

# MuseLETTER

Minnesota Artists' Association since 1937

## Mark Your Calendar

Social time from 6:30-7p  
Program starts at 7p

**Tuesday, January 19**, 6:30 - 9 PM, Bobbi Baldwin Demo

Show & Tell: Work with non-dominate hand

Challenge for February: Self portrait

**Tuesday, February 16**, 6:30 - 9 PM, Shari Blaukopf Demo

Show & Tell: Self portrait

**March** - TBD Spring Juried Exhibition

**Tuesday, April 20** - 6:30 - 9 PM, JuliAnne Jonker Demo at her studio

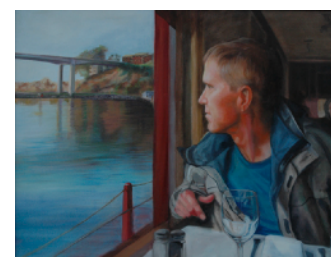
Challenge for May: Anders Zorn palette

**Tuesday, May 18** - 6:30 - 9 PM, Potluck - dependent on Covid-19 status

Show & Tell: Anders Zorn palette

## Bobbi Baldwin to Teach Us About Self Portraits from Her Sacramento Studio

Bobbi Baldwin is a versatile painter who works mostly in oil, soft pastel, and bronze. Her plein air paintings are both figurative and expressive, while her portrait and still life work are completely lifelike in a romantic realism. The portraits are meticulously created with the clear and deep



feeling of life exuding from every detail and stroke. The paintings are both vibrant and strong in color and composition.



Drawing upon her 37 years of experience in commission portraits as well as over 34 years of teaching, Bobbi is capable of making her subjects look and feel as if they will turn at any moment and speak to you. Her ability to capture the true nature of a character is unmatched.

## January's Art Challenge

Try using your non dominant hand for a simple drawing.



ArtStudio

Or use a computer drawing program like Whiteboard or Art Studio.

Draw with your non dominate hand or do as you like, but share it with us in January on Zoom. Let's try to stretch our art brains for this project. Keep it simple. It doesn't need to be a masterwork.



## Julie Snidle's December Demo was Full of Information

by Marjorie Moody

Attendees of the demo were very impressed with Julie's enthusiasm and knowledge of working with encaustics. Julie gave a brief history of the use of wax over the centuries and then explained her materials including the R&F encaustic medium which is about 9 parts bees wax to 2 parts damar resin (not varnish), encaustic pigments by R&F, a palette which she keeps at a temperature of 180-200 degrees with a burner underneath, natural bristle brushes (she prefers hake brushes), plywood boards, Ampersand's encaustic boards or gessobords to paint on (not canvas or paper), soy wax to clean brushes, and a heat gun or torch (butane with a torch head) to fuse the layers. Although the materials are not toxic, working with encaustic requires a lot of ventilation so Julie uses an exhaust fan at all times and has a fire extinguisher on hand.

Julie first primes the board with the encaustic medium three times. You can purchase the medium rather than mix your own bees wax & damar resin. She first warms the primed board so that the pigments will attach, then works in layers, melting the pigment on her warmed palette, applying it to the primed board, then fusing each layer with heat. She works

on a table covered with ceramic tiles. The paints are transparent and opaque and for this demonstration she used turquoise, yellow ochre, blue ochre & white using the medium to thin the paints. She keeps her brushes warm on the palette so that the pigment doesn't harden in them.

In the early stages she plays with the paint, can scrape through the layers with a razor blade, can draw with wax crayons, scrape off unwanted paint, collage thin papers (the thinner the better), transfer text or images with a coated transfer paper, always fusing each layer. You cannot draw on wax but you can draw on paper with charcoal or graphite and burnish it into the paint. Regular oil and wax are compatible to a certain degree - mostly wax and a little oil is OK. Julie likes the R&F oil pigment sticks which are 14% wax. Acrylics are not compatible with wax. If you want to transfer a copy, use laser copy or toner ink, not ink jet copies and make sure your surface is tacky (not too warm, not too cold). Put the copy face down, burnish it pushing the ink off the paper and onto the wax. Julie spritzes the paper that had the copy with water, gently removes it and the ink stays behind. When collaging Julie dips the thin paper in the encaustic medium, lays it on the warmed painting and uses a shim (piece of mat board will



Julie with her heat gun.

work) to get the bubbles out. If you over fuse you will melt everything together.

