



**Featured Artist:** David Ballew



1st Place Winner,  
**Encantada!** 2012

David Ballew is a landscape painter who has been a resident of Santa Fe, NM since 1981. He studied art at Indiana University then worked a diverse series of jobs before coming to live in Santa Fe. He found the dramatic terrain and brilliant light of NM very different from the Eastern United States. He says of the area, "The extraordinary luminosity of color, together with the variety and beauty of the landscape, inspired me to study painting seriously."



The

# Palette



VOLUME 13, ISSUE 10

NOVEMBER, 2012

## RGAA MEETING

Saturday, September 17th—10:00 AM

African American Performing Arts Center, Expo NM, Second Floor

Presenter: Michael Meyer

He plans to talk briefly about how he approaches and begins painting a portrait. He doesn't expect to finish but does want to convey what he believes are important aspects of the process.

**A WORD FROM OUR PRESIDENT...** First of all, I would like to thank Depy Adams, Tom Blazier (pictured below) & John Meister for their blood, sweat and tears that made Encantada a really great show this year! I know they all put in a lot of time to make the show run smoothly and professionally. I have heard comments from artists and patrons that the show is exciting because of the quality and variety of the artwork. Also I would like to thank all the committee chairs and their volunteers that have also donated time and energy. I look forward to seeing all of you at the next general membership meeting... Don't forget the meeting will be at the African American Performing Arts Center Nov. 17<sup>th</sup> on the second floor!

*Cecelia McRoberts*



## ENCANTADA 2012

The 10<sup>th</sup> annual Encantada opened Friday, November 3<sup>rd</sup>, and will close Saturday, November 24<sup>th</sup>. For the second year it is in the Sheryl Stapleton African American Performing Arts Center and Exhibition Hall at EXPO New Mexico. Co-chairs this year are Tom Blazier and Depy Adams.

There were 285 entries from 113 artists. This is a sizable increase from past years. The three jurors, Rick Stevens, Alan Heuer, and Leo Neufeld, scored the digital images and the top-scoring paintings are in the show. These 100 paintings represent the work of 58 artists. The Judge, Barry McCuan, selected the award-winning paintings after they were delivered to the gallery.

This year there were 25 awards. The Rio Grande Art Association gave the ribbons and cash awards for the four place winners as follows:

1<sup>st</sup> place - \$1000 cash – David Ballew (front page)

2<sup>nd</sup> place - \$800 cash – Madam Durst (at right)

3<sup>rd</sup> place - \$600 cash -- Cheryl Godin (top page 3)

4<sup>th</sup> place - \$400 cash – Diane Buster (bottom page 3)

There were 21 Awards of Excellence. These award winners received a ribbon and an award of either cash, merchandise, or a gift certificate. The recipients were: Depy Adams, Lee Rommel, Michael Meyer, Damien Gonzales, Tom Blazier, Albert Handell, Linda Gendall, John Meister, Bill Gallen, Kelli Folsom, Michael Lewis, Rex Barron, Yvonne Korotky, Nancy Davis, Jivan Lee, Valerie Ann Peterson, Deb Pero, Dahl Delu, Deborah Paisner, Laura Loturco-Gorain, and Sheila Richmond.



The total value of the awards given out this year was \$6100.73. This is also a large increase over past years. The \$2800 provided by our group was joined with \$3300.73 given by our donors. There were 29 donors, both local businesses and national companies, who sponsored us in this generous way. Please see our webpage [www.rgaanm.org](http://www.rgaanm.org) for a listing of these sponsors. They are also featured in the program and on signs in the gallery. In addition to the awards, Melba's Floral Studio provided the arrangement in the gallery.

The show would not have been possible if it were not for the time and effort of the volunteers who helped make it a success: Depy Adams, Charley Aldrich, Kathy Arneberg, Rex Barron, Tom Blazier, Bonnie Buckley, Magda Burger, Susan Earl, Teri Gall, Diane Hahn, Cecilia Hoffman, Marybeth Isaminger, Mary Julyan, M. J. Manford, Cecelia McRoberts, Lee McVey, John Meister, Barbara Nahler, Rebecca Nolda, V. Ann Peterson, Janny Pezaro, Carolyn Poole, Wanda Portee, Jeff Potter, Virginia Reaves, and Helen Rice.

