



The

Palette

Volume 14 Issue 5 May 2013



Next Meeting Saturday May 18, 10.00am
Presbyterian Church - Academy & Moon, Albuquerque

President's Letter - MAY 2013

Masterworks has come and gone, a really excellent exhibition and sale. I'm happy to announce that we already have two volunteers to help with Masterworks 2014! Bonnie Buckley has volunteered to handle the workshop and John Meister has volunteered to do the file masters job again. We are so lucky to have members willing to step up! Thank you. It would be nice to have another person to volunteer to assist these two with the idea of handling one of these two positions for 2015.

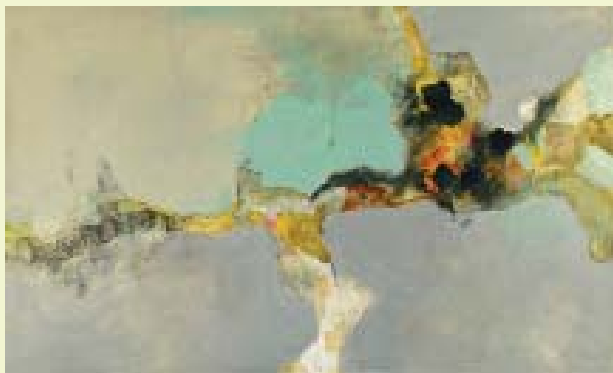
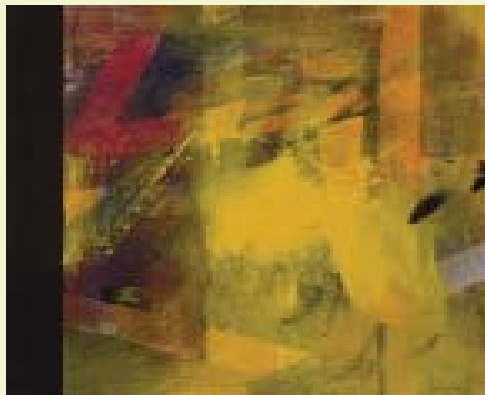
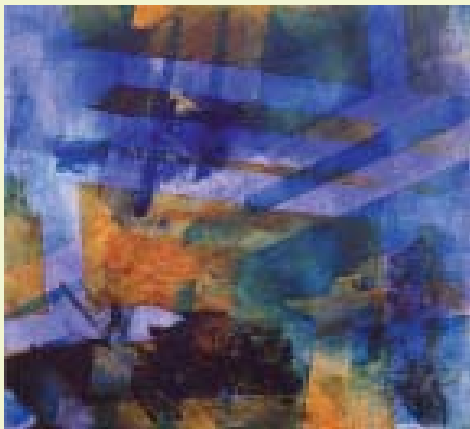
The Encantada committee has been approaching potential jurors and judges and will have that announcement at this month's meeting! Good job! Also this month's meeting is the deadline for forms and payment for the non-juried membership show at Johnsons of Madrid. Hard copies of the intent form can be downloaded from the website, are in the Palette, and will be available at the meeting. Cost is \$1 an inch +\$6 for the largest horizontal measurement of three paintings. The RGAA show will hang the month of June. By the way, this year is the 40th anniversary of the rebirth of Madrid as an artist community and of the Johnsons Gallery. Lots of neat historical works are also on display this summer.

The board will be going over your responses to the on-line opinion survey and discussing results. Thank you for your input. We will try to address ways to make RGAA responsive to your suggestions and comments. With some money in the bank from Masterworks, and with the willingness of members to step up and volunteer, I'm very optimistic of exciting things to come.

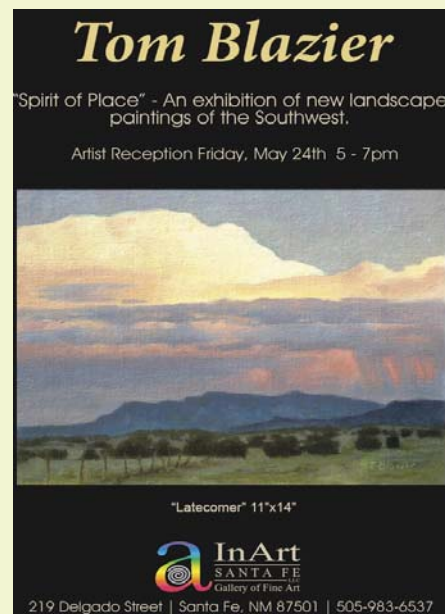
Stay open to possibilities,
Diane

Members' Activities

Rebecca Nolda has a couple of shows currently showing: two paintings in the New Mexico Watercolor Society Spring 2013 Exhibition, May 4 – 26 at the Fine Arts Building, EXPO NM. And also another painting in the International Watermedia 2013 “Legacy” exhibition put on by the Pikes Peak Watercolor Society in Colorado Springs, CO. The show runs from June 7 – September 7, 2013 at the Colorado Springs Pioneers Museum. The first two are Plaid I and Plaid II, Acrylic on paper. The third one below is “Faultline” is also Acrylic at the Colorado Springs Museum.



