



Mission Statement: The Wilmette Arts Guild encourages, supports and promotes the development of the visual arts in a welcoming spirit of creative community.

Wilmette Arts Guild NEWSLETTER

May/June 2008

Bean's Eye View by Daina Roseman

Calendar of Programs May 2008

From May 5th - Metropolis Caf  - 1039 W. Granville Ave, Chicago
Franco Muscarella "Sixty Pieces."

May 6th at 7:00PM - WAG Office 1131 Central Ave.
The May WAG Critique You should bring a painting, sculpture or photo that you are working on.

May 8th - Frame Warehouse, Evanston - Ginger Mallard's "Big Bang"

May 8th - Wilmette Library 2:30PM-9:00PM - Pick up your art from the Wilmette Library. Thanks!

May 14th 7:00PM WAG Board & Festival Meetings at WAG Office
Board members, please check your email for the Agenda.

May 17th and 18th Reed Turner Nature Center, Long Grove - Beverly Behrens - 3rd Annual Plant & Botanic Art Show & Sale

May 16th - June 20th 2008 Friends of the Wilmette Public Library - 27th Annual Juried Art Show

May 24th Festival Jury - Expect a packet in a week or two.

May 30th and 31st The Raw Show - Sterling Hall 10:00AM - 5:00PM
60 Mill Rd. Lake Forest - Laurie Boyanovsky

May 31st En Plein Air Event and Luncheon
More complete description inside Newsletter. Pre-registration essential!

June 2008

June 3rd at 7:00PM - WAG Office 1131 Central Ave.
The June WAG Critique You should bring a painting, sculpture or photo that you are working on.

June 8th Dog Day - Lake Forest Open Lands
Julie Ressler is guest "Dog Portraitist." Come and have a great time.

June 11th 7:00PM WAG Board & Festival Meetings at WAG Office
Check your email for the Agenda.

July 2008

July 13th Wilmette Sidewalk Sale - Volunteer or contribute.
Please contact Marge at womanplace@aol.com or call 847-256-2080.

Dear Friends of WAG,

Our Members' Show at the Wilmette Public Library is so beautiful that we were asked to leave it up an extra ten days, so visiting dignitaries could enjoy it! Our Artist's Reception is still the talk of the town! Thanks to YOU!

Please note that this Newsletter is for May and June.

On July 12th, 8-5PM, WAG will have a booth filled with Scenes of Wilmette at the Wilmette Sidewalk Sale. We will also begin our Public Art Project - "To Be In Wilmette." Volunteer, participate, admire, laugh, smile - be a verb! Enjoy the summer!

Your art is essential to the success of the newsletter. We need a lot of art to come out ten times a year. Please send Ted@julieressler.com your digital images or call to discuss slides. 773-338-4332 between 6AM and 7:00PM Monday - Saturday. Please contribute!

Thanks so much for supporting our advertisers! Without our "Patrons" the Newsletter would not be possible.

Calls for Art:

Photographs - WAG's first ever all-photography show. December, 2008 at the Wilmette Public Library.

Horizontal Image - for the WAG Newsletter banner. To be changed with each newsletter.

Scenes of Wilmette - for the Wilmette Sidewalk Sale. WAG will have its own booth July 12th 2008, 8:00AM - 5:00PM. We need images!. Contact Marge at womanplace@aol.com

Poetic Images - Paintings of the images in William Blake's poem, *The Tygre*, Emily Dickenson's poem, *I Taste* and William Butler Yeats poem *The Lake Isle of Innisfree*. Call Cindra 847- 496-7906 for details or to submit finished images by August 15th 2008.

Self-Portrait Competition - deadline May 19th 2008. Enter online today in the Competitions area of www.myAmericanArtist.com. The fee is \$30.

Outwin Boochever Portrait Competition: June 2nd - July 31st. for further information visit www.portraitcompetition.si.edu.