Special mention should be made for the work done by John Meister for handling publicity, logo design, and signage to promote the show, by Rebecca Nolda for designing the program and for other computer work, by Rex Barron for hanging the show, by Barbara Nahler for providing the reception, by Jeff Potter for designing the postcard, and by Wanda Portee for arranging sitters for the show. Our president, Cecelia McRoberts and treasurer, Ann Peterson, were a steady support during the year in preparation of the show.

## The Judging of the 2012 RGAA Encantada Show by Diane Buster



Shortly after noon Barry McCuan started the judging process by standing in the middle of each room and scanning all the works. He explained his first look was for those paintings that had the most visual impact. He went from room to room several times looking carefully and deliberately at each work. The second and third passes were to find the more subtle pieces. Barry explained that the most important component of a painting was a strong, thoughtful composition. If the scaffold of the painting isn't strong, the painting won't succeed. Correct use of values is next in importance. Finally color and technique come into play. Barry explained he tries to gauge what the artist's concept is and the success of the work to communicate that concept. Barry's overall impression of the show was very positive.

After the initial look at the body of work, we began to move the paintings Barry would consider for awards into one room. Some paintings were selected quickly, others after some long contemplative looks. All the paintings received at least two long looks. Barry took one longer look at the paintings he'd not selected to be certain he was satisfied and then he took a break for lunch. Paintings were grouped during his lunch break so that small works were together, and larger works separated into contemporary and more naturalistic works. After lunch he began culling a few more works and making the final placement decisions. Multiple paintings by single artists were grouped and Barry selected out his preference. Barry took a final look at all the paintings before being satisfied that he had correctly selected the award winning paintings. His final task was to order these paintings for place awards.

At this stage Barry explained some of the elements he considered. Framing came into play occasionally. Barry noticed how the surround of some frames cropped into the composition creating a tension too close to the edge of a work. A good reason to consider floater frames for some works. Other paintings had what he termed "orphan elements" or elements that didn't quite fit with the concept of the work. Paintings need a consistency, and if a color or line feels out of place it can spoil the overall impact. If the painting's intent is to be a naturalistic painting, the artist needs to understand and use colors to enhance that concept. One painting Barry really liked, for example, had saturated background colors and grayed, or de-saturated foreground colors that he thought hurt the otherwise excellent work. While orphans detracted from a work, echoes of elements repeated in a work strengthen its unity and harmony. Understanding and use of reflected light strengthened his opinion of another painting. Design concepts of placement, edges, watching for tangents, movement and directing the eye consistently entered into his explanations of why a painting held together or not. The eye goes to the point of greatest contrast and if that's at the main point of interest the painting works. Contrast somewhere else, detracts. "Effective use of design elements creates the strongest works." Objective or non-objective design principals are the same; paintings are about orchestrating shapes, line, value, and color. Barry recommended a text on design he studied in the 1960's at Texas Tech. by Otto Ocvirk, Robert Stinson, Robert Bone, and Philip Wigg *Titled Art Fundamentals: Theory and Practice*.

Barry McCuan currently lives in Santa Fe and has been painting for some thirty-five years. Barry has been inspired by the southwest since boyhood with time spent in Texas and southern New Mexico and camping trips along the Pecos River. Educated at Texas Tech, married to artist Lynne E. Windsor, Barry McCuan now regularly paints in Europe as well as throughout the southwest. His work can be enjoyed at the Ventana Gallery, Santa Fe; Walden Fine Art, Taos, and Texas Treasures, Bourne, Texas. His website is [www.barrymccuan.com](http://www.barrymccuan.com)



## Holly Roberts Talk and Demonstration of Mixed Media Collage

By: Diane Buster



Mixed media artist Holly Roberts wasted no time explaining that she preferred teaching with hands on experiences as information really only sinks in through participation in the processes. Holly encouraged interested artists to visit her blog at [hollyrobertsonepaintingatatime@blogspot.com](mailto:hollyrobertsonepaintingatatime@blogspot.com) and her website at [www.hollyrobertsstudio.com](http://www.hollyrobertsstudio.com) where you can find information about upcoming workshops and shows. Holly also brought some copies of three of her books which are compilations of her work by decades. Her latest, published by Nazraeli Press, includes works from 2000 to 2009 and is \$60. You can order books through Holly's website.