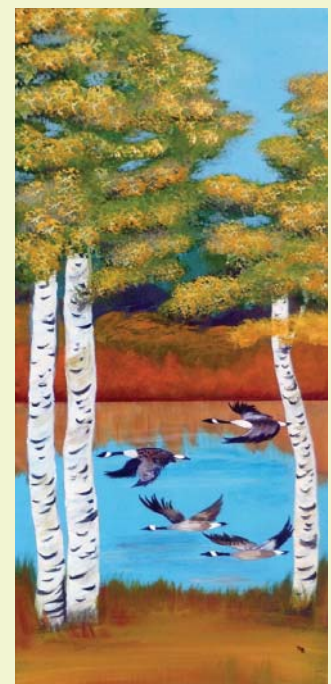
Tom Blazier is also showing in Santa Fe at the InArt Fine Art Gallery 219 Delgado Street,
Tel: 505-983-6537, Tom Blazier 505-323-2246,
Email: tblazier@hotmail.com



Nora Sanders is having a Studio Tour at 2409 North-West Circle, Pueblo Del Norte, Old Town, Albuquerque, NM87104. Dates: May 31st - June 2nd.
Private viewing: Saturday June 1st from 4pm.-7pm.
Tel. 505-891-3820



Above: acrylic on board



Right: Acrylic on panel.

Demo on 18th May at the RGAA Meeting

Charlie Aldrich's acrylic still lifes and portraits have been a unique presence in the last few Encantada shows, with their oblique narrative quality and sense of nostalgia. He says: "While teaching first and second grade for 25 years in Arizona, I engaged my art by doing murals, theater backdrops, teaching private art lessons, and doing liturgical work. More recently I have been revisiting and consolidating a variety of interests such as collage, portraits and abstraction into my work. I hope to demonstrate some techniques I've found useful in approaching creative problems I've run into." Come enjoy one of RGAA's own!

Below "Premonitions" by Charlie Aldrich



And here, in the right hand column, are a couple more pictures on the prep and hanging of the many wonderful exhibits at Masterworks. Congratulations once again to those who were juried in.



Above: Masterworks Awards Reception

Pictures Courtesy of Rebecca Nolda

Paul Murray Demonstration at Masterworks by Diane Buster

Paul Murray used fast drying acrylic paints for his landscape demonstration. His quip for the two hours: “The good news is that I can give you all I know; the bad news is that I can give you all I know in such a short time!” The demonstration painting was very similar to his oil painting of Chimney Rock that was in this year’s Masterworks. His prepared panel had a sky area gessoed white and the land mass gessoed black. This black area was textured using marble dust and acrylic modeling paste. Paul also scored this ground in places with a comb for an additional textural effect. Paul explained he likes what happens when painting on a textured ground.

Paul used reference photographs, but he cautioned that photographs cannot reproduce colors as we actually see them. Plein air painting is essential to train the eye and it also forces you to master mixing colors fast. Paul said that half the fun in painting is exploiting the accidents that happen.

With a bristle brush Paul starts the morning sky mixing cobalt blue with touches of cadmium orange, cadmium red light, and titanium white. Paul often uses buff titanium or unbleached titanium for its warmth. Don’t over mix your colors, he explains, as it is “kind of cool” for color to not be too uniform. Intentionally he makes the sky darker than it would be naturally for a strong contrast with the sunlit rocks. For the lighter horizon area he uses pure cobalt. In answer to some questions, he said he doesn’t like the open acrylics as they’re too transparent for the effects he wants. Windsor Newton is a good brand for acrylics as color holds as it dries. When using oils, Paul likes walnut alkyd as a medium to enhance drying time.

