



Newsletter of the Minnesota Artists Association Est. 1937

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Mark Your Calendar!

February 18 Sandra Erskine
clothed model

March 17 MAA Spring Exhi-
bition reception at Banfill-
Locke, 5-8 PM

April 21 JuliAnne Jonker
demo at her studio

May 19 Potluck & Show &
Tell

Drawing Inspiration

We have professional clothed model Sandra Erskine scheduled for our February 18 meeting. She has sat for us twice in previous years. We are very lucky to have her again this year, so bring your choice of media to paint or draw and enjoy this opportunity to sharpen your skills and maybe produce some real keepers. Refreshments and social time from 6:30 to 7:00 PM. Drawing/painting starts at 7:00 PM. We hope to see you there!

February 18, 2020

Room 2020 Bloomington Center for the Arts
Time: 6:30 - 9:00 PM

How to Enter our Spring Open Juried Exhibition

We are pleased to announce that our spring show this year will be at the Banfill-Locke Center for the Arts. For your convenience, the entry form is online at <https://form.jotform.com/200096532866054>. Just type in your information and click on "Submit". You can pay online or bring your check when you deliver your paintings. Paying online will make the administrator's job easier.

Note these important dates:

- Entry form deadline: February 29, 2020
- Exhibition Dates: March 14 - April 11, 2020
- Opening Reception & Awards: March 17, 2020 5:00-8:00pm
- Deliver art: March 3-7, 10am - 4pm (or by appointment with the BLCA)
- Pick up artwork: Saturday, April 11, 10am-4pm (or by appointment with the BLCA)

If you have any trouble with the online form, please call the BLCA (763-574-1850). Abby Kosberg (BLCA Director) is happy to either take registrations over the phone or help problem solve any questions you might have!

Online registration is for this show only. We will return to our usual paper form next fall.

Notes from Dan Wiemer's January Demo

Below are the steps Dan used in the development of his demo painting (as recorded by MAA members Elizabeth Franklin and Jan Green).



Before the demo, Dan used an 8" x 10" reference, to create a small NOTAN (black and white) sketch with markers to begin the design of his painting. He then enlarged the image to the desired size of the watercolor paper (the top image here) he will be using (rather than redrawing it) to maintain the freshness of the original NOTAN sketch. Using tracing paper, he transferred the outlines of the NOTAN images to his watercolor paper.

He started his demo before us by applying liquid mask (not seen here) to every intended light shape traced onto the watercolor paper, thus "saving" his whites/lights for later washes of watercolor. When applying the mask, he began each stroke round and ended it round to stimulate the look of a woodcut. He prefers a bigger brush and chunkier lines (no toothpicks or pens when applying the mask). Mask gives a hard edge, which Dan prefers. It gives the look of a woodcut or a Batik (wax on fabric).

Dan thoroughly dried the mask application using a hair dryer and then painted the darks of the painting in with loosely brushed acrylics (seen here second from the top image) onto the exposed (unmasked) surface of the paper. He mixed matte medium with the acrylics for a more transparent look and to bridge the gap between the watercolor areas and the acrylic areas.)

When the acrylic dried thoroughly, he used a rubber pickup eraser to lift off the mask, exposing the remaining white surface of the paper and on which he brushed watercolor washes to complete the painting (the bottom images seen here to the left). He looks for happy accidents, he said, and tries not to remove or overpaint them.