updegraff at updelaw@hotmail.com. Artists around the state will be grateful if you can help! A budding Rembrandt is out there waiting to learn of Iowa Artists!!

Thank you so much.



We Need You!

Your Iowa Artists Newsletter is in need of your help. After ten years of producing informative and entertaining newsletters for Iowa Artists, our **editor, Twyla Moschel**, is retiring from that position at the end of the current term, but the newsletter can still go on with a little help from you. Anyone who has some knowledge of computer publishing and/or writing would be greatly appreciated. And who doesn't love being appreciated!?

A couple members could work together on the newsletter, so if anyone can come to the rescue, please **email Twyla at tmoschel@cfu.net**. She will be happy to show you what is needed.

Thank you all so much for reaching down and bringing up your skills and assistance to aid Iowa Artists!



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Membership/Renewal Fee: \$25
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 Email address: mkruse@acegroup.cc

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