Holly explained she has been won over to "the dark side" working with acrylics because of the versatility the many acrylic products provide. She explained she is inherently a storyteller, though she doesn't always know what story she is going to tell when she begins to work. After these brief remarks, she was off and running, "First slide." The first image, "Being Scolded by Snake Woman," depicted the attitude of how we all don't like being scolded. Holly explained she usually starts her images by painting on prepared panels that are MDF boards primed with a mixture of gesso and polymer medium. She then selects photographs and images to transfer to the panels to start telling her stories. She likes the contrast of photographic and painterly images in her work. "Next slide." This work titled "Frightened Elephant" used paint peels from Holly's palette with the only photographic element being the eye. The story is about the possibility that by 2050 this guy may be extinct! "Next slide." "Stolen Eggs" is a story about environmental concerns and our destruction of nature. Holly took us through about fifteen slides this way, letting the images tell her stories as she briefly gave us a few details about each image's meaning and process of creation. She likes the crackle paint background, a home improvement product, in one image. She likes constructing images of one creature by collaging images of other creatures, so a dead snake becomes the neck of a Trojan horse. Holly explained that she often incorporates photographs of dead animals in her images feeling that her art almost brings them back to life in a magical way. Holly has thousands of images in her files that she's taken with her many different types of cameras.

After the slide show, Holly was ready to demonstrate some of her collage techniques. Some of the photographs she uses are simply on copy paper printed with an ink-jet printer. Others are water resistant printed on an Epson laser printer. Acrylic products she explains can be layered endlessly. If oil paints are used, they must be the last layer because of adhesion. Holly loves the look of oil paints and still uses oils in some of her work. She explained the differences between glues and pastes. Holly uses acrylic polymer medium as her glue. Holly then showed how she uses magazine pictures. She wets them on both sides in water, blots them on paper towels before gluing them down. The polymer medium, she brushes on her prepared panel from the center out using an inexpensive sponge brush from a home improvement store. She then positions the image carefully and quickly and uses a credit card like a squeegee to get rid of any possible air bubbles. She then showed us how to transfer a graphite drawing. Prior to the demonstration, Holly did graphite drawing on copy paper and had sealed the drawing with polymer. This she adhered face down her prepared panel carefully so as not to get any wet adhesive on the back. This example would need to dry, so Holly had another panel prepared to demonstrate how simply wetting the paper back and rubbing it off will expose the mirror image of a graphite drawing. The process may need to be repeated to remove all the paper backing. This process does require a water resistant laser printer image and Holly recommends Epson printers. A Minwax polyacrylic floor coat product mixed with 50% PVA makes a great final coat.



## Masterworks Three Day Workshop Sponsored by RGAA, 2013

The Workshop will be taught by Frank LaLumia and will take place on April 8, 9 and 10, 2012. Both Acrylics and Oils can be used. Frank is especially skilled at teaching Plein Air workshops, which this will be, pending weather. This is a chance to be taught by a Master Teacher and a chance to really advance your skills. Frank has a unique approach to art education, one that is observation driven and will put the student on a path that is self-sustaining.

