



Rio Grande
Art Association

The

Palette

Volume 14

Issue 6

August 2013

Next Meeting Saturday August 17, 10.00am
Presbyterian Church - Academy & Moon, Albuquerque

President's Letter August 2013

Well, July brought the monsoons and some much needed relief from the drought. Now August is upon us with time to get ready your Encantada entries. September 2nd is the entry deadline! The prospectus is available online at the RGAA website and hard copies will be available at each meeting or by request from Reebie. The contract will be signed and finalized by the August meeting. As part of the agreement with the Sheryl Stapleton African American Performing Arts Center folks, our postcard will serve as a parking pass on opening night, Friday, November 1st.

Bonnie approached Cynthia Rowland for next year's Masterworks workshop, and Cynthia has agreed to a three day workshop, April 10, 11, & 12.. It's very exciting to already have our workshop lined up this early. One of the problems for the workshop chairperson is matching schedules with artists, who are sometimes booked over a year in advance. I'll remind you that Cynthia gave us a portrait painting demonstration in March; you can check out the write-up in the April Palette. Another advantage to us of booking early, is that we can already start thinking about names for 2015 and locking in that artist.

Your board members are discussing some possibilities for our events. One is the idea of a Preview night for this year's Encantada to promote sales. If we can organize it, we would have the preview on Halloween, Thursday October 31st. The goal would be for some red dots to already be on paintings for the opening reception. Another idea to improve the sales is to improve our email data base. John Meister has already compiled a lot of names for RGAA. The thought is to have our members consider adding to this list by providing some names from their own patron lists. Finally, we are looking at ways to make our open membership show next June a bigger event. We welcome suggestions for venues, categories of paintings including experimental works, and ways perhaps to recognize excellence that would make this non-juried showing opportunity more exciting. Consider volunteering to help organize next year's show.

Remember the element of playfulness in all your work,
Diane

Challenge of the Month

Less is more. This challenge is to select a very limited palette with which to create a painting that does not feel limited in color nuances. The idea is to learn what are the possibilities and effects you can get with different limited pairings.

If you try this, please bring your painting(s) to our August or September meeting. We can have a little show and tell time during the refreshment break!

Step One: Select your colors

Select a primary color and a mixed or tube complement plus white as the basis of your painting(s). These are Blue/Orange; Yellow/Purple; or Red/Green.

Sample pairings might be Ultramarine blue and a mixed yellow-orange or raw sienna or Cerulean blue and a mixed red-orange or burnt sienna

(Realize that the primary colors can lean cooler or warmer and that impacts how you select or mix your complementary color. For example, ultramarine blue leans more red and is a “purple blue”; while cerulean blue leans more yellow and is a “green blue”. Therefore their complements are different oranges. The complement of ultramarine will be a more yellow orange and the complement of cerulean will be a more red orange. Therefore, quite a range of possibilities exist from which complements you create or select for which primary!)

Step Two: Prepare your Palette

Place each complementary hue on either side of your palette and create three or more mixed piles in the middle...the middle pile being the most neutral grey, not leaning toward either of the complements. Create at least three lighter values of each of the above piles by adding white

Step Three: Paint your painting(s)

You now have the palette for your painting. Try to resist “tweaking” any of these piles by going back to your tubes of paint. Later you may want to combine pairings into one piece, but first see how much you can say with this one palette.

By the way, I've started several of my recent paintings with ultramarine blue and raw sienna (which is a mix of cadmium red and cadmium yellow). This is a very natural soft landscape pairing that can then be accented by a more saturated mix. In one painting, I added some green spring aspens mixed with cerulean blue and lemon yellow to a row of ultramarine blue, raw sienna pine trees and achieved a wonderful contrast. That understanding of mixing possibilities came from the above exercise.

Diane Buster

Chris Meyer's Hybrid Art by Diane Buster

The July program was presented by Chris Meyer who uses digital photography, computer software, collage, printmaking techniques, and acrylics to create his "hybrid art pieces." Chris comes from an eclectic background as a musician, sound designer, film animator, printmaker, and photographer. It's difficult to define his art pieces into any traditional medium as Chris explores unexpected results and a bundle of seeming contradictions in his processes. His very abstract products start, for example, with realistic photographs.

Chris uses his photography to explore and find interesting shapes, values, forms, colors and textures. He utilizes the photograph both as a faint "pencil sketch" to guide the placement of his collage elements and as a final overpainting in his assemblages. His final pieces reflect his love of archeology. His objective is to create something with the feel of an artifact perhaps from another culture or time. For about five years, Chris has been exploring how to use his unique combination of skills and knowledge to bring something new into the realm of abstract art. Some of his process may inspire experimentation in your work.

