



The

# Palette

Volume 14 Issue 3 March 2013



Next meeting: Saturday March 16, 10am  
Presbyterian Church - Academy & Moon, Albuquerque

## President's Letter March 2013

I'm sorry to have missed the February meeting and Russ Ball's demonstration. Thank you to Amy Peterson for the write-up of the demonstration and to Bonnie Buckley for covering the business part of the meeting. I certainly am looking forward to the March meeting and the demonstration by Cynthia Rowland. One of the benefits of RGAA membership is the quality of our monthly programs.

By now you know if you have one of the 47 accepted paintings in Masterworks this year. A congratulation to each of you as the competition was incredible. Entering exhibitions is a challenging part of the process of showing your work. It's exciting to be accepted and always a disappointment to have your work declined. This year I'm among the disappointed members. I'm now working on some miniatures and trying for that show. Consider entering that division as you still have time. The paperwork deadline is Saturday, March 16th and hand delivery of work is Saturday, March 23rd. Also, consider the opportunity of attending the Frank LaLumia workshop, April 8, 9, and 10. Lyle Brown is the go to guy for the workshop.

Masterworks and Encantada are annually the biggest projects we take on as an organization. We still need volunteers to help with Encantada. Reebie Nolda has already done a lot of the initial work but needs a partner. As our webmaster, Reebie has demonstrated her computer savvy. What she needs is help coordinating and scheduling and phone calling. The other crucial positions that need to be filled now are the publicity person(s) and the selection committee for judges and jurors. Please consider what you can do. You'll be joining a great group! Thanks to the following who have already volunteered: John Meister, Rex Barron, Frieda Thorsen, Janny Pezaro, Pat Thompson, Helen Rice, Cecilia Hoffman, Kay Richards, MJ Manford, Magda Burger, James Fieldson, Marybeth Isaminger, Jeanne Weitz, Frank Cernelli, Kathy Arneberg, Diane Hahn, Jan Denton, Bonnie Buckley, Barbara Nahler, and James Fieldson.

We need a couple of more back-up folks. Magda Burger, our secretary will be out of town May and June, and so needs a co-secretary. Nora Curran still needs someone for the Palette co-editor. Backing up someone is a great way to get involved without having to devote a full year.

Thanks for your commitment to excellence,  
Diane Buster

## Russ Ball's Demonstration: Layering with Texture and Metaphor ~ Feb RGAA Meeting

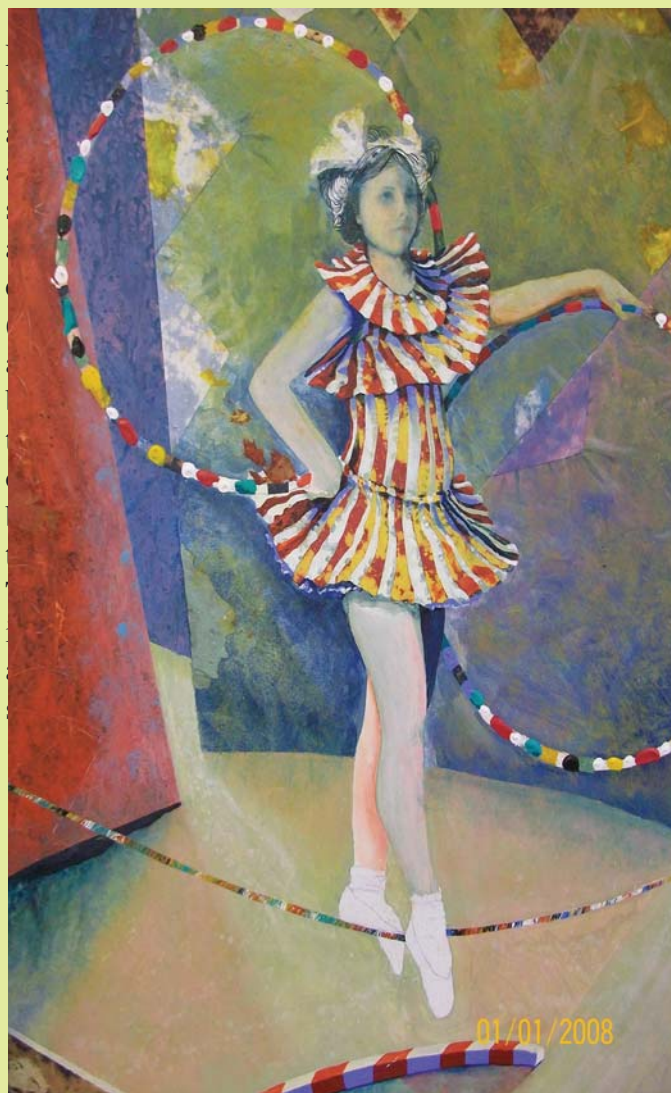
Dream-like, surreal, allegorical, and multi-layered (texturally and symbolically) aptly describe Russ Ball's paintings. Some of his more common subjects include birds, Dalmatians, and whimsical circus-like figures. At first glance, the viewer might be drawn to the vibrant colors, textures, and intriguing characters in Russ' works. On closer inspection, one might delight in both meticulous patterns and seemingly spontaneous splashes of color. On even closer inspection, one can appreciate the details of intricately designed clothing and soft values of flesh tones. Then one might begin to ponder the artist's process!

