



The

# Palette

Volume 14 Issue 4 April 2013



Next meeting: Saturday April 20, 10am  
New Mexico Fair Grounds - Masterworks Exhibition, Albuquerque

## President's Letter - April 2013

Congratulations to the award winners and to all the accepted artists at the fifteenth annual Masterworks of New Mexico! I had the privilege of helping prior to the opening and previewing this wonderful show. I highly recommend visiting and re-visiting the show through the month.

We were so lucky to have Cynthia Rowland do a portrait demonstration at our March meeting. Cynthia's energy and enthusiasm was infectious as she was able to both answer our questions and explain her objectives at each stage of the painting. In April, we have the opportunity to see several demonstrations as April is Masterworks month. Check out the masterworks website for that calendar of events. [www.masterworksnm.org](http://www.masterworksnm.org) RGAA is of course hosting Frank LaLumia for a three day workshop, April 8-10. His demonstration will be Monday morning, April 8, at 9:30. Our monthly meeting will also be held at Masterworks at 10:00, Saturday, April 20. Paul Murray will be demonstrating for us.

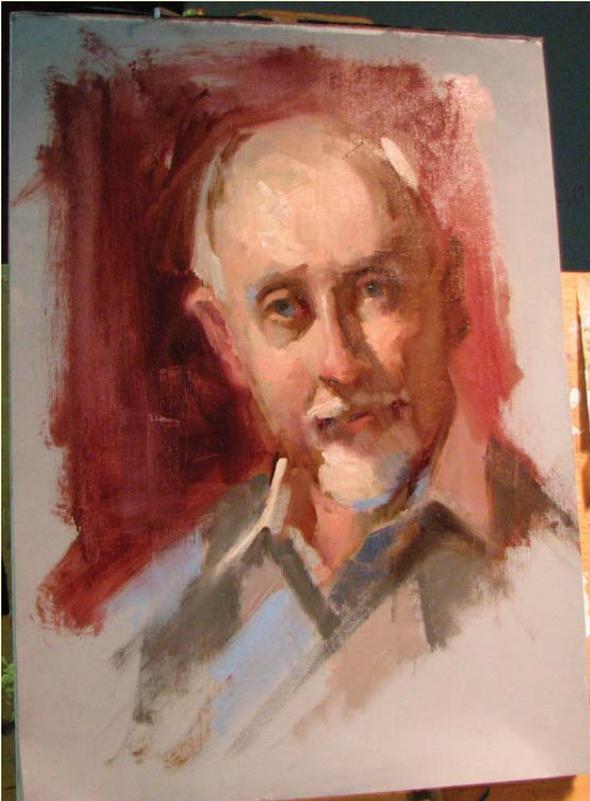
I want to thank people for stepping up to volunteer. A huge thanks to Diane Hahn who has agreed to be Reebie's partner as co-chair for the 2013 Encantada. The show is already taking shape and should prove to be outstanding. Also, thank you to Bonnie Buckley our vice-president who will now also be our co-secretary when Magda is not available. Thank you to Wanda Portee who will back up Nora as co-publisher of the Palette. A final thanks to all of you who signed up to sit Masterworks. Don't know, but it may have helped that the sign-up sheet was placed on the refreshment table.

RGAA members have an opportunity to show their work at the Johnsons of Madrid Gallery this June. This is a non-juried show of up to three paintings. The show will open on Saturday, June 1st, and run the entire month. There is a fee for showing that is determined by the largest horizontal measurement of your work. I am the contact person for information on how to get involved. The deadline for notifying me of your intent to show will be at the May 18th RGAA meeting.

Have a productive month,  
Diane

## CYNTHIA ROWLAND DEMONSTRATION

by Diane Buster



**Finished portrait by Cynthia Rowland**

Cynthia Rowland brought neighbor David Wayhem as her model for a portrait painting demonstration. She painted this portrait in three timed sessions of twenty-three minutes with the model and seven minute breaks.