Chris starts with photography. With his wife Trish, Chris hikes and hunts for interesting shapes and colors, value contrasts, and patterns in for example the rock cliff faces at Lake Powell or pieces of wood from the Petrified Forrest. His hundreds of photographs provide the raw images that are the basis of his pieces. "This is about as close as I get to Plein Air work," Chris says.

Computer software comes in next as Chris uses Photoshop and Camera Raw to manipulate his images. The software allows him to distort, enhance, and simply play with the image and to "interpret" its possibilities. The printer puts limitations on his image sizes by the size of

paper it will accept. Chris uses printmaking papers as his support. For his demonstration he used Rives BFK and an Epson printer.

His initial print is a very light image that serves as a guide to his collage work. There is a limit to how thick the collage papers can be, as Chris will run his work again through the printer. Chris uses a collection of splash ink papers, solar printed papers, old book pages, metallic papers, and commercial papers for his collages. He uses a slot ruler to make sure the image isn't too thick. If it fits through the ruler, it will fit in the printer. Rollataq is an adhesive that allows about three minutes to reposition papers. It's permanent after about fifteen minutes.

Chris uses various Golden and Krylon products. Golden digital grounds make almost any paper printable. Krylon makes a UV resistant clear spray, Preserve It, which will not yellow and is also moisture resistant. Chris designs and emphasizes his focal area through his selection of papers. He adds a feel of narrative sometimes by including text pages from old manuscripts. The idea is to create an original, prime object feel. After the collage elements please him, Chris reprints the original now full color photograph over the assemblage.

When the piece has dried under weight for a couple of days, Chris finishes the work by mounting it to a panel. Ampersand encaustic board panels do not need sealing, but bare wood and Masonite panels need to be sealed before using with an acrylic medium like Golden GAC 100. He mounts the image to the support using a brayer. Gel medium works as an adhesive or you can use Promacto A-1023 glue, which can be ordered online. The final touches include painting the sides of the panel support frame, maybe adding an "artifact" in the focal area, and a final varnish coat with Golden Archival Varnish. The resulting pieces, each unique, are far removed from photo realism and convey the feeling of mystical artifacts.

Other News about Shows, Exhibits, Classes & Competitions etc

Los Lunas Museum of Heritage & Arts is inviting artists aged 16 and older living in NM to submit work for their 1st Annual Juried Show. This is to mark the 85th anniversary of the Village of Los Lunas' incorporation. Winner will be awarded a solo show at the Los Lunas Museum of Heritage and Arts in June 2014. Artists may submit entries by mail as printed photographs or as files on compact disc via mail or by dropping them off at the museum. Contact information and further details from: Andrea Chavez at chavezan@loslunasnm.gov or 505-352-7714. Deadlines for entries: Postmarked by September 15 2013.



Chris Meyer showing some of his art during June's demo. See article on previous page.

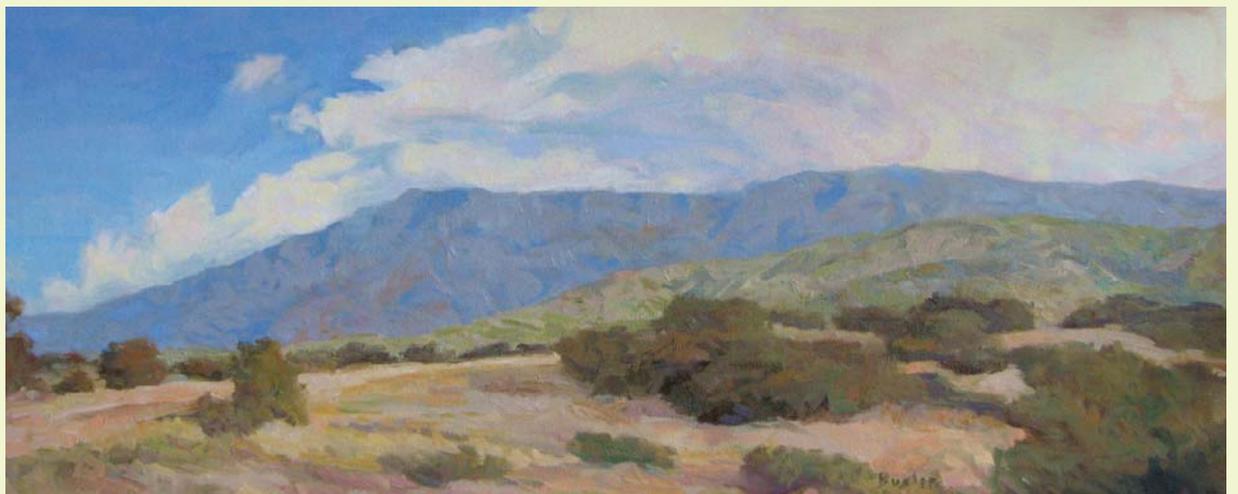
Diane Buster invites you to a showing of new works at Johnson's Galleries of Fine & Fiber Arts in Madrid
Address: 2843 14 North, Madrid, New Mexico 87010

