



Iowa ARTISTS

November 2012, Vol. 42, #4

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by Twyla Moschel

As of this writing my primary away-from-work focus is on the Northeast Iowa Fall Studio Tour, but I can't help but reflect on the quality of the pieces at the State show this past spring. Even though the judge wasn't much impressed with my stuff, I was greatly impressed by pretty much everything that was submitted. That overall level of excellence is a tribute to the talent and industriousness of our membership. If we can continue to produce art at the high level we saw at the State show, then we can all claim some pride in our association with it and with this organization.

That said, and with the traditional Upper-Midwestern winter looming on the horizon, it is about time for all of us to give a little thought to the upcoming spring Regional and State shows. If nothing else, we ought to go through this year's accumulation of completed work and figure out what we are willing to put on display and expose to the silent evaluation of our fellows. Given the natural tendency to be our own worst critics, self-evaluation generally spurs me to try to do some more and better stuff over the winter. If that is also true for you, I wish you a happy winter of painting, drawing, sculpting, carving, jewelry making or whatever kind of artwork is your passion.



On another matter, it has been almost fifty years since I have worked from a live model, and I think my figure work shows that lack of practice. Let me suggest that it may be a good idea to try to organize some life-drawing sessions over the winter. I would think that would be possible in the metropolitan areas, but it might be a bit difficult out here in the sticks. Nonetheless, it would probably be good for all of us.

Keep in mind the **2013 State Show** will be in **Fort Dodge** next year. Delayne Segar and Kathy Strohl are setting it up, and Mary Ann Gloe is coordinating the whole shooting match. Details of the State and Regional shows will appear in the next newsletter.

Jim Updegraff

Inspired Creating vs. Improper Copying

By Patricia Robb

As a junior in college in 1968 I took a drawing class on a whim. I had never had an art class before but, after a few sessions, the nice old drawing prof encouraged me to minor in art. I very much admired his work and thought I'd give it a try. The next class raised many doubts, however, as he told us all to research, design, and then make an African mask. "Oh, no! What have I gotten myself into?!" I thought. "I've never taken art before or been out of the country let alone to Africa!" But, like I said, I really admired this professor and I would work to get the assignment right!! I hurried to the library and then brightened as I saw a beautiful African mask right there on the cover of Art News magazine. I knew my prof would like this design so I made the mask and added some "modern" colors!! The day we turned in our masks, he held mine up for the class, smiled, and said, "How ignorant do you think I am? I read Art News, too!" I was stunned. I truly did not know what I had done, but I knew I had not intended to mislead or deceive. In the many years since then, I have learned more about the difference between inspired creating and improper copying.

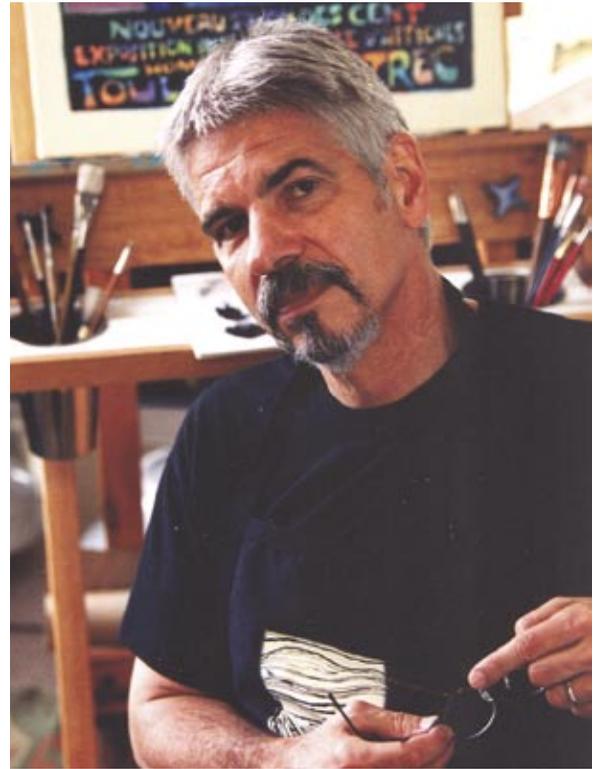
We all find art inspiration inside and outside ourselves, and as internationally-acclaimed, award-winning artist Gary Kelley explains, we all need to be careful and mindful not to simply duplicate someone else's work. Kelley says it's a subtle and fuzzy line between inspiration