Frank is a nationally known oil and watercolor artist. He has been giving workshops all over the USA for many years and has received praises on his workshops. He is able to instruct students at many different levels. Numerous students have praised his special one-on-one teaching, saying his workshop is the best they ever attended. Born in Chicago (now living in Trinidad CO) and educated at Bradley University and the American Academy of Art in Chicago, Frank is a Signature member of the American Plein Air Painters of America and the American Watercolor Society. He is listed in "Who's Who" in American Art and has work in the Permanent Collection of the Museum of New Mexico in Santa Fe. His work is found in both private and corporate collections worldwide. Frank is the winner of numerous national and regional awards over the past twenty years. He is also the author of the excellent book: "*PLEIN AIR PAINTING IN WATERCOLOR AND OIL.*" He has been published in Americana Artist Magazine, North Light Publications, Enchanted Isle- A History of Plein Air Painting in Santa Catalina Island, Southwest Art Magazine, Art of the West Magazine, and various other Watercolor magazines.

The workshop is \$300 for members and \$325 for non-members. To sign up, contact Lyle Brown at 505-867-2133 or e-mail: [lhbrownart@msn.com](mailto:lhbrownart@msn.com). Space is limited so sign up early. After January 1st it will be open to non-members and Frank will be advertising it on his website. For more further information now, you can check out Frank's website: [www.LaLumia.com](http://www.LaLumia.com).



*Autumn on the Grand River 400—OIL... Frank LaLumia*



*Shark Harbor—OIL... Frank LaLumia*

## **RGAA Board Meeting Minutes October 20<sup>th</sup>, 2012**

**Present:** Ann Peterson, Magda Burger, Rex Barron, John Meister, Fred Yost, Cecelia McRoberts, Tom Blazier, Wanda Portee, Diane Buster

**Treasurer's Report:** Printed report shows balance of \$5,979.21

**No Secretaries' Report.**

**Encantada:** Compared to last year's show entries are up. Last year 120 pieces were entered by 46 artists. This year 287 pieces were entered by 113 artists. There will be banners and signs for outside the venue. Ads have been placed at free on-line sites and in the Venue. Instead of the Sunday Arts Section of the paper, KUNM will announce the show. Arts Crawl is promoting the show on its website. 100 flyers have been printed to post at various businesses and community activities boards. Over \$5000 in awards are being offered. Postcards are printed and will be available for participants. We do have the ability to swipe credit cards this year for sales.

**Masterworks:** Call to Artists postcards have been mailed. Entries will have larger pixel requirements this year (1000 pixels for longest leg) to facilitate placing pictures in publications for publicity. Workshop information is available through Lyle Brown at [lbrownart@msn.com](mailto:lbrownart@msn.com) or at [www.lalumia.com](http://www.lalumia.com)

**Member Questionnaire:** A hard copy of the questionnaire will be available at the November meeting and also on-line at the website.

**2012 Meetings:** Mike Meyer will be the guest artists for the November meeting which will be at the African American Exhibit Hall on November 17<sup>th</sup>. No meeting in December. January 2013 will be a potluck to start the year.

**Officers 2013:** Slate to be offered at today's meeting and to be voted on at November's meeting.

**Website:** Rebecca Nolda will manage our website with Jeff Potter offering to help. If new software is needed, February will be a good time financially to acquire it.

**Action Item:** It was voted that officers on the Directory Roster will be offered free membership for the year they serve as an incentive.

**Action Item:** A total of \$100 will be divided in a donation to the American Cancer Society and for flowers and a card in honor of the passing of Adair Peterson's husband. Adair is the founder of RGAA.

**Submitted by Diane Buster**

**Following the board meeting, several have already offered to hold office for 2013: President, Bonnie Buckley; Secretary, Magda Burger; Treasurer, Ann Peterson; Programs, Rex Barron; and Membership, Toni Black.**

## RGAA Board Meeting – August 18, 2012 submitted by Magda Burger

**Present:** Cecelia McRoberts, Diane Reitz, Fred Yost, Rex Barron, Ann Peterson, Depy Adams, Magda Burger, Wanda Portee and Diane Buster...also attending were John Meister, Lyle Brown and Adair Peterson

**Treasurer's Report:** Current Balance is \$7716.85. Outstanding Masterworks expenses that are due in September total \$6100.00. Entry fees are ongoing. Ann Peterson continuing to work with the IRS.