Paul begins the land mass working dark to light, scraping on his paints with the palette knife. His initial mix for the rock bluff is yellow ochre and dioxazine purple lightened with a touch of cadmium red light and cadmium orange. This warm mixture is lighter than the sky to get a head start on luminosity. He adds Liquitex ceramic stucco texture to the paints as he works explaining acrylic paints need the added textures. As he works down the cliffs, he remembers magentas in the shadows that the camera didn’t catch and so introduces some Quinacridone magenta. Currently, Paul is buying some fun colors to see what they will do. He likes using flesh for atmospheric effects and green gold for late afternoon or early morning color mixes. Anthrazine blue he’s found is a good alternative for ultramarine blue, Perylene green he’s found is as dark as green can get without being black.

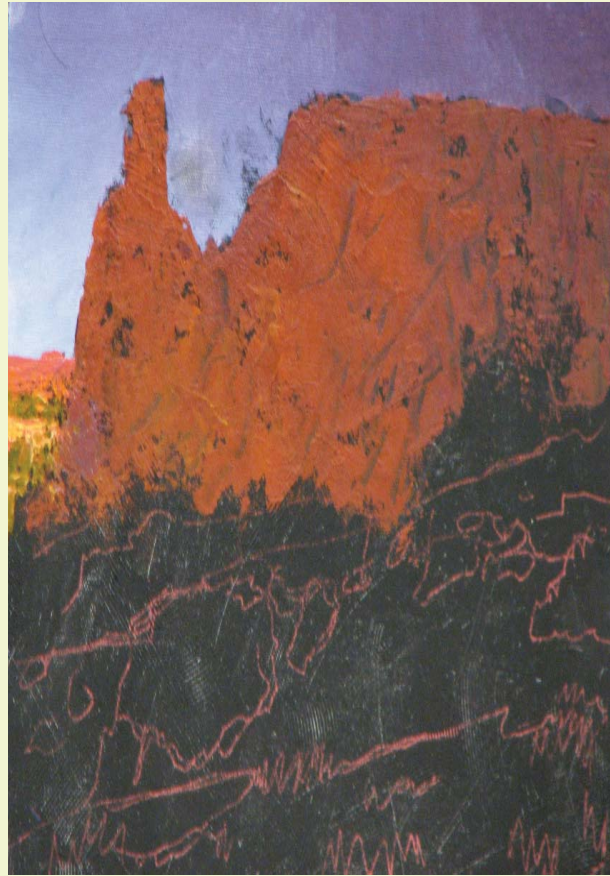
Paul uses a mixture of cobalt blue, burnt umber with a touch of cadmium red for the ground plane. Paul’s tool for foreground grasses is a fan brush that he’s cut so it has a very irregular edge. Thalo green, cadmium orange and cadmium red light makes a good sage color. After the grasses, Paul begins to add highlights. He uses cadmium yellow medium, yellow ochre, and buff titanium for a lighter, warmer mix than the underpainting. Shadows he paints in pure dioxazine purple or ultramarine blue explaining blacks kill the effect of light. As a final touch, he glazes the base of the rocks with some cadmium red light and burnt umber to warm the base and to increase the contrast. A little calligraphy with a liner brush in the grasses completes the painting.

To finish an acrylic painting, Paul applies an isolation coat before the varnish coat. The isolation coat consists of two parts Golden GAC 500, plus one part transparent air brush extender to an equal amount of water. The isolation coat allows you to remove the final varnish if necessary without affecting the painting and is essential if you use glazes. His varnish is Golden MSA gloss varnish.