and copying, and we all want to steer clear of this line. He advises that if we are using other peoples' photos or artwork from which to draw or paint, we need to make sure that someone viewing the "inspiration" work and our work would hardly see a similarity. If we want to use someone else's work as inspiration, Kelley suggests making significant changes by flipping objects and images; changing the style, design and/or composition; changing shapes; adding other objects; and changing the colors. Kelley cautions to be aware of copyrighted images. We need to make sure photos or other images aren't copyrighted or well known. If they are, we

need permission.

Sometimes even buildings, structures, and establishments present a problem, as Iowa Artist member Alice Dolgener found out. Dolgener

was selling watercolor images of the Campanile, a bell tower structure on the University of Northern Iowa campus. She was asked by another artist if she had a license to sell this image, and soon found a long and expensive legal road was in store for her to be able to sell this trademarked image. Artists get sued for ignoring this road, and we don't want to wander near those complications.



Award winning artist, Gary Kelley, in his studio.

“Inspired by...
or from...
or after...”

We can learn a lot by copying exactly a work of art that we admire, and for centuries artists have done this. But they have done so openly and with a clear acknowledgment to the source. "Inspired by..." or "from..." or "after..." are phrases signed onto the art piece along with the artist's signature. Often an exact copy like this is discarded because it was done for the knowledge gained, not to gain profit or recognition.

None of us intends to be unethical or fraudulent, so getting permission from other artists and from the proper legal representatives is important before we use their works for our inspiration. We want to share our feelings of awe at the beauty around us, but we also need to be careful. Iowa Artists organization does not have a legal fund to bail any of us out!!

Now Is the Time

(Parable contributed by Helen Logan.

Taken from *Splinters In My Mind* authored by Marilee Zdenek.)

A young girl was given a talent. And she knew that the gift required time and commitment. But her days were filled with things she had to do, and there were also things she loved to do, and still more things that she was told she really ought to do. So her talent suffered from lack of use.

She grew to be a woman, loved a man. Loved the children their love produced. Still, she worried about the talent that was rarely used, which lay like a pale and fragile child in a distant room, who called to her from time to time in a voice that she could barely hear above the sound of all the things she had to do.

The woman had a dream one night and saw herself as old and worn. She reached for her talent, for now she had time: there wasn't much that she had to get done anymore. But the talent had died. And the old woman mourned. Morning came. Echoes of the dream remained.

“The choice is mine,” the woman said.

And made the time she didn't have.

Limited Edition Fine Art Calendar 2013

Brilliant and Subtle – Iowa Esoterica

Award winning illustrator **Gary Kelley** of Cedar Falls researched and created the images for this exclusive calendar, a joint project between Kelley, Jim Miller president of Pioneer Graphics, Waterloo, and *The Iowan* magazine, Pioneer Communications of Des Moines.

For more information and to order go to: www.iowan.com and read the Nov/Dec issue 2012 article titled *Obscure Iowa – Artist Gary Kelley Digs Around the Edges* by Beth Wilson.

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.

Meet Cedar Rapids Artist, *Robert Peterson*

By Patricia Robb

He has made backhoe operators joyful, brought happiness to hot rodders, and created his own Christmas cards for 40 years, while painting cars and portraits with equal skill. Iowa Artists member R. D. (Bob) Peterson has diverse interests. He pursues them with energy and passion, always seeking more knowledge on subjects that appeal to him.