Crete en Plein Air by Marge Graham, (The Next Trip is October 2009)

En Plein Air with Marge Graham Watercolors



I combine travel and watercolor painting whenever possible. I find interesting subjects which I can paint and interpret back in my studio, using photographs taken on site. Here are basic tips beginning with the “bare bones” essentials to pack: (1) a Winsor/Newton spiral watercolor pad or small Arches watercolor block (2) a high quality set of cake watercolors or the Winsor/Newton Cotman Water Colours Field Box, a tiny kit which can hook onto your belt (3) a few small tubes of my favorite colors in a zip-lock bag (4) a bamboo roll-up brush holder containing the following: HB drawing pencil, gum eraser, plastic knife, 2 flat nylon brushes (1/2” and 1”) and 2 round brushes (#4 and #6) (5) Scotch Magic tape for masking (6) small sponge (7) camera with charged battery. Instead of an easel, I can tilt the paper by propping it up on something.

At my destination I hunt up the more common necessities: water, 2 rinse cups, paper towels or napkins and perhaps a rag. Then I find a place to sit and a surface on which to paint, usually a table. On various Greek Islands, I like to work in seaside tavernas during the afternoons when business is slow. The owners usually enjoy having an artist paint in the shade at their plastic-covered tables which always attracts passersby. A friend who was painting on Santorini had some hospitable Greeks actually bring out a table and chair for her! And I have also painted quite happily sitting on a log or a rock, holding my spiral watercolor pad on my lap with the rest of my gear spread out on the ground around me.

Back here at home, outdoor painting from my car can be done just about anywhere, at a picnic table in a park, in the Chicago Botanic Gardens or the Ryerson Woods.

Besides the supplies listed above (which I carry in a backpack), I bring a portable folding stool and a small collapsible camping table, both with shoulder straps. An inexpensive fold-up rolling cart can also be used unless I’m tromping through a forest or up a sand dune. I also pack snacks, a sun visor, and sun glasses, and put on sun block. I dress in layers, wear comfortable outdoor shoes and try to carry everything in one trip from my car to the chosen painting site. Setting up in the shade rather than in direct sunlight keeps watercolors from drying too fast. Then I decide on the subject matter and composition, photograph it and do a preliminary value sketch.

So find a nearby spot outdoors where you can “set up camp” to paint and enjoy springtime yet still have access to your house in case you need anything. Your images created *en plein air*, inspired by Mother Nature’s beauty, will have a special mood, freshness and immediacy that will enliven your paintings.

En Plein Air With Oils and Acrylics –Michael Latala

Michael Latala came late to plein air painting, but with passion. His first experience which he describes with pain-filled delight has made him an intense proponent of “Just say NO!”.

He arrived at the Pembine Waterfalls in Northern Wisconsin with a backpack rising to a great height over his head. Every conceivable tube color and brush that he might need and oils and canvas panels were stuffed into this new pack bought especially for the occasion. His French Julian easel, a camera with extra film, water bottle, snacks enough for a week completed this weighty experience.

Weaving like a skyscraper over the rugged wet rocks, tilting and twisting, his exhausted muscles were screaming by the time he arrived at the agreed spot. All he wanted was to sit down and rest. Swearing at himself, he had forgotten the alkyd to make his oils dry faster and the waxed paper to keep them from smudging. His tripod also collapsed and spilled all his brushes, many rolling into the rock crevasses. His painting smeared into the tall grasses along with various tubes of paint....so many years ago and such a good story.

Beaten but unbowed, Michael announces, “I have the system now. I put everything on the table that I could possibly want to take. Then I ruthlessly say, “This is NOT GOING!” and put it away before I can change my mind.

His equipment is all from Open M. www.openboxm.com/ It isn’t cheap but it is worth it. He uses a Manfrotto tripod, that stays steady in a gale force wind, also from Open M.

He cuts his canvasses to fit on one plain piece of gatorboard with packing tape to hold it down. He carries wax paper to separate them and some alkyd medium which he adds to his



white paint. This dryer works well used this way because almost all oil colors are mixed with white so a little gets into everything.

Buy the best quality paints, brushes, canvas and equipment that you can possibly afford. “Cheap ends up being very expensive, JUST DO IT!” is Michael’s best advice.



En Plein Air With Pastels and Oil Pastels – Fran Mazur



Fran Mazur also uses Open M equipment for her pastels and oil pastels, but prefers to sit on a stool with pockets from Jerry's Artarama. She mentions learning a great deal in a class with Margaret Dyer who convinced her not to worry if pastels keep breaking, just use them up.

Fran says that when she and Michael travel abroad they take one large hard shell bag and one duffle bag. They buy solvents when they get there. Michael suggested that safflower oil is not a bad alternative to linseed. Fran also likes to use a Soleil Travers umbrella. She says that many times people will come and watch her work but, curiously enough, they

will not invade the circumference of the umbrella. She finds it more relaxing to have her space.