**Encantada:** Update by Depy Adams. There are currently 24 awards that have been submitted so far and follow up still to come. Tom Blazier will need additional help with entry organization. The volunteer list for Encantada was passed around. Depy wants to finalize details ASAP. Insurance at African American Performing Arts requires each artist to sign a release of liability. John Meister discussed promotion for Encantada will be sent to approximately 410 artists. He also suggested that members distribute postcards and/or flyers on art boards around town. Printed ads to businesses have already been sent. The budget for advertising is approximately \$1000, which includes postcards and postage. John is also looking in some radio advertising. Digital mailing of postcards will also be done. Also, discussion about ways to improve the fairgrounds signage for Encantada.

**Programs:** Fred Yost has completed the 2012 monthly program line up. Paul Murray is scheduled to do the demonstration in April 2013 for RGAA.

**New Business:** Discussions for ways to improve RGAA advertising. RGAA is a C7 Non-Profit that may qualify for addition to Albuquerque Arts crawl. Jeff Potter is doing additional advertising for RGAA in Texas. Diane Buster will be sending out the survey to the membership before November, so the board must decide on a final draft. There was discussion on the Palette hardcopy vs. email distribution. A motion was made to

to send the Palette through email to all members unless a member is unable to receive email, in which case we would send a hardcopy. Motion passed unanimously. Also, member dues for 2013 that are paid early in Nov. and Dec. will receive a \$5.00 discount. Wanda requested suggestions for featured artists for the Palette. Lyle Brown discussed the featured artist, Frank LaLumia, for the Masterworks workshop in April 2013. The board passed motion for him to negotiate with LaLumia to do the workshop. Finally, Ann Petersen commented on the much improved communications between the RGAA board this year. We all agreed.

---

### Veterans' Art Show, 10-24 Nov, (10-5 weekends) Fine Arts Building, Expo NM

---

#### MEMBER ANNOUNCEMENTS

RGAA member Nancy J Davis' portrait, 'Sara at the Window' received 2nd place award in the professional artist category in the 'Facing the Muse' Portrait Society of America Show at the New Mexico Art League in October. Davis also had two other portraits juried into that show.

---

Valerie Ann Peterson won the Artisan (Santa Fe)/SunEden Artist's Gear award at Encantada 2012 for her painting, "*Golden Motion*"



## RGAA 2012 Officers and Committee

President	Cecelia McRoberts mtlforev@aol.com	805-294-3097
Vice-President	Diane Reitz nmreitz@aol.com	505-281-4125
Co-Secretary	Diane Buster Diane_buster_1@msn.com	505-281-3600
Co-Secretary	Magda Burger Magda43@q.com	505-821-2171
Treasurer	V Ann Peterson vaprio2009@yahoo.com	505-559-4939
Programs	Fred Yost fgyost@comcast.net	505-480-4619
MasterWorks	John Meister & Lyle Brown mjmanford@gmail.com & Diane_Buster_1@msn.com	265-5218 & 867-2133
Encantada	Depy Adams depya@hotmail.com	828-2225
	Tom Blazier tblazier@hotmail.com	323-2246
Exhibits & Publicity	Open	
Membership	Toni Black toni6b@yahoo.com	505-980-6990
Historian	Magda Burger Magda43@q.com	505-821-2171
Refreshments	Diane Reitz nmreitz@aol.com	505-281-4125
Newsletter: Editor	Wanda Portee wportee4529@comcast.net	505-899-8134
Assoc. Editor	Open	
Websites	www.rgaanm.org www.MasterWorksnm.org	



### ABOUT RGAA—

**The Rio Grande Art Association is a not for profit organization dedicated to the education and promotion of New Mexico artists working in oil, acrylic, and mixed media not normally shown under glass.**

### Rio Grande Art Association

P.O. Box 53307

Albuquerque, NM 87153

President, Cecelia McRoberts

PHONE: (805) 294-3097

Email: mtlforev@aol.com



*“On the Trail of Don Quixote”*  
by: Frank LaLumia