You can either clean your palette with paper towels or simply unplug it with the pigments left on and they will dry. The next day when you warm the palette the pigments will soften and you can use them again! Julie's palette runs about \$375 but you could use a pancake griddle (about \$29 at Target) for your palette and an electric skillet to keep the medium warm. Julie offers workshops at various places and also in her home. She shared Lissa Rankin's book, Encaustic Art, with us showing the immense versatility in using encaustics. For more information please visit Julie's website: [www.juliesnidle.com](http://www.juliesnidle.com) or email Julie at [jasnidle@aol.com](mailto:jasnidle@aol.com). For those who are interested in learning more about encaustic and the paints she uses visit [www.rfpaints.com](http://www.rfpaints.com). For more information about the art panels, please visit [www.ampersandart.com](http://www.ampersandart.com).

## Notes from our Prez: Jim Geisinger

I saw a Facebook posting of unlucky numbers: 13, 666 and 2020.

The word we heard over and over was "unprecedented". The good news is, if you are reading this, you survived.

Because of the pandemic, we learned how to Zoom. We learned how to stay in touch without touching.

I wish I could have seen the artwork from our fall show in person. It would have been great to see the real colors and textures. However, we got the advantage of a front row seat on each piece as our juror, Bonnie Lauber-Westover, beautifully critiqued it.

Our virtual meetings have the advantage that our presenters can be anywhere. In Dec. Julie Snidle kept us glued to the screen with her encaustic demo from Alabama. This month Bobbi Baldwin will teach us about self portraits from her studio in Sacramento.

With our knowledge of technology and new appreciation of "in person" get-togethers, 2021 holds great promise.

## A Member Reflects on 2020

by Terrie Christian

It started out in the spring with the closing of Banfill-Locke Center for the Arts where our spring exhibition was installed. We were unable to have our normal gathering to celebrate, and yet as the center opened back up and let 8 people in at a time, we were able to go up a few at a time and see this wonderful show.

Some of us who have been meeting at Curran's for breakfast for many years, maybe over 25 years, had to stop going because of the pandemic. Then the restaurant, in business since 1948, closed permanently. Many of the artists gathered to donate a piece of their art to each of the employees of the restaurant to let them know how much they all meant to us.

Several members who had served us as editors, treasurers, and secretaries for years decided to retire. Other members stepped into those service positions to keep MAA going. Some who stayed in positions helped us get our meetings up on Zoom and organize an online only exhibit for our fall show.



Terrie Christian, Goose on a Fringe

MAA began during the depression when local artists recognized the need to come together and support each other during hard times. The tradition is carried on during another hard time in our history and it is something for which to be grateful! The resilience of MAA lives on.

May each of you continue to create and share your art and may you safely return in 2021 for in-person gatherings!

## Illustrated Recipes Project

When Jack O'Leary came up the idea of illustrated recipes I thought, "Oh goody! We can have a group cookbook just like a church would make!" Those cookbooks have the best and easiest

recipes. But so far the total collection of recipes would only make a slim pamphlet.

Curses! Foiled again! MP



### My Favorite Pasta for Two

Locally grown grape tomatoes, about 30 sliced lengthwise

Pastificio G Di Martino Spaghetti, 8 ounces

Fresh garlic, 2-3 cloves, minced

Extra virgin olive oil

Fresh basil, chopped,

Freshly ground salt & pepper

Freshly grated Parmesan Reggiano (optional)

Saute tomatoes in olive oil until soft. Add the garlic and saute for only a minute, add salt & pepper and fresh basil. Meanwhile cook spaghetti in boiling water for 8 minutes if using the Di Martino spaghetti. Drain pasta and put in bowls. Spoon tomatoes over the pasta and enjoy!

I personally love the taste without the addition of cheese but my husband always adds it. The key is to use the freshest and best quality ingredients.

