



The

Palette



RGAA MEETING

Saturday, October 19th—
10:00 AM (Presbyterian
Church @ Moon & Academy)

Speaker and Demonstrator:
Mickey Bond ... His acrylic
paintings explore nature's forces
and the mystery of creation
through accidental procedure
and experimentation with acrylic
paint and media. He uses a
wide variety of resists to create
patterns and shapes some of
which are weather dependent
and others made with unusual
materials. His current se-
ries, Runes, features the organic
shapes made by embedding
stones, rocks and gravel in paint
and acrylic media. Removing
these stones leaves behind intri-
guing patterns of marks and
outlines. Where the medium is
thickest a mold of the stone is
clearly visible and raised from
the surface. He has named the
series Runes to acknowledge
the role of stones and rocks as
tools in his process. Inherently
unpredictable, he enjoys the
many surprises of this process.



VOLUME 14, ISSUE 8

OCTOBER, 2013

iEncantada!
Painting Exhibition

Rio Grande Art Association

iEncantada! 2013

iEncantada! is RGAA's annual juried exhibition of member and non-member paintings. The show this year runs November 1-27 at the African American Performing Arts Center and Exhibition Hall, 310 San Pedro NE near Gate 4 at EXPO New Mexico. Post cards (see below) will be available at this month's meeting and serve as parking passes in addition to announcements for the show!!

Submitted paintings were of high quality and competition was tight. Three jurors reviewed and scored 286 entries from 86 artists... the top 100 paintings were selected to form the show. Congratulations to all accepted artists!!

iEncantada!
Painting Exhibition

The Rio Grande Art Association's Annual Juried Show, November 1-27, 2013

(Above images are some of the award winners from last year's show.)

President's Letter October 2013—Diane Buster

Congratulations to all of you who were accepted into this year's Encantada. Sixty-two artists will be represented in the show. Mary Carroll Nelson will judge the works and the awards will be presented at the opening reception on Friday, November 1, reception 5:00 to 8:00PM and awards ceremony at 7:00PM. I hope to see you there! Thinking of opportunities to show your work, the prospectus for MasterWorks 2014 is now posted on-line, www.masterworksnm.org. Cynthia Rowland will conduct the RGAA workshop April 10-12. See flyer on page 8 and contact Bonnie Buckley for any additional information.

My main concern currently is to fill our volunteer positions for next year prior to November's meeting. If you are reading this newsletter, have attended any of our monthly meetings, have visited our website, and/or have participated in any of our sponsored shows then you have benefited from your membership in RGAA. If you have not served as an officer or on a committee, please reconsider how you might support RGAA with your efforts. It's as simple as this, if a committee doesn't get sign-ups, then that committee's work is not going to be done. Those who have volunteered are not going to be asked to do double duty. Below is our list of offices and committees, the current volunteers and vacancies. We will approve the list by acclamation at the November meeting. I urge you to sign up!

(Notice that some people keep volunteering and some even are serving double duties, and believe me they feel they are busy too.)

President: Bonnie Buckley

Vice-President: **Vacant**

Secretary/ Co-Secretary: Sheila Richmond/Diane Buster

Treasurer: Ann Peterson

Programs: Mary Julyan

MasterWorks 2014: John Meister, File Master; Bonnie Buckley, Workshop.

MasterWorks 2015: File Master **Vacant**, Ann Peterson, Workshop

Encantada Chair and Co Chair: **Vacant/Vacant** *Note: As stated above, if this isn't filled, Encantada won't happen. Period!*

Membership Chair: **Vacant**

Historian: **Vacant**

Refreshments: Marybeth Isaminger

Newsletter: Nora Sanders

Webmaster: Reebie Nolda

Open Show Chair: **Vacant**

Program write-ups for the Palette: Diane Buster

Back-up person: **Vacant**

Monthly Challenge: Transparent/Translucent Objects

Source: *How To Paint: A Course in the Art of Oil Painting* by Gloria Foss

Watson-Guptill Publications/ New York, 1991

Painting Transparent/Translucent Objects:

Concept: When looking through a transparent or translucent object what you see on the other side is “transmitted” light or light affected by the color, thickness, and transparency of the object. All of this affects what you see. The idea here is somewhat counter-intuitive, but begin this exercise thinking more about what’s behind and/or in the object that the object itself.

Arrange three to five colored and or clear glass objects in some sort of set up...possibly on a white ground. Put some stuff in one or more if you wish.

Lightly draw the forms of the objects paying attention to ellipses for accuracy.