Gallery Hours: 10-5 Tues-Sat, Sun 11-4, Closed on Monday



Left: North View Sandias by Diane Buster, Oil, 12x24

Below: Country Road by Diane Buster, Oil, 12x24



Both paintings
on show in
Madrid



Las Tres Amigas

You are cordially invited to an Art Exhibit at the New Mexico State Land Office 310 Old Santa Fe Trail Santa Fe, NM August 1st - 30th. Featuring C. Gordon Harris, May Chowning and Ming Franz. Artists' Reception August 8th 5-7pm Free Parking. For more information contact: Kay: 505-281-0531, Ming: 505-281-4956, Cassandra: 505-281-5918

Guest Presenter for August 17 Meeting - Jeanne Hyland

Alternative Presentations: Creating Watermedia Artworks on Paper & Aquaboard®

Jeanne will do a short demonstration painting with acrylic and watercolor on Aquaboard and show some tips and tricks for working with it. She will also be showing samples and discussing various ways to mount & seal works on paper for a contemporary look without matting and plexiglass. There are lots of options for showing your artwork & new surfaces to paint on. Jeanne has taught workshops on this subject at art expos in Pasadena, CA, Santa Fe, NM Art League and workshops nationally. Other favorite subjects she is known for are "character" portraits and flower "portraits". She has 2 demos included in the new North-light book Creative Freedom by Maggie Price (see JeanneHyland.com for information & Amazon link).

She will also be demonstrating this fall for Watercolor West in Brea, CA. Hyland holds a BFA in figurative sculpture & drawing from the University of New Hampshire.



Jeanne Hyland pictured left and one of Jeanne's pictures on the right



New Mexico Art League August Classes, shows and more

Maggie Price art!

"The Best of Maggie Price" retrospective show and sale extended. Reception Friday, August 9, 2013

Back by popular demand, the show and sale of the late Maggie Price's work has been extended for another month, and works not available earlier have been added to the show. Join her husband, Bill Canright, at the League for a reception August 9, 5-7 pm.

August Workshops and Classes - To register, contact Frieda Thorsen
fthorsen@centurylink.net or telephone: 505-440-3811

Below a brief outline and summary of the many classes to be held in August at the NMAL

Workshop by Michelle Chrisman: How the Visual World Works; Intro to Oil Painting
August 6 - 9 Tue-Fri 9:30am-2:30pm. \$245 Members - \$265 Non-members

Learn the basics of how to use oil paint in a simplified approach, using the still life to paint from life. Learn how to set up a basic "limited" palette as well as a "full palette" and a "spectral light" palette. We will also explore the exciting world of color-value and how to use it effectively in your paintings. Supply list will be provided upon registration. Please email Michelle directly if you plan to join this workshop so she can send you the supply list: mpchrisman@earthlink.net Or visit www.MichelleChrisman.com

Class: Waid Griffin: Painting the Landscape in Oils - Wednesdays, August 7 - Sept. 25 - 1-4pm
\$255 Members - \$275 Non-members

Students will learn how to paint in oils using the sound, time tested methods of the masters. Universal principles of design including the teachings of A.W. Dow and Edgar Payne, among others, will be presented and practiced. Color theory and its application to landscape painting will be highlighted.

Class: Waid Griffin: Color Theory, Rendering Forms in Light . Fridays, August 9 - Sept. 27
1-4pm - \$255 Members - \$275 Non-members

Color theories and their application to the oil painting process will be presented. The history and techniques of oil painting will be discussed, regularly demonstrated, and applied. "How to " lessons for painting specific objects in the natural environment, including trees, rocks, grasses, and water will be presented. It is the goal of the teacher to confirm each artist's skill, perception, and self-expression and to be a guide to excelled growth as a painter. Each artist is met at his/her individual level of skill For questions, please contact Waid at 505-298-3445 or visit www.griffin-art.com .

Workshop: Tom Blazier: Clouds & Sky in the Landscape. Members \$195 Non-members \$215

Impart luminosity in skies, strengthen compositions with effective placement of cloud shapes, and enhance mood with creative use of color. Workshop participants must have an understanding of art basics and should have some experience painting outdoors. Gear for plein air painting will be necessary. Demonstrations will be done in oil, but all mediums are welcome. Class size is limited to 12 students. Please contact Tom at tblazier@hotmail.com when you register. For more information please visit Tom's website at www.tomblazier.com. To learn more about Tom Blazier and his art, visit www.tomblazier.com and www.tomblazier.blogspot.com.