Isn't that what en plein air is all about?

Please join Marge, Michael and Fran at En Plain Air in Lake Forest Open Lands, May 31st, for luncheon too. There are a few spaces left. Free but registration is essential. Call 773-338-4332.



Irish Cottage in oil pastel by Fran Mazur at the Cliffs of Mohr

Cindra recommends:

The Lake Isle of Innisfree by William Butler Yeats

I WILL arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,

Paintings of Ireland, yet to be done, photos by Joan Hall.

I came home from Ireland with a thousand pictures. Everywhere I looked I saw another painting. The people are wonderful! unpretentious and gracious!

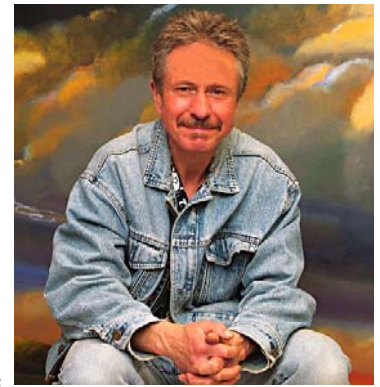
If it rained it was sunny in a minute. The fog always burned off, leaving the most beautiful colors shimmering in the sun. Ireland is so gorgeous that I never tired of looking at it! I feel I can't leave those scenes unpainted. I have a lifetime of landscapes I want to do!





Brushes With Art

by *Didier Nolet*



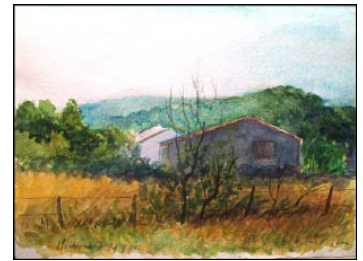
Didier Nolet

Many of us have traveled and love the feeling of being in a different place for a moment. If it is a foreign country, everything grabs you; everything holds your attention. You don't speak the language; the money, the cars, the houses, the clothes, the food and the music are all different. Hopefully you are

having the time of your life. It is like being in a dream. Then you go home and it is back to the same thing again. "Metro, boulot, dodo." Your tan is fading away and the sky is gray. It is windy and cold. The only memories you have may be a piece of cloth, a vase, or some photographs that will end up in a shoe box or maybe in an album that will go next to all the other albums on the bookshelves.

Imagine that along with your camera you have also brought for your trip a watercolor pad, a small box of watercolor paints and a couple of brushes. That is what I did a few years ago. I bought a wonderful handmade watercolor book in a little shop in Paris that had deckled edges and marbled end papers. I went for a long trip to Belgium and France. Every place I went I did one watercolor that caught the essence of that place. I remember doing a watercolor on the train that has all the qualities that I saw in a few days in Belgium. A week later I was in the Southwest of France where my parents had retired. I was doing another watercolor when my family called me saying, "lunch is ready."

I never had a chance to finish that watercolor. It is nice, gentle and bleached, like everything at high noon in that region. Years later I still cherish that book. Sometimes at night I go to bed and look at it. It carries me back to the past, back to those precious moments not completely lost. I have frozen time in my book. Nothing else could have done it better.



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This fun and easy hands-on workshop introduces participants to some of the basic elements of watercolor painting, including materials, washes, brushstrokes, value, and composition. Demonstrations in a lively step-by-step approach called a "paint-along" helps everyone make progress at each stage of a painting. The only prerequisite for this "loose and juicy" form of creative therapy is a sense of adventure and suspension of self-criticism

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April 12, 2008 to July 19, 2008



Featured Artists:
*Rachel Slotnik
Sharon Kolesky
Laurie A Walker
Kellie Rigney*



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Sharon Koleski
Mary Jo Bowers
Daina Roseman*