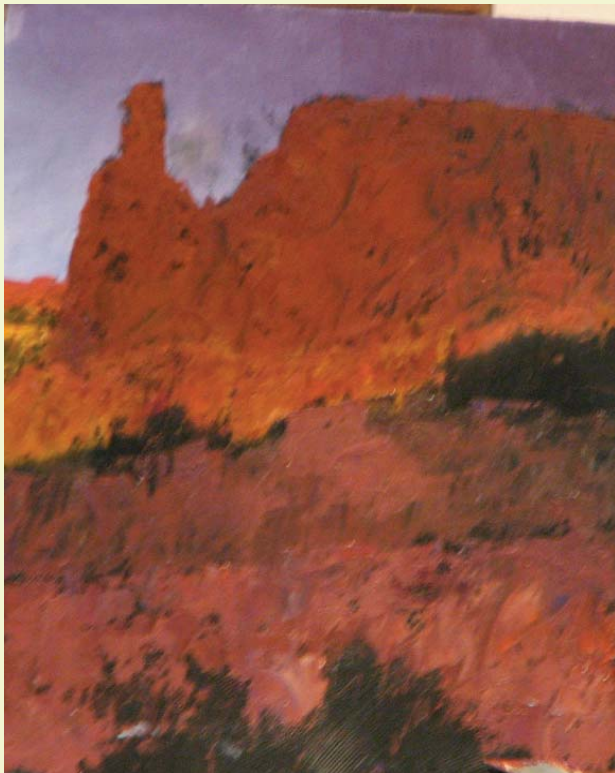
Pictures of Paul Murray's demonstration



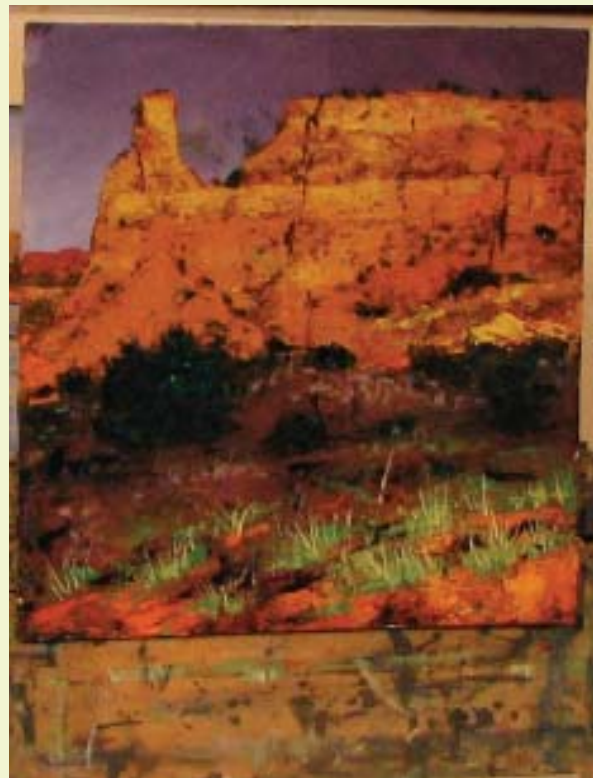
Reference Photo and blocking in



Formation Lay in



Foreground Lay in



Finished Painting

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

This is a follow-up report to my article on MasterWorks a couple of months ago.

By all accounts, MasterWorks 2013 was a banner show for the Rio Grande Art Association. RGAA had 140 Artists enter a total of 342 standard-size pieces. While only a handful of our standard paintings sold during the run of the show, RGAA's sales total for MasterWorks this year was around \$8,500. This is all very good news for our organization as we receive both the entry fees for artists that register through RGAA as well as the commission on any RGAA pieces that sell during the show. This allows us to produce and promote better shows in the future.

MasterWorks sales were also very strong this year in the Miniatures category with over 60 pieces sold. For those of you who are still considering the jump into painting miniatures, this should be encouraging for next year. Keep in mind that miniatures are not just small paintings. They have specific guidelines that they must follow to be accepted and competitive at a national and international level. MasterWorks lists and follows these guidelines in its Prospectus. The MasterWorks committee has decided to redouble its efforts to reward the "sense of miniature" when judging these pieces next year.

Speaking of next year, Bonnie Buckley has stepped up to be the RGAA Workshop Coordinator for MasterWorks 2014 and I will continue the RGAA Filemaster position. We still need one more new RGAA volunteer to help with the MasterWorks planning for next year. It will begin meeting in July to plan the 2014 show. This is a fun way to really get plugged-in to the art community.

Overall, prices at MasterWorks seemed to be up a little this year on both miniatures and standard works. Sales were good as well. This is another sign that the economy may be turning around in the art world. As an organization, we learn a little more with each RGAA exhibition. It is so important for

each of us to help get the word out about all of the shows that we do. A little bit of individual effort such as sending out a personal email announcement with the show's digital postcard or making a few phone calls can really pay off for everyone. It not only helps to relieve expensive bulk advertising costs but increases everyone's exposure to the local art buying community. I attribute a lot of our increased success this year to our membership's involvement in promoting our calls-for-artists and show openings. Keep up the nice work!

Santa Fe Artist Jeanne Hyland will be doing a workshop at the NMAL on Expressive Watercolor Portraits from Photos (WS123). May 29-30, 2013; Wednesday and Thursday, 9:00 am–4:00 pm
Tuition: Members \$170; Non-Members \$190



Reminder

2013 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 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 (example)

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!

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

P.O.Box 53307
Albuquerque, NM 87153

President: Diane Buster
Phone: 505-281-3600
Email: Diane_buster_1_@msn.com

NMAL: **Robert Kuester:** All Genre Tutoring in Oils (WS127). May 20-24, 2013; Monday-Friday, 9:30am-4:30 pm
Tuition: Members \$460; Non-members \$480



Kuester Workshop at the NMAL
Details above