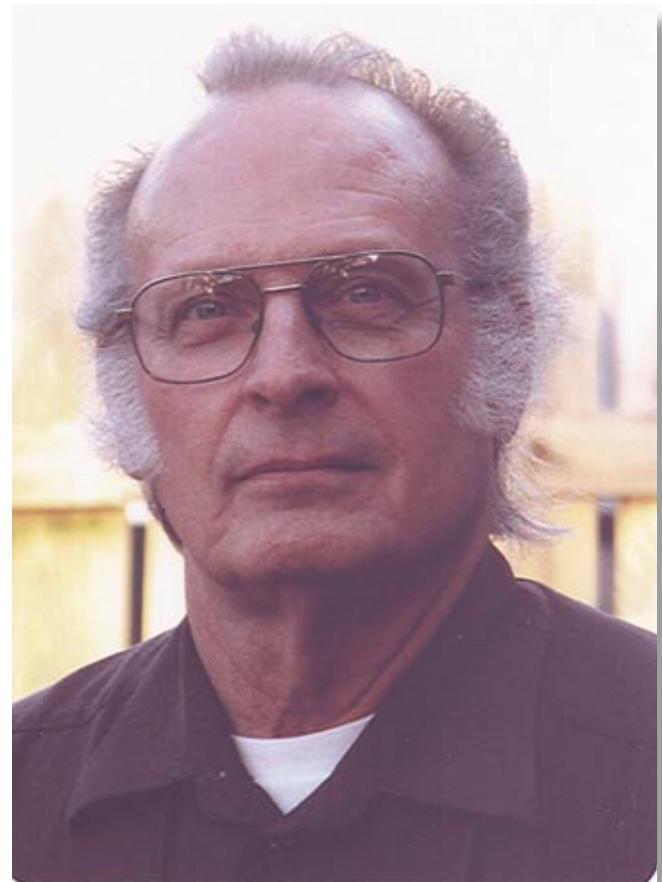
Growing up in Mason City, Bob knew he was an artist by the age of six. He was encouraged to draw by his mother and had his creativity stirred by his inventive father. Bob's father owned Peterson Electric Motor Service, and

in response to gasoline rationing during World War II, Bob's father converted a bicycle into his own electric motor-powered tricycle. Bob's father rode this cycle from 1943 through 1945, and it became famous when an article about it appeared in the April 1945 issue of Popular Science magazine. In school, Bob loved junior high art, but didn't take high school art because he felt it was not well-taught. Instead, he earned extra money pin-striping other guys' hot rod cars. Following Army service, he studied at Mason City Junior College, now North Iowa Area Community College, earning an associate degree in Design Technology in 1967.

Bob worked as a technical writer, designer, and graphic artist in Cedar Rapids for 39 years, at one point pioneering the use of video game joysticks in backhoes to more easily manipulate the digging. During these years he also continued pursuing his

lifelong interests of reading about art, making art, and restoring old cars. Through work, Bob met Al Zobel, and Bob credits Al with encouraging him to create fine art. Zobel was not an artist himself,

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but is known to have personally encouraged and supported Cedar Rapids area artists. Al knew about our group, Iowa Artists, which was then known as Iowa Amateur Artists, and he told Bob about it. Bob earned Honorable Mention in the 1972 Iowa Amateur Artists show for his evocative painting called "Murphy's Barn," set in the property of New Melleray Abbey in eastern Iowa. Through another group of artists Bob also found support and encouragement. While visiting Cedar Rapids' historic Brucemore Estate, Bob saw

the “Art on the Fence” exhibit and was intrigued by the group putting on the exhibit. It was the Cedar Rapids Creative Artists group, and Bob began going to their meetings, then serving on their board, and entering their exhibits, all the while working on his drawings, paintings, metal sculpture, plus his old cars.