**Wilmette Park District
Community Recreation Center**

3000 Glenview Rd, Wilmette, IL
April 27, 2008 to July 20, 2008

Featured Artists:
*Geoffrey Fawcett Wilson
Laurie Walker
Sid Condit*



Boris' Cafe

3000 Glenview Rd, Wilmette, IL

April 12, 2008 to July 19, 2008

Featured Artists:
*Richard Campbell
Verna Todd
Catherine Priest*



**Don Olson
State Farm Insurance Office**

417 Linden Avenue, Wilmette, IL
April 11, 2008 to July 18, 2008

Featured Artists:
*Barbara Hoover
Beverly Fleischman
Ralph Greenhow*

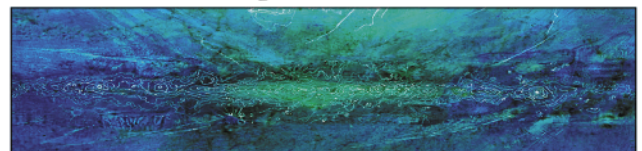


Lakeside Interiors

1111 Central Avenue, Wilmette, IL

April 12, 2008 to July 19, 2008

Featured Artists:
Virginia Mallard



When Maps Were Art

by Julie Ressler with
Nancy and Jack Monckton
Monckton Gallery, 913 Green Bay Road,
Hubbard Woods



Photo by Jonathan Roob
Rusch map in two copperplates
taken from the original dated 1508



Photo by Jonathan Roob
Original of Ortelius's Western Hemisphere

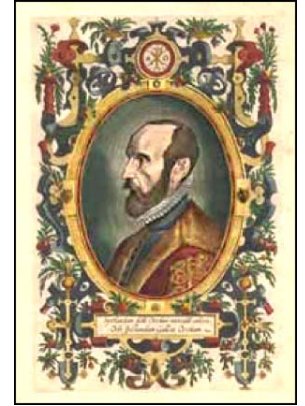


Photo by Jonathan Roob
NC Wyeth original from 1927

One of my favorite childhood memories was sitting on the floor in a sunny spot near the radiator in my grandfather's study looking at his stacks of National Geographics. Sixty years ago we hadn't experienced the explosion of images that now make the exotic seem almost ordinary. Then, bare breasts or ladies in chador with hennaed hands and wonderful maps that fold out into a huge expanse of possibilities were absolutely thrilling. This may be a love that is never outgrown.

When I asked Nancy Monckton what was her single most exciting art experience she said it was the magnificent antique map show that had been at the Field Museum last year. The grandeur of that exhibit had affected her for months. She pointed to several maps on her gallery walls and started to talk about what it must have meant to be an artist imagining and recreating what explorers and other artists had seen in distant lands.

Jack Monckton came in and began to tell us about dead reckoning, positional fixes and other elementary but effective tools that have been tused since a man's foot was used for measuring. He showed the copper plate that had resulted in the reproduction of Rusch's world map. He explained that our convention of north being up and south being down was not always so. It wasn't even until 1884 at the International Meridian Conference in Washington DC. that it was agreed Greenwich, England would be prime. By that time Victorian England was the driving economic force. The whole morning went by with stories of how maps as we know them have evolved. We soon came to two wonderful maps that had been illustrated by NC Wyeth for the National Geographic Society in the late twenties, which can be purchased on ebay or exquisitely framed at Monckton Gallery.



Abraham Ortelius 1528-98
Artist and first atlas maker



Photo by Jonathan Roob
Replogle facsimile of
Coronelli's Celestial Globe



Photo by Jonathan Roob
NC Wyeth original from 1928



Edens Bank

3245 W. Lake Avenue, Wilmette, IL

April 12, 2008 to July 19, 2008

Featured Artists:
Marge Graham



Edens Bank

915 Ridge Road, Wilmette, IL

April 11, 2008 to July 18, 2008

Featured Artists:
Cheryl Sachs



As Science Informs Art:

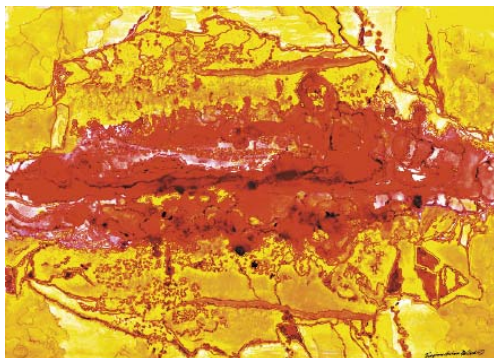
Works by Virginia Scribner Mallard

by Everett Campbell

Gamma Rays by Virginia Scribner Mallard

Oysters have the ability to take a tiny foreign particle, like a grain of sand, and then layer it with nacre until a pearl is formed. This is a slow process but creates a thing of beauty. Ginger Mallard does something like this with painting: she starts with an idea, an abstraction, then meditates on it until something starts to form as she paints. When she first applies some paint she doesn't really know where it is going; it is almost like automatic writing in that there is no specific object that she wishes to portray. Rather it is a process of applying paint, reflecting upon it and coming back to put on new layers. As the work progresses she often uses fine lines to surround parts of the painting and then use these lines to connect with other parts until finally there is a skein of lines connecting the various parts of the picture. These lines form an abstract inner framework that might correspond to the warp and woof of a rug on a loom.