The first stage, the most important stage of the painting, is about the architecture of the form. “It is the shape of the skull and abstract patterns that establish a likeness, not the details.” Cynthia worked with burnt umber and alkyd walnut oil medium on a grey toned page of a Centurion linen canvas pad. She mounts paintings she wants to show on pre-cut MDF boards with Miracle Muck adhesive. She has the MDF panels cut for her at Hunter Lumber. At the initial stage she is interested in shadow patterns. To place the head in space and she establishes the background with a mixture of alizarin crimson, terra rosa, and black.

Cynthia likes the freshness of wet in wet paintings. Push paint and rub out paint as you as you place your forms in space. Cynthia praised Tony Ryder’s work and explained he uses a lot of wiping out in his work. Another influence

is the work of Nelson Shanks and his Incamminati School of painting which roughly translates to “those who are moving forward.” It’s the artist’s job to learn to see and how to communicate that through his medium.

The second stage of the painting is about hue and temperature. Cynthia explains that the skin on the forehead has a yellow cast as it’s about skin over bone with no fleshy areas. The fleshier cheeks become redder showing the blood circulating underneath. She recommended checking out Rosemary and Company on-line for excellent quality brushes.

The third and final stage is refining the work and accurate detailing. If the initial structure isn’t there, no amount of detailing will work! The eyes have just been dark sockets to this point. She works the iris and top lid to begin developing this detail. Don’t think of the eye as an eye, think of it as a ball to get a sense of dimension. The darkest part of the iris is actually close to the light source. The lighter part shows the light shining through the eye ball. A cast shadow shapes the eye under the lid. Cynthia adds highlights where forms turn. Painting she explains is not about copying what’s in front of you but rather manipulating line, shape and color to say what excites you about what’s in front of you. Currently Cynthia wants to work more with color rather than relying so much on her excellent drawing skills. She is doing lots of color roughs or studies to advance this aspect of her work. “This work is so vast, you never get it all!”

For your information, below is Cynthia’s palette:

Left bottom up: Ivory black, raw umber, burnt umber, transparent red oxide, terra rosa, and raw sienna. Across the top: Thalo yellow green, lemon yellow, cadmium yellow medium, cadmium orange, cadmium red light, Grumbacher red, perylene red, permanent rose, Quinacridone magenta, and alizarin crimson. Right top down: Manganese violet, dioxazine purple, ultramarine blue, thalo blue, viridian, and sap green.

If you decide to take one of her NMAL workshops, you will learn to paint quickly and decisively in several three hour sessions with ten different models!

## *Forthcoming events*

### ***NM Art League***

#### **New Mexico Art League**

**3409 Juan Tabo, NE, Albq.**

MASTER TALK Featuring **Birgit O'Connor**  
April 21st 5pm. Admission: Members: \$20.00  
Non Members: \$25.00 Participant in workshop:  
Free

**BIRGIT O'CONNOR** Dramatic Floral workshop - April 22nd -24th, 2013 9:00am-4:00 pm. Tuition: Members \$307 - Non-Members \$327 - Enquiries: Birgit O'Connor website:

**www.birgitoconnor.com**

Register online: [www.newmexicoartleague.org](http://www.newmexicoartleague.org)  
Telephone: (505) 293-5034 or send check to  
P. O .Box 16554, Albuquerque, NM.87191

-----  
**Ming Franz** SPLASH INK WITH WATER-COLOR (WS113)

March 23rd & 24th, 2013, 9:00 am-4:00 pm,  
Tuition: \$160-\$180

Contact Ming : [mingfranz11@yahoo.com](mailto:mingfranz11@yahoo.com) or 505-281-4956

Ming's Website: [www.mingfranzstudio.com](http://www.mingfranzstudio.com)

-----  
When Less Is More — The Art of Simplifying the Landscape - Instructor: **Tom Blazier**

Session Dates: May 13-15, 2013

Location: New Mexico Art League and TBA outside locations. Hours: 9:30 a.m. – 4:30 p.m.