His self-guided interest in learning about art took Bob through many, many books. He estimates he has a collection of over 2,500 books on art, art history, and automotive subjects. But eventually he couldn’t find just the right book for his exact needs. Bob wanted a book with cross-reference listings, definitions, and indexes of painting terms, painters, and art periods of the Western world. So he wrote the book on it. Starting in the 1990s, Bob would come home from work and write and research until midnight. Then on weekends he worked from early morning until past midnight compiling this extensive book.

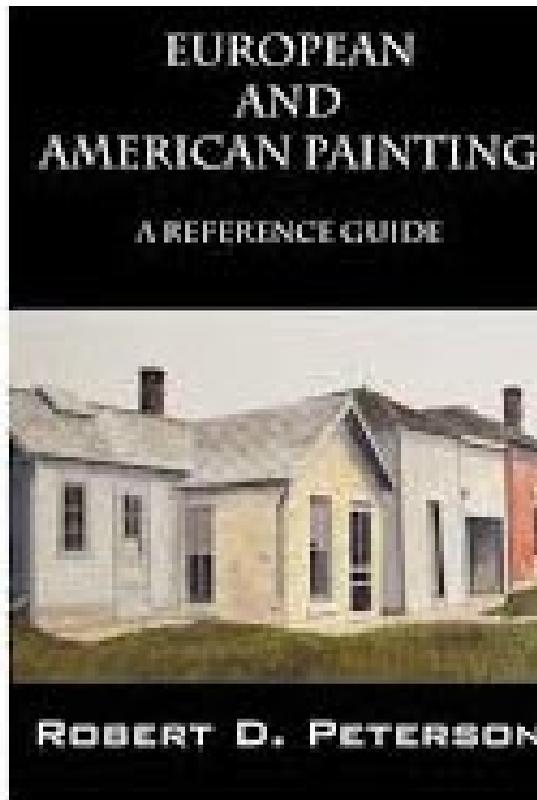
Bob retired about six years ago, and that is when he was able to devote even more time to his book. After 12 years he finished it and then went to several classes on how to

publish a book. However, the publisher Bob found through class wanted to eliminate several sections of the book, and the point of Bob’s book was the inclusiveness! So Bob published it himself. That book is reviewed elsewhere in this issue of the newsletter.

Oh, and did I mention Bob also travels extensively inside and outside the United States? This year he has visited 20 different states, always stopping into as many museums as he can while passing through. Sometimes he will use the museum’s facilities to

research art. He uses the Minneapolis Institute of Art’s print research room to study their over 35,000 prints.

An impressively large array of art hangs on the walls of Bob’s home, inspiring and motivating him. Etching has become a new pursuit for him, and he has an etching studio in his basement where he creates many fine prints. He has usually painted upstairs in his house, while working his metal sculptures outside on his patio. So Bob is glad to report he lives in his studio and lives in a museum also! We are sure this studio/museum arrangement will lead Bob to even more artistic accomplishments, and we certainly look forward to seeing them.



European and American Painting

A Reference Guide by Robert D. Peterson-Published 2008

When Patricia Robb and I were introduced to and guided through this book by its author, we were highly impressed by the wealth of information and organization. Peterson did not begin with the desire to publish a book, but was simply researching information to quench his own curiosity for information. What began as a personal quest evolved into this compilation.

Peterson describes his book as follows: “A reference book on European and American painting that allows users to cross reference and find information on painting styles in minutes instead of hours or days. This book describes all areas of painting in Western civilization from cave painting to the modern styles of the 21st century. All styles and movements of Western painting, thousands of painters