Specifically the source of her meditation in this new series has been astrophysics and the theories of how the universe was formed. She encountered this material upon seeing a TV interview with the Nobel laureate Richard Feynman. In that program he described the process called the "Big Bang" which states that there was an actual beginning of the entire universe when a tiny particle (called a "singularity")



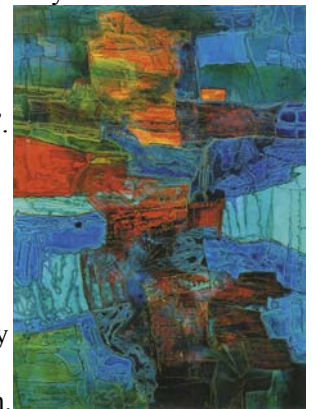
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exploded with tremendous force. The resulting fall out turned into matter that distributed itself in space and formed what became the universe. All of this is quite abstract. Ginger spent a lot of time meditating on these ideas. She remembered reading "The Tao of Physics" by Fritjof Capra in the early 70's, which correlates traditional wisdom of eastern mysticism with theories of modern physics. It purports to show how the creation myth is actually consonant with our present scientific explanation of the origin of the universe. She gradually began to incorporate this fusion of physics and eastern lore into her painting. One result of this effort is her installation entitled: "The Big Bang".

This work has a painting at the center called "The Cosmic Dance." It is acrylic on paper and is matted under glass. This is based on a painting of the Hindu deity Shiva with four arms and four legs. The image has been abstracted so that it is not easy to make out the figure but on close inspection the image is there. There are many component parts that make up this painting which can be cut out like parts of a jigsaw puzzle and then reassembled. She has done this by painting the piece again and cutting out each fragment. Then she created each separate fragment again but made each piece slightly smaller, and then reduced each fragment once again. The fragments are then placed all around the

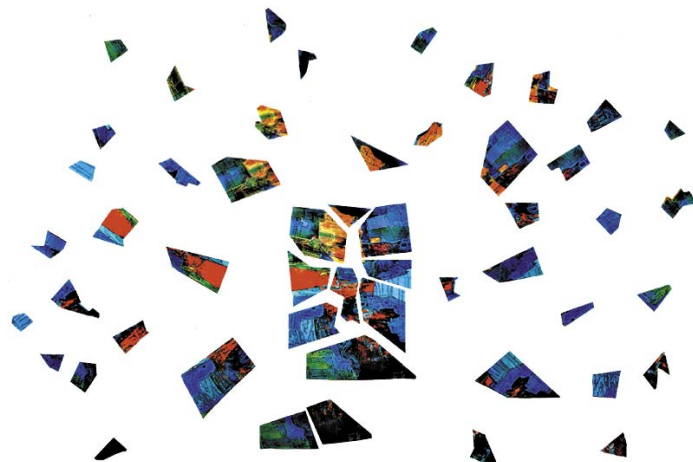


Shiva the Destroyer



Cosmic Dance

central painting creating an installation. What this does is to effectively blow up the original painting into a series component parts. These parts are successively reduced in size and spread around the painting in concentric circles. The effect is rather like a stone falling into a pond and making a series of waves which ripple out from the center.