As prolific as Russ Ball is in his fine art work, one might be surprised to find that he is the senior illustrator at the Albuquerque Journal, having worked there for 35 years. In this position, Russ illustrates articles for which no photographs are used due to the nature of the articles. This type of work has Russ thinking in, and illustrating in, metaphor much of the time. Metaphorical thinking equally informs Russ' fine art works, many of which are narrative in quality, readily appealing to the viewer for personal interpretation. Take for example *Allegory on Marriage* (see photo), in which the woman rides upon the back of the man, covering his eyes, as he teeters along the tight rope. With his lifted front foot, is he taking his next step or taking a plunge? Is she devotedly guiding him or recklessly jeopardizing him? Russ prefers to leave speculations and conclusions to the viewer.

With his extensive range of experience in many media, Russ' materials span from old world egg tempera to spray glue and everything in between, including: oils; acrylics; spray paint; bleach; paper; leaves and flowers; masonite; and canvas. Why so many media? Why all the layering of embossed paper and leaves, the texturing with impasto paint, the speckling of bleach? One reason is that texture can be considered a hallmark, or at least an appealing characteristic, of an original work of art. Years ago at an art show, when his original spray-painted works were mistaken for "expensive prints", Russ decided it was time for texture! In fact, texture is

now as much a part of his art process as it is a part of each final work.

Besides texture, Russ' art process is guided by product affordability and time efficiency. One of the most time-consuming portions of his paintings is the initial, meticulous job of sketching out his figures on tracing paper, and carefully cutting the paper and drafting tape to create stripes and patterns of clothing for his harlequin figures.



Russ demonstrated another technique he employs near the end of a painting. He splattered bleach across the canvas with a cheap paintbrush held about a foot above the canvas. Keep in mind that some parts of the canvas are painted with oil paint and acrylic paint. Other parts are strips or layers of paper. For example, the young girl's dress (see detail photo) consists of white painted stripes alternated with red paper stripes (a detail that might



be overlooked by the viewer at first glance). When the bleach is intentionally splattered across the outfit, only the red paper stripes are affected. Excess bleach is gently patted dry with a paper towel roll to protect painted areas and canvas from corrosion. The resulting effect is a speckling of color (yellow in this case) across the red stripes, appearing free and fanciful yet contained within the borders of the stripes.

Russ produces a range of painting sizes from small, unframed works on masonite to larger, framed canvasses, with varying degrees of time and difficulty, so he can offer them at a range of price points at the galleries where he shows, including Weems in Albuquerque and the Joe Wilcox Gallery in Sedona.

Though Russ' paintings have come a long way from crosshatched egg tempera and rabbit glue, he approaches these contemporary works with an equal amount of respect and knowledge of the (in)compatibility of media to ensure the success of each painting. Therefore, masonite is sanded so that gesso can grip to it; acrylic paint underlies oil paint; Liquin, with its brittle nature, is used for oil glazing on hard surfaces rather than on large canvasses; excess splattered bleach is carefully dried to avoid corrosion of surfaces. With these guidelines in place, the artist can be shamelessly bold and creative in his

experimentation with mixing and layering media... a great message for all artists no matter one's media or comfort zone!

If you're interested in the flower embossed papers that Russ uses in his works, support a local business and check out his favorite store Papers! on Amherst in Nob Hill. See more of Russ Balls' artwork at [www.russball.com](http://www.russball.com).