*Marjorie Moody*





## Kolaches

1 cup cream (1/2 & 1/2)	1 cup or 2 sticks butter
1/2 cup sugar	1 teaspoon salt
6 cups flour (unbleached)	5 large eggs or 6 small
3 packages dry yeast	2 pkgs dried apricots

Cook up 2 pkgs dried apricots in just enough water to cover until soft. Then puree in a blender or food processor.

Put fast acting dry yeast in a small bowl with warm water (not hot). Add small amount of sugar to the water to activate yeast.

Beat eggs and set aside.

Melt 2 sticks of butter in a pan and add 1 cup of half and half. When warm but not hot add to egg yolks and yeast mixture.

Mix together and add flour 2 cups at a time. Mix well, dough will be soft. Cover with a towel and let rise until double.

Next, form small balls of dough by rolling in olive oil to get nice round shape. Place 2 inches apart on cookie sheets. When one pan is ready, make an exaggerated center well and fill with apricots or other fruit of your choice. Form one at a time with filling. Let rise until puffy.

Bake at about 375 for about 11 minutes or until lightly brown. Check often.

Cool and enjoy, or freeze a bunch for later. Makes about 50 small kolaches

*Original recipe from my mother, Ella Sisel, Lincoln, Nebraska. Wayne Sisel*



## Philadelphia Scrapple

Scrapple is a hearty historic dish that dates back to colonial times. Also known as Philadelphia Scrapple, it is most often served as a breakfast dish. The following recipe is a modern version that uses readily available ingredients.

1 pound good quality bulk pork	1/4 tsp salt
sausage, mild or hot, your	1/4 ts pepper
preference.	1 cup yellow cornmeal

In a large saucepan, bring 3-1/2 cups of salted water to a slow boil.

Gradually add the corn meal, stirring frequently to avoid sticking and scorching. Cook for a good ten minutes to reduce graininess and achieve a dense porridge consistency.

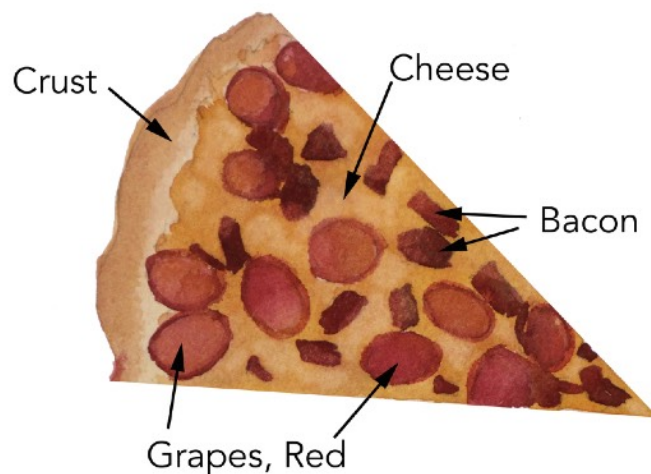
In a large, non-stick fry pan, brown the pork sausage until just done and crumble. Pour off all but one tablespoon of the rendered fat.

Combine the cooked cornmeal with the browned sausage, mixing thoroughly. Pour the combined mixture in a 9 x 5 x 3 loaf pan that has been greased and dusted with flour or lined with parchment paper. Let cool, refrigerate overnight. When preparing for breakfast, slice the chilled scrapple into 1/4 inch slices and dust with flour before frying. Dusting with flour, or frying in a non-stick pan is necessary because of cornmeal's sticky nature

Serve with maple syrup or jam. A yummy breakfast treat.

I first tasted scrapple in 1944, shortly after highschool graduation while working in an electronic's firm in College Park, MD. I lived in a boarding house and the land lady often served scrapple.

*Jack O'Leary, 2020*



This is a sauce-free pizza with a savory, salty, sweet, chewy taste. I use a Calphalon pizza pan with hundreds of little holes in the bottom to get a crispy crust.

### Bacon & Grape Pizza

For the crust, mix in the food processor with the dough blade:

1 teaspoon yeast

1/2 cup warm water (110 degrees if you want to be fussy)

3/4 cup flour

Whirl this around, scrape down and whirl until mixed. Wait 10 minutes, this allows the gluten to start forming and makes a crispier crust.