Tuition: \$195 (NMAL members), \$215 (non NMAL members)

Registration: Register online through New Mexico Art League: <http://www.newmexicoartleague.org/workshops.html>

## **Other Events**

**Frank LaLumia** three day workshop sponsored by the RGAA at Masterworks on 8,9,10 April. See February and March Newsletters and RGAA website for further details  
**www.rgaanm.org**

## **Shows and Exhibitions**

**Purple Sage Galeria** Plein Air Painters Gallery  
Featured Artist **Damien M Gonzales**. **Opening Reception with the artist: Saturday April 13, 5-8pm**  
**201 San Felipe NW, Old Town, Albq. Telephone 505-450-4059 or [www.PurpleSageGaleria.com](http://www.PurpleSageGaleria.com)**

-----  
**RGAA** showing at Johnsons of Madrid: **June 1st - June 30th OPENING RECEPTION: Sat., June 1st, 3:00-5:00**

See separate article in this newsletter.

-----  
Artist **Paul Murray** to demonstrate at the April RGAA monthly meeting at the State Fair Grounds (details below)

-----  
**A.R.T.** (Art Around Town) “Moab Campsite” 11x14 oil by **Diane Buster** is one of several paintings showing at the Chamisa Hills Country Club from April 1st through July 1st.

“Shady Lakes” oil painting 11x12 by **Diane Buster** is featured in the 2012 fall/winter edition of the East Mountain Living Magazine article about her and is currently one of her paintings at The Watermelon Gallery in Cedar Crest.

-----  
Fine Art Show and Studio Tour by **Nora Sanders** in Old Town. May 17, 18 and 19. For details contact Nora on 505-891-3820 or 505-620-1816  
[theartofthedancingbrush@gmail.com](mailto:theartofthedancingbrush@gmail.com)





Left: Shark Harbor by Frank LaLumia Oil 12x16

Frank will be giving a demonstration and a workshop during Masterworks at the State Fair Grounds. See previous page.

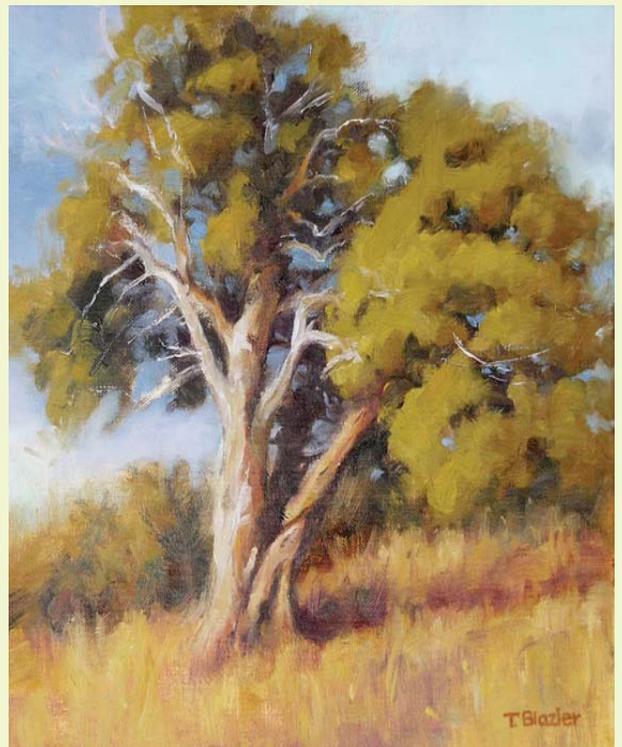
Below: Campsite at Moab, oil 11x14 by Diane Buste, now showing at Chamisa Country Club, Rio Rancho.



Above: "Shady Lakes" by Diane Buster now showing at Watermelon Gallery.



Above: Siga el Rio by Paul Murray who will be demonstrating for us at the next meeting at the Fair Grounds.



Above: Painting by Tom Blazier. See write up on Tom's forthcoming NMAL Workshop in this newsletter

## Further details and information about the forthcoming workshops mentioned here

**Tom Blazier:** Less is More: This workshop focuses on the process of seeing and painting the landscape in ways that enable artists to convey their intent quickly and effectively. Sessions will cover distilling the visual complexity of nature to a few compositional choices, use of limited color palettes and values and the economy of brush strokes. Attendees should be of intermediate skill level and have some experience painting outdoors. Gear for plein air painting will be necessary. Studio and outdoor sessions will include demonstrations in oil. All mediums are welcome. Maximum 12 students.