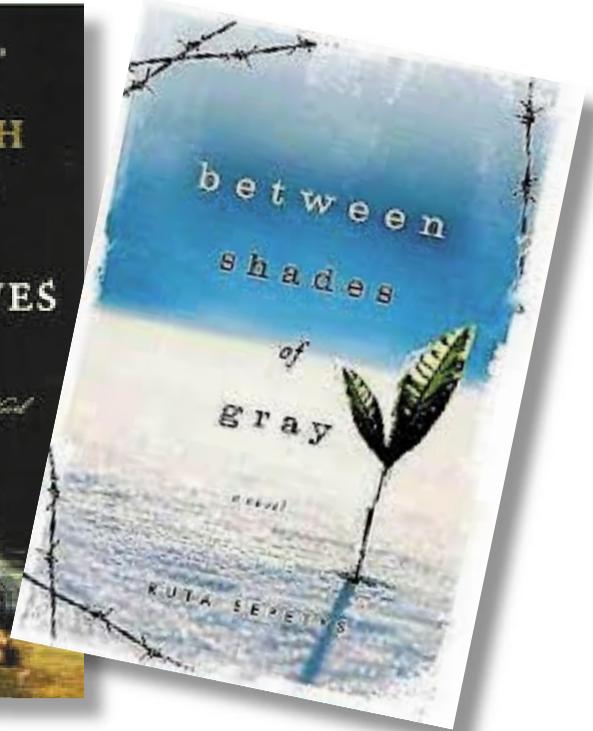
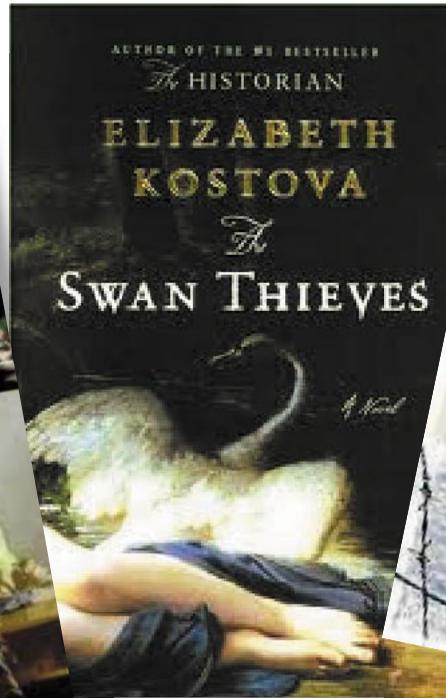
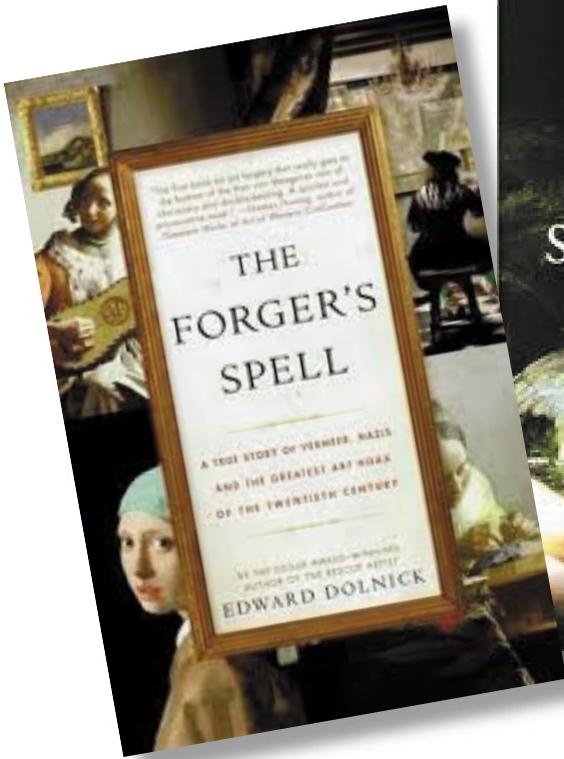
and the countries that supported Western painting are explained and documented in original presentations. A chart of painting movements and styles allows a reader to compare these in ways never before published. Student of all ages, artists, the general public, art experts or anyone interested in Western painting are the readers of this work.”

T.M.

“We want to hear from you.

What art related book have you read that you think others might enjoy? Have you, or someone you know, received an art related award or honor of some kind? If so, let us know so we can spread the word in the newsletter.