*Congratulations to the following artists accepted in the RGAA portion of NM Masterworks 2013*



- Depy Adams
- Charles Aldrich
- Jim Anderson
- Karen Dressler Argeanas
- Sally Baca
- Russel Ball
- Rex Barron
- Lyle Brown
- Adeana Carlyle
- Marleyne Chula
- Barbara Clark
- Michael Coleman
- Valerie Cordaro
- Nancy Davis
- Dahl Delu
- Jan Denton
- Donelli Jo DiMaria
- Pat Durgin
- Roger Gathman
- Linda Gendall
- Cheryl Godin
- Albert Handell
- Casandra Gordon Harris
- Lynn Hartenberger
- Jivan Lee
- Mick Leo
- Dennis Liberty
- Rich McKee
- Michael Meyer
- Iva Morris
- David Moss
- Paul Murray
- Lynn Myers
- Barbara Nahler
- Vera Neel
- Deborah Paisner
- Deb Pero
- Valerie Ann Peterson
- Manfred Rapp
- Luanne Redeye
- Lino Saffioti
- Mary Stovall



**\* New Mexico Art League \***

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 (WS114)  
April 22nd -24th, 2013 9:00am-4:00 pm  
Tuition: Members \$307 Non-Members \$327

Enquiries: Birgit O'Connor website: [www.birgitoconnor.com](http://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 WATERCOLOR (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)



2013 (RGAA) Statistics for MasterWorks:

Slots per Art Association in Show	47
Artists Entered	140
Pieces Entered	342
Odds of Entry per Piece	1 in 7.28
Entry Fees Collected by RGAA	<b>\$5,130</b>



The New Mexico Orchid Guild is pleased to announce its second annual art exhibit, to be held during their spring flower show May 3-5, 2013. Art will be hung in the Shark Reef restaurant for two weeks at the botanic garden. No entry fee is required. Due to Biopark regulations they are unable to sell any artwork. But prizes and best of show awards will be given. The NMOG can make available to the public, business cards and brochures of the artist if someone is interested in the artwork. Artwork must represent an orchid. All media acceptable.

Entries must be received by April 16th, 2013

Further enquiries to: Marlene Bachicha-Roberts at [abqmbr@aol.com](mailto:abqmbr@aol.com)

**MasterWorks NM 2013 – A Message from the RGAA Filemaster**  
**By John Meister**

This year I had the privilege to be the Filemaster for the RGAA entries to MasterWorks NM. If you are new to the juried art show scene, as I was about a year and a half ago, you may be curious as to what the Filemaster does and just how the jurying process works.

The Filemaster receives all of the digital Images and mail-in entry forms, compiling the information for submission to the Jurors for the show. This process involves checking that the digital images are each formatted properly and resizing them if not. In the case of MasterWorks NM, there is a Filemaster for each of the four sections of the show (RGAA, NMWS, PSNM and miniatures). This year, all of the MasterWorks Filemasters agreed to standardize every image to the maximum pixel size and same resolution so that each piece entered displayed at the same quality when the Jurors viewed it. If you are unsure of your own computer prowess, no need to worry, if your image was just too small to resize beautifully, we worked with you to get a better image. If we didn't contact you then you were "good-to-go".

MasterWorks had three Jurors this year for the standard-sized pieces and each was provided with the digital image and dimensions for each piece entered. Each Juror independently scored all pieces on a scale of 1-6 in three areas: Composition, Color and/or Value and Overall Impression. The scores were then returned to the Filemaster for tabulation. None of the Jurors saw other Juror's scores. After the scores were added up and double-checked by the Filemaster, they were ranked in order by overall total score. Accepted and/or declined results were then sent out to the artists. The Miniatures deadline is later in March and will be juried by a different Panel. A separate Judge will select the awards for the show after it hung.

Each standard-art organization had 47 slots in the show to fill. This year the RGAA section had 140

one show, it may be a "prize-winner" in another. Artists enter a total of 342 pieces, by far the most entries of the three standard-size art sections and a large increase on last year's numbers. In 2012, RGAA's annual show, ¡Encantada!, also saw a big boost and record number of entries. The increase for both shows is largely due to various RGAA volunteers working this past year to broaden our email databases and getting the Prospecti to a greater number of artists.

This is great news for the RGAA organization. RGAA receives the entry fees for each piece entered as well as the commission on pieces sold during the run of the show. These increases allow for very high-quality shows and should provide more possibilities for the RGAA organization and its membership through this revenue.

A few of you have contacted me with some concern for getting in to future shows. I strongly urge you to continue to enter these shows. As they grow, they gain respect and attention in the art community. More people attend and more pieces are sold. Remember that Jurors change with each show and even if a piece isn't selected for one show, it may be a "prize-winner" in another.

