



MuseLETTER

Minnesota Artists' Association since 1937

Mark Your Calendar

Tuesday, December 19, Potluck & show & tell at Jeanne Emrich's condo party room - Point of France, 6 PM

Tuesday, January 16, 6:30 PM
Social time, 7 PM Zoom demo
Becka Rahn, fabric design and wearable art

Tuesday, February 20, 6:30 PM
Social time, 7 PM Zoom, Marie Panlener, slide show presentation

Tuesday, March 19, 6:30 PM Social time, 7 PM still life set up for your choice of media

Tuesday, April 16, 6-8 PM, Spring Juried Exhibition Reception, MN Arboretum

Tuesday, May 21, 6 PM Potluck at JuliAnne Jonker's home



Join us for a Holiday Potluck!



Please join us on Tuesday, December 19, 6-9 PM for our annual holiday party and show and tell! Bring a dish to share and a piece of artwork for show & tell. We look forward to seeing all of you! Thanks to Jeanne Emrich for hosting the event in the condo party room at Point of France, 6566 France Avenue So., Minneapolis, MN 55435.

Jim Turner, Plein Air Painting Demo

Jim Turner once examined 240 paintings at a plein air event and found that only six paintings had people in them. Jim usually puts people in his paintings, often people who weren't really there. He maintains a sketchbook of people in various poses - walking, sitting, canoeing - just for this purpose. These people add interest or a spot of color.

Jim started plein air painting about 15 years ago when he first joined the Watercolor Society and has participated in many plein air events - Red Wing 12-15 times,

Grand Marais, Hudson, and Rocky Mountain. Even though he had been painting en plein air for only about a week, he submitted a painting to the Red Wing Plein Air competition and got in.

Plein air can just be social; you don't have to enter competitions. The social part is something Jim values. When COVID hit, plein air painting allowed him to maintain his social connections. Jim says that he thinks his plein air painting was horrible for the first five years, but he had a lot of fun.

Jim Turner (continued)



Jim agrees that plein air painting can be a challenge because you have to deal with changing light, shadows moving and disappearing, wind, mosquitoes, noise from cars, and people asking questions. The biggest problem, however, is too much information; one must edit ruthlessly.

When he enters a landscape that he will paint en plein air, he walks around until something interests him. Something has to speak to him. He paints that and everything else goes away. Painting requires careful looking, seeing color and shadows, but also involves the other senses, like hearing cars and smelling popcorn. Jim read a neuropsychiatric article about how to create memories, which indicated that you need many sensory inputs. When plein air painting, one uses all of their senses and focuses intently for an

hour or two. Jim paints in journals while traveling. Looking at them later, he is mentally transported back in time.

Jim always paints on 14 x 20 blocks of Arches rough watercolor paper. In plein air competitions, contestants generally paint with oils, watercolors, and/or gouache. His paintings are usually bigger than the others, but he often wins quick-paint awards because he can paint fast with watercolors.

Travel Gear

When Jim goes to the BWCA or Europe, he brings a small bag that contains brushes, a water container, and a simple tin of paints that has a thumb hole with which to hold it. He also has an Altoid tin in which he has glued bottle caps that he loads with paint. With these, he paints on postcards of watercolor paper.

For painting plein air otherwise, Jim has a bigger kit in a large canvas bag that a friend made for him, and he always takes his sketchbook. He uses a lightweight carbon-fiber tripod for which he has made a tray that holds a plastic box with his paints and brushes, as well as watercolor palettes that have six mixing areas. Cheap Joe's has a ready-made version of his tripod—an En Plein Air Pro Advanced Series Easel.

Jim carries the palette and his brushes in a fishing-tackle box that fits in the bag, and he's made a holder that keeps the paper

upright on his tripod. In addition, he has built a device of duct tape and foam core that fits on the tripod to provide shade, although Jim always tries to paint in the shade because the sun dries his paintings too fast.

Jim uses large brushes that are a mixture of natural and synthetic hairs. He bought them in Grand Marais where he was doing a big-brush demo but found he had forgotten his large brushes. (Although the brushes had no useful identifying information other than "Royal Brush Manufacturing, Inc.," Marie Panlener and I believe they are that company's Nocturna Pro Series; we tracked them down at Michael's.)

Demo

Jim used a large photo of the Quetico for reference in the demo. He usually uses dry paper and paints quickly. He first paints light horizontal washes in various colors, darker at the bottom with a cool-yellow sky and with red or violet between the blues and yellows to avoid greens. The sky moves dark to light and the water light to dark.



Jim Turner (continued)

Saving a white area for the figures, he then blocks out the shapes. While gently sketching the landscape in the demo, he added a canoe and people from his sketchbook. Jim uses a hair dryer to dry paint faster in the studio; he tried a heat dryer while working en plein air but found that you must be careful that you don't burn the paper.