The Big Bang: A 3D Installation

The result of this junction of painting and science is a highly original three dimensional work of art. It has grown out of a deep sense that there is an underlying connection between cosmology and scientific truth. Neither topic is often the subject of visual interpretation. Finding a way to link them together has been a signal achievement. *The TV Show "Numb3rs" has posted Ginger's work on the program's blog site. "The Big Bang" can be seen at Frame Warehouse, 814 Dempster in Evanston, Il. from May 8th.*

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After



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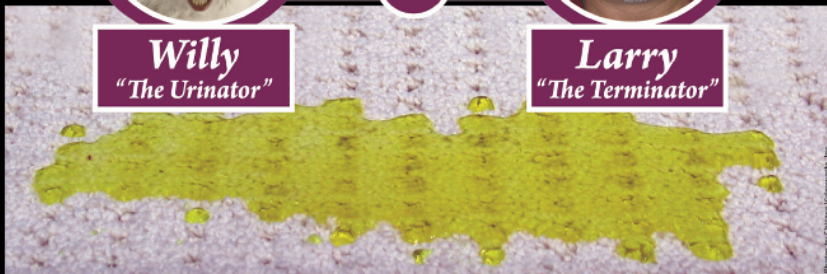


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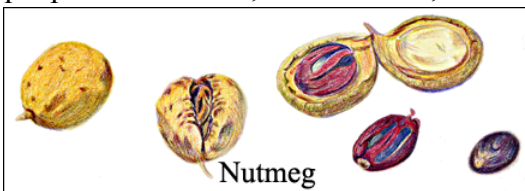
The merchants in Wilmette have generously rallied around the Wilmette Arts Guild when it came time to publicize the Wilmette Fine Arts Festival with art and posters in their windows. Thank you so much for your past efforts! JoAnn Dominic will be visiting you again to set up these small exhibits. We are so grateful for your support. If you haven't received the Newsletter she will have them available or take your name for our list. If you wish to advertise just let her know. Thanks for everything you do for us!

Breakfast in Java

By Cynthia Gehrie

"I would," I heard myself saying, "love to have breakfast with you in Java and taste the sweet fruits of your youth!" Very soon, my plein air painting partner, Yvonne and I were landing in Jakarta, loading our gear into a Toyota land cruiser for the ninety mile drive to Sukabumi in the highlands. After a four hour drive in the middle of the night, we reached her uncle's compound. Everyone was awake to greet us!

We were shown to a small house with a living room, two bedrooms, a bathroom and kitchen. In the morning we saw it was built in a garden of similar homes that were owned by people like Yvonne, born on Java, but now living in Europe or the United States.



Nutmeg

That first morning one of our neighbors drove us to the market. It was in a small high rise, which was a smaller version of Water Tower Place, including escalators. The produce section was filled with fresh fruit and vegetables.

For the next hour Yvonne and I studied

the shapes, colors and textures, trying to decide what we wanted to draw first. I picked a furry oval fruit about the size of a ping-pong ball (rambutan), and perfect green mangos. She picked what looked like cherry tomatoes on the vine, only they were encased in thin brown pale leather. She also picked huge bean pods. Although we were suffering from jet lag and needed more sleep, we set up a studio on the kitchen table. For hours we drew, and listened to prayers and chanting all day, on and off through the night from at least three local mosques. The next morning we ate the most delicious mangos in the universe. And then we peeled and ate rambutan.



Mangosteen

This is pretty much what we did for more than three weeks. We would go to different markets, find incredible things to eat, and draw through the night. People began to stop by to see our drawings, and to bring us more fruit. I discovered the mangosteen, which is a sweet pale sort of orange with thick, smooth skin that can be burgundy to black in color. On one end it has a fat stem, and on the other a round sculpture that could be used as an elegant seal for envelope wax. One afternoon we were taken to an ancient mangosteen tree in the country. It was extremely tall, and covered with these unusual fruits and thick, dark green leaves. We were not in Kansas any more.



Durian

Who would have thought that nutmeg grows in a plain pulpy covering? Its nut is netted with crimson, which becomes purple when the nutmeg is ripe. The netting is highly toxic, and women who peel it from the nut as a job develop respiratory disease. Who would have imagined the durian, which is the size of a cantaloupe? Its skin has about 6 sharp points per inch. The chambers within hold pods of soft, fragrant custard. Once you taste it, you either will hate even the smell forever, or spend the

rest of your life waiting for it to ripen to perfection.

Two young girls took us into the sawah, or rice fields, where we spent a day examining all the plants and blossoms. The next day I sketched the sawah, as the rice birds conducted raids in groups, in spite of the many kinds of scarecrow that had been placed there.

When I think of traveling, I usually think of running here and there. We did the opposite, and have a stack of drawings to show for it.