Contact information: [tblazier@hotmail.com](mailto:tblazier@hotmail.com)

**Birgit O'Connor:** Dramatic Florals: In this three-day workshop Birgit guides you step-by-step through the painting process and shares her techniques of how to simplify a flower and find the WOW factor that creates dramatic paintings. Learn how blend and mix color to give the illusion of depth by using a limited palette. For the best learning experience sketches and reference photos are provided to help guide you step-by-step through the learning process, you are welcome to bring your own reference photos and sketches if you prefer. This class is open to all skill levels but knowledge of watercolor is helpful but beginners are welcome and are encouraged not to be afraid.

**Frank LaLumia:** The Workshop will take place on April 8, 9 and 10, 2012. Both Acrylics and Oils can be used. This is a chance to be taught by a MasterTeacher 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.

**Ming Franz:** Ming Franz specializes in Chinese brush painting, western watercolor and splashed ink painting, which combines watercolor techniques with Chinese brush. She teaches workshops and conducts demonstrations at the New Mexico Art League, UNM Osher Life Long Learning Center and the New Mexico Watercolor Society as well as in her studio in Edgewood, New Mexico. She also teaches annually at Artists's Expo, Houston, Texas, Silicon Valley Asian Art Center, California, and many other art organizations in New Mexico and California.

She is the author of *Splash Ink with Watercolor* and has had her work published in *North Light Magazine*, *Artist's Magazine*, *Studio Visit Magazine*, *Kennedy Publishing Magazine*, *Albuquerque Journal*, *Mountain Valley Telegraph* newspaper, *San Jose Mercury*, *Asian World Journal* and *Rainbow Magazine* (Taiwan).

**Paul Murray:** New Mexico artist Paul Murray is primarily a studio artist. Most of his work is carefully crafted and time-intensive. However he also states that the experience and knowledge gained by painting en plein air is priceless.

While Paul is not primarily a teaching artist, he feels it's a responsibility of all professionals to pass on what they have learned by teaching their particular styles and techniques. He has taught three or four classes a year for the last decade. His classes usually include sessions in monochrome (for value), exaggerated colour (for emotion) and constant attention to compositional and emotional solutions. Paul's inspiration is drawn from unusual sources. He is a big fan of the Abstract Expressionists, particularly Mark Rothko and Franz Kline. Paul will be demonstrating for at the next meeting on 20 April at the State Fair Grounds.

**RGAA** showing at Johnsons of Madrid 2843 HIGHWAY 14, MADRID,  
NEW MEXICO 87010. Tel: 505 471 1054. GALLERY OWNERS, DIANA AND MEL JOHNSON  
HOURS: 10-5 TUES-SAT, 11-4 SUNDAY, CLOSED MONDAYS

**SHOW: June 1st - June 30th**

OPENING RECEPTION: Sat., June 1st, 3:00-5:00

**Rio Grande Artists Association has arranged with Johnsons of Madrid for a one month non-juried membership show.** Participants may show a maximum of three framed or gallery wrapped paintings. Each artist's work will be grouped and hung vertically with 56" as the eye level midpoint of the display. The fee for hanging the group of paintings is a \$1 an inch based on the longest horizontal measurement of the three plus \$6. For example, if your largest horizontal measurement is 30" the cost would be figured as 30+6, for a fee of \$36. Johnsons charges a 50/50% commission. If a work sells, Johnsons will mail you 50% of the selling price plus the reimbursement of the hanging fee. For example if your fee was \$36 and your painting sold for \$500, you would receive a check for 50%, \$250, plus the \$36, or \$286. Participants will be responsible for delivering and picking up their own work.