Add:

1 tablespoon olive oil

1/2 teaspoon salt

1/2 cup flour

Mix in the food processor until the dough comes away from the sides of the bowl and forms a rough ball. If it is too dry add a little water and mix again. Too wet, add a little flour and mix again. Form it into a ball, coat the dough with olive oil and put in a covered bowl until the dough rises to twice its size, about an hour.

Roll the crust out with a rolling pin, transfer to a pizza pan, stretch the dough to the edges of the pan and top with:

Quattro Formaggio (4 cheeses) from Trader Joes

Bacon (about 6 slices pre-cooked and cut up to 1/2" pieces)

Red Grapes (cut in half)

Sea salt and fresh ground pepper

Bake in a hot oven, low middle rack position, 550 degrees, for about 10 minutes, or until the edges of the crust are starting to turn brown.

*Marie Panlener*



### Mint Brownies

2 squares unsweetened chocolate	1/2 cup flour
1/2 cup butter	1/4 teaspoon salt
2 eggs	1/2 cup almonds
1 cup sugar	(Mint frosting below)
1/4 teaspoon peppermint extract	

Heat oven to 350. In saucepan, melt 2 squares chocolate and butter. Beat in eggs; stir in sugar, then extract, flour, salt and almonds. Cool. Spread with mint frosting. Refrigerate until frosting is set, melt 1 square of chocolate and 1 tablespoon butter together and spread over. Cut into small bars, 1 X 1".

#### Mint frosting

2 Tablespoons softened butter, 1 cup powdered sugar, 1 tablespoon cream or milk and 3/4 teaspoon peppermint extract together until smooth. Add green food coloring, a drop or two is all you need. For artists, create a Jackson Pollock drizzle with chocolate over green frosting.

Ann Sisel



## 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.

## Board Members

President, Jim Geisinger  
612-868-7653

Vice President, Position Open,  
**maybe you?**

Secretary, Ann Sisel  
(612) 275-0774

Treasurer, Wayne Sisel  
[sisel001@umn.edu](mailto:sisel001@umn.edu)

Exhibitions, Marjorie Moody  
651-644-0068  
Co-chair, Shelly Rottenberg

Programs, Position Open, **maybe you?**

Newsletter, Marie Panlener,  
612-741-5206  
[panlener@mac.com](mailto:panlener@mac.com)

Board Members at Large  
Jack O'Leary 952-888-0638  
Jeanne Emrich 952-220-5794  
Diane Gilbertson

Website, Shakun Maheshwari  
952-476-6475

## Member News

**Andrea Canter's** mixed media work, "Viral Equinox," was accepted for the Arts North International exhibition opening January 9 at the Hopkins Center for the Arts. The exhibit likely will be online only until at least mid-January, and runs through mid February.

And Andrea will have a solo exhibit of her mixed media and photography at the Ambiente Gallerie, 505 1st Ave NE in Minneapolis, running mid January-mid March. Ambiente houses a chiropractic clinic and is thus open to the public during normal business hours (mask required). Depending on COVID, there might be a public reception during the latter part of the exhibit.

**Sonja Hutchinson's** design for the Detroit Lakes 150 sailboats was selected for use by Bergen Greenhouses. It will be a vinyl wrap based on one of her paintings.

**Rick Mittelstadt's** two acrylic paintings, "The Glory I Feel" and "Rhapsody in Blues & Greens," were accepted into the Flagler County Art League (Palm Coast, FL) Virtual Juried Art Exhibition, "Every Color Has a Story." The painting, "The Glory I Feel," received Award of Distinction, and also received a "Merit Award" in the Online Gray Cube Gallery International Juried Exhibition "Modern Art.".



And an acrylic painting, "Mysterious," was accepted into 26th Arts North International 2021 Art Exhibition. The exhibition will be hung at the Hopkins Center for the Arts in January, 2021.



**Marie Panlener's** paintings were chosen for the Detroit Lakes 150 sail project.

**Ann Sisel's** painting "Underwater" was accepted into the Primary show



at Banfill-Locke Center for the Arts.