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April 12, 2008 to July 19, 2008

Featured Artists:

Virginia Mallard



Mrs. D's Wilmette Cafe

4515 4th Street, Wilmette, IL

April 12, 2008 to July 19, 2008

Featured Artists:

Daina Roseman



Franco Muscarella

FrancoInk.com

Roman Room

809 Ridge Rd, Wilmette, IL

April 11, 2008 to July 18, 2008

Featured Artists:

Sally Schoch



HOMEOPATHY



NAPRAPATHY

DR. DANIEL K. MOSSELL

522 Poplar Avenue Wilmette, IL 60091

847.251.0044

F 847.251.0066 PAGE 847.310.7552



CHIROPRACTIC
PHYSICIAN

Curves

1100 Central Avenue, Wilmette, IL

April 12, 2008 to July 19, 2008

Featured Artists:

Barbara Roseman



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First Tuesday Critique

Lead by Gloria Moschel and described by Julie Ressler



Peru - Gloria Moschel



Lake Superior - Julie Ressler

At the First Tuesday Critique an experienced artist leads the discussion of various works the members bring in. In April Gloria Moschel led the group but also brought in five of her paintings from all over the world turning the critique into a mini-master class on color in different locales. Julie Ressler brought in a scene of a Snowstorm Crossing Lake Superior. Cathy Cornyn brought in a summer scene from Lake Michigan that had truly progressed from the bare bones we saw last month.

These critiques are offered to be helpful in a kindly way. WAG believes that we are all learners in the ARTS for our entire lives. In The Artist's Way, Julia Cameron speaks convincingly about the need to be kind and gentle to your "artist child." First Tuesday Critiques offer just this kind of advice support and encouragement. Come and bring a piece you are working on to both learn, teach and enjoy.



Gloria Moschel at the Critique



Mykonos - Gloria Moschel

Thank You!

A big thank you again to Bryan Brick, Traci and Jim at EJ Graphics for their continuing help getting the *WAG Newsletter* printed, Jon Roob's fantastic photos of the Student Art Show & Member's Reception, Bonnie Forkosh of the Wilmette Library for providing us with a beautiful venue and a helpful staff. Thanks to Marge Graham for her eagle eye proofing.

Thank you! Thank you!



Wilmette Arts Guild Membership Form

Note: memberships run from June to June

You can support the visual arts by joining the Wilmette Arts Guild! Your dues will help sponsor our monthly movies, lectures, demonstrations, as well as joint programs with the Lyric Opera and the Art Institute and the Wilmette Library. Our Galleries run all year to help members become known and sell their art. We have the Wilmette Fine Arts Festival in September. Everyone interested in the visual arts is welcome! We are an inclusive arts organization. We can't do it without you!

Make check payable to Wilmette Arts Guild and mail it with this completed form to:

Wilmette Arts Guild Membership Chair
P.O. Box 902
Wilmette, IL 60091

NEW!!!

Check here to pay with a credit card. We will bill through our Paypal account to your email address.

- Individual membership \$40 annually
- Family membership \$60 annually
- Corporate membership \$100 annually
- Patron \$200 annually
- Benefactor \$500 annually
- Angel \$1000 annually

- I am a practicing artist (NOT required) my medium is _____
- I may be able to help with Arts Guild activities; contact me.
- I may be able to help with Arts Guild activities; contact me.
- Please link www.wilmetteartsguild.org to my website.



photo by Jonathan Roob - jonjroob@gmail.com

Members of the Board, Autumn 2007

Seated	Standing	Missing from Photo
Donna Rice	Julie Ressler	Kristen Beaulieu
Gloria Moschel	Ed Willer	Wayne Brewer
JoAnn Dominic	Laurie Walker	Richard Campbell
Barbara Roseman	Lindsay Brown	Virginia Mallard
LeRoy Cox	Joan Hall	
	Marge Graham	
	Ralph Greenhow	
	Cynthia Gehrie	
	Linda Carroll	

Name _____

Address _____

City, State, Zip _____

Telephone _____

Email _____

Website _____

As each piece of art is unique....so are insurance policies
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Wilmette Arts Guild - Newly Elected Officers

President - Julie Ressler
Vice President - Barbara Roseman
Treasurer - Valerie Hobbs
Secretary - Gloria Moschel
Publicity - Kay Thomas
 Kristin Beaulieu
Membership - Marge Graham

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