Intention to show information to Diane Buster: Members need to contact Diane Buster at [diane\\_buster\\_1@msn.com](mailto:diane_buster_1@msn.com) by the May 18th meeting with the following information OR give this written information to Diane at the May meeting.

1. Contact Information: Your name, e-mail address, mailing address, phone number(s)
2. Number of paintings and label information for each painting, (maximum three)

#### FORMAT FOR LABELS

|                                     |               |
|-------------------------------------|---------------|
| "Title of Painting"                 | "Eagles Nest" |
| Artist Name as you want it on label | Diane Buster  |
| Dimensions and Medium               | 24x24 oil     |
| Price                               | \$1,100       |

3. Confirmation of payment: The amount of the payment and check number.

Fees for show to Ann Peterson:

Make checks to Johnsons of Madrid and mail to Ann Peterson, 3942 Villa Way SE, Rio Rancho 87124 OR give your check to Ann at the May meeting.

Delivery and Pick-up: Members showing are responsible for their own delivery and pick-up.

Paintings need to be delivered to Johnsons Tuesday or Wednesday, May 28th and 29th.

Hanging will be Thursday, May 30th.

Paintings need to be picked-up Tuesday or Wednesday, July 2nd and 3rd.

**\*Note: Johnsons is closed Mondays.** Call the gallery if you need to deliver or pick up on Monday.

Opening Reception 3:00-5:00 SATURDAY, JUNE 1ST

Contact Diane Buster to co-ordinate refreshments.

Participating artists, be sure you send invitations to friends and to potential buyers to attend!

Contributed by Diane Buster

## **RGAA MEMBERS SHINE AT MASTERWORKS!**

By Frieda Thorsen

Congratulations to our RGAA members who were honored with awards from Judge Juan Wijngaard at the Fifteenth Annual MasterWorks Exhibit - we're proud of you!!

In the Standard divisions:

**Donna Aldrich, 2nd Place in Pastel**  
**Rex Barron, 1st Place in Oil/Acrylic, and the Creativity Award**  
**Lyle Brown, NM Statehood Award**  
**Nancy Davis, Artisan-Santa Fe Award**  
**Jakki Kouffman, Honorable Mention in Pastel**  
**Mick Leo, Non-Objective Award**  
**Michael Myer, Gallery ABQ Award**  
**Rebecca Nolda, Winsor & Newton/ColArt Award**

In the Miniatures:

**Depy Adams, 2nd Place in Oil**  
**Barbara Nahler, 2nd Place in Colored Pencil, and 3rd Place in Mixed Media**  
**Tom Blazier, Honorable Mention in Oil**  
**John Meister, 3rd Place in Oil**  
**Mick Leo, 2nd Place in Mixed Media**

### **SUMMARY OF JUDGE'S OBSERVATIONS** **“Eye of the Beholder -Observations by** **MasterWorks Judge Juan Wijngaard**

“I want to thank you for giving me the honor and trust to judge the MasterWorks show. I found the whole experience surprisingly nourishing and since it made me look at art from, what for me is an unusual perspective, I gained a few insights on my own work from doing so,” wrote Juan Wijngaard after spending the day at the MasterWorks venue March 27. He certainly had a much more challenging day than he originally signed on for. In addition to judging the Miniatures, he graciously agreed to judge the Standard works when Maggie Price was unable.

When addressing the Standard works, Juan was very impressed, saying “This is going to be hard.

There are many really good pieces here, the standard is really high. You know, this is very subjective, if I did this on another day, the choices would be different, like listening to a piece of music, one one day it will move you to tears, then later you expect to have the same reaction, and there's nothing.” His observations were primarily focused on composition. The deciding factor is “does it work” - and these work - that's not about technique, but about composition and impact. His comments reinforced that. When he made a critical observation, he pointed out that other elements made up for it, and made the painting “work”. There was drama, interest, energy, good use of color, the emotional impact of the piece pulled you into it.

The photographic element of a piece is acceptable, as long as it doesn't dictate the work. There has to be more. Simply reproducing the photo doesn't answer the question, “why did you paint this; what were you trying to say?”