His palette includes three blues - cerulean, ultramarine, and phthalo blue - as well as alizarin crimson, quinacridone violet, quinacridone gold, quinacridone burnt orange, yellow ochre, and yellow green, although he prefers to mix greens. Jim combines quinacridone burnt orange and ultramarine to get neutral blacks, and alizarin crimson and ultramarine to get dark purples.

While he indicates that atmospheric perspective requires lighter and bluer paint and should be less detailed with soft edges, he used a fairly saturated transparent turquoise for the background in the demo, although he later toned it down.

Jim paints the trees blue first, with color variations in each area because he picks up a different combination of colors every time he loads the brush, dancing



around the palette. He uses a lot of cerulean because he likes the granulation. For cutting in and lifting, he uses a one-half inch Windsor and Newton brush with a stiff beveled edge.

Jim paints the closer trees darker, continuously dropping in more darks, using dark reds and violets and deliberately working wet on wet for a soft edge. Rather than painting each leaf, he creates an organic shape with a lot of variation in color and value. He then paints around the figures of people in shadow and paints the reflections, also using darks. Reflections don't have to match the upper landscape perfectly. Jim measures the height of reflections against the land above.

In his demo, Jim painted a light green line of foliage passing through the dark trees for contrast. For the trunks on trees, Jim carves in a line with the hard, angular end of a brush while the paint is still wet. For branches on a bare tree, he uses a needle brush from Alvero Castagnet. He doesn't try to paint all the branches, just a suggestion, and he holds the brush at the end, not close to the bristles.



In Jim's demo, while painting the rocks in the foreground with warm colors such as quinacridone burnt orange, he picked out the rocks and dried them with the hair drier to get hard edges before painting again. He exaggerates the darks in water, with a lot of paint and little water. He carves in around the rocks and shore with darks.

Jim's paintings aren't always representational. He doesn't always paint what is in front of him, often changing colors, such as using violets and teals instead of greens and yellows. If the shapes and values are okay, the painting will be okay.

By Peggy Wright, edited by Jo Borchers



Member News

Sushila Anderson is participating in Anoka's 2nd Annual Artisan Delights Winter Market at The Mill Site Events on the River, 111 Harrison St., Anoka, MN. December 1, 2023, 10 AM - 6 PM and Saturday, December 2 from 9 AM - 6 PM. Artwork available: new star and butterfly ornaments, new art nouveau panels, nutcracker panel, mosaic artwork and stained glass pieces.



Andrea Canter is one of six artists exhibiting in "The Abstract Essence of Nature" in the Reedy Gallery at the U of M Landscape Arboretum through January 21. The artists use diverse approaches and materials in their abstract interpretations of the natural world. "Meet and Greet" on December 16, 11 am - 1 pm. (The usual Arboretum tickets and reservations required; see the Arboretum website; 3675 Arboretum Drive, Chaska, MN)

Andrea will also be a participating artist at the Casket Arts Building's Holiday Market/ Second Saturday open studio event on December 9, 11 AM - 5 PM. 681 17th Av NE, Minneapolis. Visit Andrea in Studio #218.



Nan Foker has a display of Gospel Art in Mixed Media at Bethlehem Lutheran Church in Glen Lake, MN called "Gospel Art: The Call to Faith" with over 20 pieces in the Ephaphtra Gallery. Nan seeks to create art with Bible themes to convey a sense of the spiritual and to encourage the faithful. One can also see Nan's art on Instagram at nanfoker.art.



Tom Hessel's silverpoint drawing, "A Blustery Day," won a Special Merit Award at the Extremely Minnesota exhibit at Robbin Gallery.



Tom Stewart's painting titled "Things They Say Taste Like Chicken II," was voted Runner Up for the Peoples' Choice Award at the AZ Gallery Rejected 2023 exhibit and has since been given an Award of Excellence at the Robbin Gallery Extremely Minnesota juried exhibit.



Art Weeks has a 9" x 12" oil painting in the current OPM show at Frameworks titled, "A Different Kind of Dusk." Art will be teaching pastel and watercolor through the winter at the Minnetonka Center for the Arts.



Member News continued on page 5.

Mission

The mission of MAA is to educate, encourage, and inspire visual artists of all mediums and skill levels, offer fellowship and a supportive environment for creativity, and be a vital presence in the community through our programs and exhibitions.

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Member News (continued)



Emmy White is showing 30+ paintings at the White Bear Unitarian Universalist Church, 328 Maple St., Mahtomedi, through December 31st.

Fall Show People's Choice Winners



The first place winner and receiver of a \$300 gift card is Arthur Adiarte for "Mayan Volcano."

There was a tie for 2nd place:

Marie Panlener for "Appreciating Puddles After the Drought."

Sushila Anderson for the "The Crow and the Butterfly."

Both receive a \$200 gift card.

You can view our awards page on our website under past shows, Fall 2023 exhibition: <http://www.minnesotaartistsassoc.com>