I also encourage all members to volunteer to help with these shows and in other areas of the RGAA organization. I learned a great deal about how these shows work and made many new friends and connections in the art community. We truly have great talent in New Mexico. Thank you for the privilege this year.



## Artists' Retreat at Boca de Tomatlan in New Mexico

One of the best art workshop holidays I've ever attended was last month, at the small fishing village of Boca de Tomatlan, 10 miles south of Puerto Vallarta . The property: Casa de Los Artistas is owned by artist Bob Masla and his wife Monica Levine. They bi-locate between La Boca and Massachusetts. Bob is a visionary and at La Casa de Los Artistas they created the perfect environment for their guests to relax, detox on their wonderful organic food and return to their homes rejuvenated and energized. In our hosts own words: "...We have created these Workshop/Vacations out of some of our passions in life; The essential human "need" to live, explore, and express the creation, creativity and the creative impulse, and thus produce works of art." You can find more details of La Casa experience and its other workshops and activities at: <http://www.artworkshopvacations.com>.

The workshop was taught by Sterling Edwards and he proved to be an excellent teacher. He aims to encourage each participant to develop their own style and he gives one to one instruction to those present, should they desire it. His demonstrations are easy to follow and he stops to explain the hows and whys. His relaxed and easy style helped several of us become "loose women" using large brushes and leaving the rigger brushes to the very end. He also showed us the need to leave white areas in a painting, be it the focal point or somewhere else. He demonstrated both watercolor landscapes and acrylics and also some wonderful ideas for abstract work. In the demo of a local scene below he did a fair amount of negative painting to begin with. To my surprise since my return I have been turning out a fair number of abstract paintings. Time flew by and we all felt it went by too quickly. I shall be returning there next year. Non artist companions are also welcome as there is so much to see and do there aside from art.

Sterling will be coming to teach at the New Mexico Art League in October 2014 and knowing how popular his workshops are it might be worthwhile keeping an eye on his workshop calendar at: [www.sterlingedwards.com](http://www.sterlingedwards.com)

Nora Sanders



Above: Sterling's demo of a local scene.

Right: Sterling holding up one of his watercolor demonstrations. Crashing waves over rocks.





## March Demo by Cynthia Rowland - Saturday 16 March 2013

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Cynthia Rowland graduated with a degree in Fine Arts, Texas Tech University. After slipping her toes into the warm waters of Hawaii, she was off to an exhilarating dozen years in New York, where she founded her own graphic design business.

In 1993 Cynthia returned to New Mexico to pursue sculpture in the medium of cast bronze. This developed into major public and private commissioned projects with her partner and husband, Mark. By 2005, they had completed over 40 projects, including several large-scale works, such as the award-winning Senator Dennis Chavez Memorial at Civic Plaza and Lion's Share at the Albuquerque International Airport.

For several years Cynthia's focus has been oil painting — enjoying the tutelage of Wilson Hurley and David Leffel. Influenced by these contemporary and other historical masters, she has developed her own style and metaphor, and has been invited to several competitions and exhibitions, including several gallery venues in Santa Fe, the Albuquerque Museum Miniatures Show and was Featured Artist for the New Mexico Symphony Benefit.

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### Metro Youth Art Exhibit 2013

The Albuquerque Public Schools Fine Art Department has sponsored this annual event for over 20 years. It is an exhibit of student work from APS secondary schools. This year's show contains over 1500 pieces of work in 17 different categories. The work displayed is selected by professional artists. RGAA members Rex Barron and Depy Adams were participating jurors this year. This is RGAA's third year to participate in the Merit Award program offering two cash awards in the painting category. Magda Burger was RGAA's representative this year and selected two pieces that expressed a unique and individual perspective. Lauren Nadzins, a 10th grade student at La Cueva High School, painted a view through a window that glowed with an ethereal light and Shaelin Jornigan, a senior at Cibola High School, painted a portrait of a boy in a red cap that demonstrated technique and skill. The show will be on display from March 1 thru March 30, 2013 at the State Fair Fine Arts Building.



## 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. 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. 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. 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 (Oil) and Shark Harbor (Oil)  
by Frank LaLumia



## RGAA 2013 Officers and Committee

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Co-Secretary	Open	
Treasurer	V Ann Peterson	505-559-4939 vapartist@hotmail.com
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[www.rgaanm.org](http://www.rgaanm.org)  
[www.MasterWorksnm.org](http://www.MasterWorksnm.org)



Rio Grande  
Art Association

## 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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ANEMONE by Birgit O'Connor