On framing, Juan remarked that a good frame can improve a piece, but in some cases it gets in the way. “If I notice the frame, it's not the right frame for the painting.”

When Juan addressed the Miniatures later in the day, he applied the same standards as stated that morning, but added observations more specific to the art of miniatures. He was amazed at the quality of the tiny works and treated each with scrutiny and care.

Scale was important, lending itself to the sense of miniature as opposed to a small painting. Realizing this, he also admitted that overall appeal— in addition to the single elements of creative subject matter, composition, emotional impact, color and shapes— weighed in heavily. He also realized the uniqueness of each category and noticed how well the artists mastered each medium.

With this scale, framing becomes even more important in terms of refining edges and corners, enhancing not distracting from the images, and the overall presentation.

At day's end, Juan Wijngaard was a MasterWorks-fan.

Article contributed by Frieda Thorsen

## How to prepare and take part in a juried show by Rex Barron

After reading the prospectus thoroughly, you know you have to submit a good image of your work(s). Having good, even lighting when shooting a painting is always a challenge, and I use the daylight that comes through a large sliding glass window in the living room, while pressing the camera down onto a stable surface like a chair, to avoid blur. It may take several tries, but eventually I have something that can be loaded via the camera USB cable into my computer. Then one has to crop the image so only the painting shows (VERY important), and change the file size to 300 dpi, or dots per inch (in case the image is used in printing), and the requisite number of screen pixels that is mentioned in the prospectus (Masterworks—1200 long side). Most people will have the Photoshop Elements program, which is relatively inexpensive and not too overwhelming. I use the Painter program from Corel, in combination with a digital drawing tablet (useful tool for commercial artists). If this seems too daunting, ask for help from someone—it only takes a minute to tweak the image from your camera.

When entering shows, how about submitting the things you most enjoyed doing? They will usually be your best work. I come from many years of cartooning and book illustration, and, to me, coming up with a resonant figure composition that is esthetically pleasing and speaks to something essential in our time is a high challenge (a visual poem?). My landscapes are OK, but I don't excel at them in the way that a Tom Blazier does, for example. It was certainly a thrill to be reproduced in the Journal, but two years ago I did not get anything into the show at all. There is always a bit of the crashshoot in these things. Did the juror get up on the wrong side of bed that morning? Who knows?

Then there is the dichotomy of loving what you do, and being able to let go of it when disappointed, in order to move on to the next painting. And that, it is easier said than done.

Below: Rex Barron's painting that won the Creativity Award in Oil and Acrylic



## RGAA Officers and Committee 2013

|                      |                    |  |
|----------------------|--------------------|--|
| President            | Diane Buster       | 505-281-3600<br>Diane_buster_1@msn.com   |
| Vice-President       | Bonnie Buckley     | 505-480-7020<br>bbuckley@cblegacynm.com  |
| Secretary            | Magda Burger       | 505-821-2171<br>magda43@q.com  |
| Co-Secretary         | Open               |  |
| Treasurer            | V Ann Peterson     | 505-480-0862<br>vapartist@hotmail.com  |
| Programs             | Rex Barron         | 505-822-9962<br>rexbarron@q.com  |
| Encantada            | Reebie Nolda       | 505-944-6854<br>rebecca.nolda@gmail.com  |
| Exhibits & Publicity | Open               |  |
| Membership           | Toni Black         | 505-980-6990<br>toni6b@yahoo.com   |
| Historian            | Amy R Peterson     | 205-335-3889<br>amyraquel@gmail.com  |
| Refreshments         | Marybeth Isaminger | 505- 836-4826<br>misaming@q.com  |
| Newsletter Editor    | Nora Sanders       | 505-891-3820<br>beulah2000@hotmail.com   |
| Assoc. Editor        | Wanda Portee       |  |
| Websites             | Rebecca Nolda      | 505-944-6854<br>rebecca.nolda@gmail.com<br><br>www.rgaanm.org<br>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: Diane Buster  
Phone: 505-281-3600  
Email: Diane\_buster\_1\_@msn.com

Below: Cynthia's demo during last month's meeting with model