Workshop: Natasha Isenhour: Breathing Life Into Your Paintings

August 24-25, Saturday-Sunday 9:30am-4:30pm. Members \$140 - Non-members \$160

This is a weekend warrior workshop for oil painters who have at least a minimum of experience handling oils as well as intermediate painters wishing to bring more "life" to their subject. You will be working from your own photo reference of a figure or still life so you can learn through the subject you are most familiar and comfortable with. Natasha's goal is for you to come away from this workshop with a better working relationship with your tools, so you can take your paintings to the next level. Contact Natasha with questions at natashaisenhour@gmail.com You can also view her work at natashaisenhour.com

Entry Deadline August 9: Visions of Nature: Sky and Earth

A Studio Landscape Exhibition,. It's time for you to show the work you've been doing alone in your studio!

The NMAL Fall exhibition, "Visions of Nature: Sky and Earth", will be a studio landscape show open to all artists. Judge is Jeff Otis, a Signature Member of Oil Painters of America; his work is in The New Mexico State Permanent Collection and the New Mexico Museum of Art and History. He has won numerous awards for his paintings, which are found in individual and corporate collections throughout the United States as well as Japan and Europe.

For prospectus, entry form and further information, email Exhibition Director Ann Pisto at ampisto@comcast.net or call 505-341-9341



¡ENCANTADA!

Hey everyone! The deadline for Encantada is on the horizon. September 2 is the final day for submitting all parts of your entry. If you haven't thought yet about entering one, two, or three paintings, please consider submitting your work! Remember that you can download the Prospectus directly from http://www.rgaanm.org/RGAA_Encantada_Prospectus-2013.pdf or by clicking on the link at the website, www.rgaanm.org or by picking up a hard copy at the August 17 RGAA meeting. We still have plenty of copies left. If you have any questions, please give me a call at 505.323.4300 or send me an email at encantada.rgaanm@gmail.com.

**Thanks,
Reebie Nolda
Encantada Coordinator for 2013**

**¡ENCANTADA! will be held November 1 thru November 27, 2013.
¡ENCANTADA! is open to all artists over the age of 18. This is a national exhibition, not limited to New Mexico residents.**

For more information, contact Rebecca Nolda, Encantada.rgaanm@gmail.com, (505) 323-4300 (505) 944-6845 (cell)

**The Prospectus for Encantada 2013 is out.
The deadline is September 2, 2013 for entries; and the direct link for the Prospectus is http://www.rgaanm.org/RGAA_Encantada_Prospectus-2013.pdf.**



What do you do if you have a lot of acrylic paints left over or latex paint samples from Home Depot or Lowes? Having acquired a few small sample pots while we were deciding which colour to choose for our kitchen make-over I thought of putting them to good use. Above is an example of beautifying a rather dull tuff shed to the delight of the golfers passing by our backyard and the neighbours. At least no one has yet complained. One intrepid golfer whose ball ended in our yard asked me how I managed to grow my hollyhocks so tall! He was several yards away! so I told him I use a special fertilizer!

Have you visited our RGAA website recently (www.rgaanm.org)? Did you know that there is a list on the Exhibitions page of free online sites that publish calls-to-artists? If you want to check out some opportunities for showing your work that are outside (or maybe inside) the region, have a look. Here's the link to the Exhibitions page: http://rgaanm.org/index_files/RGAAExhibitions.htm.

Now in our fourteenth year, RGAA was formed in 1998 as a not-for-profit organization dedicated to the education and promotion of New Mexico artists working in oil, acrylics and mixed media. Membership is open to anyone interested in art and/or the use of a variety of media.

We meet the third Saturday of each month and we enjoy a demonstration or talk by a guest artist. Our annual show Encantada is gaining national recognition and we publish 10 times a year a monthly magazine: *The Palette*. Our website also carries up to date news and information and also the websites and work of members. Annual membership is \$35. Membership benefits:

- Newsletter access online
- Promotion of the arts
- Monthly demonstrations
- Learning new techniques
- Participation in member shows and workshops
- Fellowship with other artists
- Annual subscription to the Palette Newsletter
- Discounts with local art businesses
- Notification of upcoming events

For further information email Toni Black the RGAA Membership Chair at: rgartnm@hotmail.com

RGAA Officers and Committee 2013

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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

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Watercolor by Jeanne Hyland.