Artists Are Readers, Too | By Twyla Moschel



The Forger's Spell

by Edward Dolnick

A True Story of Vermeer, Nazis, and the Greatest Art Hoax of the Twentieth Century by Edward Dolnick, published 2009. Central to the story are the artist Johannes Vermeer (Holland 1632-1675), Herman Goering (rapacious art collector and one of Nazi Germany's reviled leaders) and contemporary Dutch artist, forger and audacious con artist Han Van Meegeren. Although Van Meegeren was a mediocre artist (to put it mildly), at the height of his forgeries respected critics, collectors and museum directors were caught up in the mass delusion cunningly perpetrated by this shrewd manipulator. How can this happen? Greed, vengeance and thrills driven more by commerce than the love of art suggests the author.

The Swan Thieves

by Elizabeth Kostova

One day last summer when our painting group was meeting, my friend, Ann Olsson, handed me another book with the comment, "Here's the book I've been promising to bring you. I think you'll enjoy it." And I most certainly did. The novel, published 2012, moves back and forth between two love stories, one in 19th century France, the other in contemporary United States. The stories are linked through paintings and artists from both centuries, a packet of 19th century love letters, the slashing of a canvas in the National Gallery of Art and the sleuthing of a psychiatrist who is also a painter.

Between Shades of Gray

by Ruta Sepetys

One Girl's Voice Breaks the Silence of History by Ruta Sepetys, published 2011. The author, daughter of a Lithuanian refugee, honors her family's Lithuanian heritage with this, her first novel, telling the story of Soviet genocide in the Baltic states beginning in 1939. The story begins in Lithuania, June 1941 with the deportation of fifteen-year-old Lina (accepted into an art school the coming term), her mother and younger brother to a Siberian prison camp. Lina keeps in contact with her father by messages embedded in her drawings secretly passed along to him in another prison camp.

We want to hear from you. What art related book have you read that you think others might enjoy? Have you, or someone you know, received an art related award or honor of some kind? If so, let us know so we can spread the word in the newsletter.

A Rare Opportunity

Now through December 31st

Alphonse Mucha – Inspirations of Art Nouveau

A first-class exhibition of 230 works by Alphonse Mucha (1860-1939), one of the world's most famous artists, is currently on view at the National Czech and Slovak Museum and Library in Cedar Rapids. It is the only one of its type to come to the Midwest. Mucha is considered the father of art nouveau (French for "new art"), a curvilinear style of design popular 1880-1910.

A native of Moravia, Mucha lived and worked for a number of years in France where his career received a major boost in 1894 with a poster of revolutionary design he created in lithograph for Gismonda starring Sarah Bernhardt. Enthralled by Mucha's work, Bernhardt awarded him a five-year contract to produce posters and stage and costume design.

Comprised of six sections the current exhibit portrays not only Mucha's art nouveau work but his photography, Moravian roots, and his love of family and Slav people. At its close on December 31st this \$1,000,000 exhibit from the Mucha Foundation in Prague and London will be sent half to Japan and half to Los Angeles.

The National Czech and Slovak Museum (1400 Inspiration Place SW, Cedar Rapids, IA 52404) is a beautiful building of contemporary design recently moved intact from the Cedar River floodplain to higher ground close by. It is open Monday-Saturday 10-5, Sunday noon-4, and closed Thanksgiving, Christmas and New Years Day.



“While in Cedar Rapids, take time to visit The Cedar Rapids Museum of Art (410 Third Avenue SE) and the *Marvin Cone – An American Master* exhibit on display through January 20, 2013. Cone was a friend and colleague of Grant Wood and an acclaimed artist in his own right.”



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Please pay your dues by December 31st.

Iowa Artist Membership Form
 Membership/Renewal Fee: \$25
 Due Day: December 31, each year
 Please Print

Name: _____
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**Unfilled board position
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