Now concentrate on what’s behind and or in the objects. Notice and compare the local color of what is and isn’t behind your objects. Mix some of the glass parent colors into your “behind stuff” to show the influence of that colored light. Look for occasional places where the behind stuff shows its pure local color and isn’t influenced by the glass. Notice the distortions and wavy line effects of the behind stuff and paint those abstract patterns. Note that even though the glass itself isn’t being modeled the forms of opaque objects behind it must be. Highlights, middle tones, darks, and cast shadows are there, only muted and somewhat distorted. Next concentrate on what’s inside each object...its own bottom ellipse, flower stems, etc. Notice their cast shadows.

Only after everything behind and in has been dealt with, think again about your glass objects. Use only a few strokes to finish. Look for and paint dark values that you see in the contours of your objects. Notice how they are lost and found and even disappear... Notice also that they are often slightly inside the object. Look for and paint highlights on both the outside and insides of your objects at the top, front, sides. Notice inside or back wall highlights are lower in value. Finally look for any lighter “streaks”...places where the light catches the outside wall of your objects and helps to show its structure. These will probably go right over the bottom contour lines. Paint one or two of these as a final touch.

By painting the abstract images behind, in, and through the glass your right brain has established the positive forms! What fun.

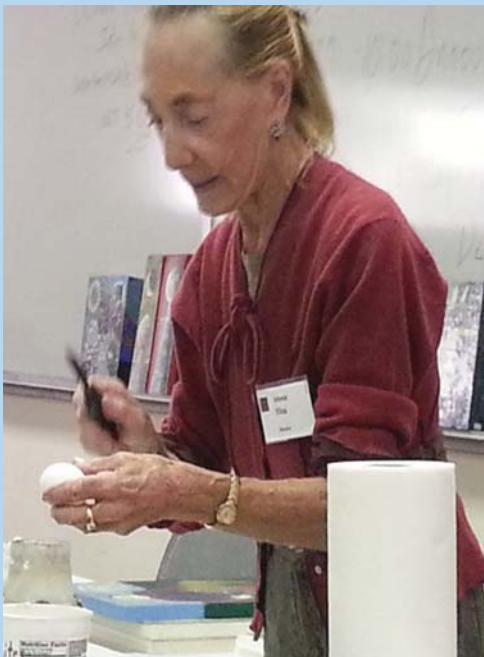
Diane

Eliza Schmid Egg Tempera Demonstration, by Diane Buster

Our September program featured Eliza Schmid's egg tempera work. Eliza is a retired psychiatrist, educated in Vienna and at Stanford and the University of California. Her experiences in psychoanalysis inform the stories of her art as well as her Baroque-Catholic upbringing in Europe, her social political views, and her love of fairy tales. Psychoanalysis is more of art than a science, Eliza told us, in which the doctor tries to bring order from disorder translating the unconscious to the conscious. Similarly, the fine artist's job in Eliza's opinion is to translate perceptions into a disciplined form of communication. Eliza is very much a multi-media artist having worked in oil, acrylic, pastels, encaustic, print making, charcoal and ink as well as egg tempera. She currently shows her work at Johnsons of Madrid, La Junta in Bernalillo, and the ABQ Gallery, New Mexico Artists, Andaluz Hotel, and the Off Center Gallery all in Albuquerque. You can find more information at www.elizamschmid.com.



Eliza began with a brief history of egg tempera. The medium was used for paintings on ancient Egyptian sarcophagi and in Europe through medieval times and is still the medium for painting Russian religious icons. Botticelli's *Birth of Venus* is a famous example of medieval egg tempera painting. Piero Della Francesca experimented with adding oil to egg tempera and slowly oil paints evolved during the Renaissance and around 1500 replaced egg tempera as the favored medium of artists. Andrew Wyeth's famous painting *Christina's World* is an example of a contemporary artist's return to egg tempera.



Eliza uses the yolks of the freshest eggs she can find and distilled water with dry pigments to mix her paints. The ideal ground is a wood panel, covered with as many as twenty coats of hand mixed gesso ground using rabbit skin glue and titanium oxide chalk, that are sanded between each coat. Eliza instead uses three or four coats of a good commercial gesso (Golden Acrylic Gesso) on Masonite boards. She also has found that painting several layers of left-over paints each day on a gessoed panel is a good substitute for the many sanded layers in preparing the substrate.

To prepare the day's paint, Eliza uses just the insides of an egg yolk. She separates the yolk from the white, rolls it on a paper towel to dry, and then punctures the sack and pours the liquid into a container. She adds a couple of drops of distilled water to keep it moist. On a plastic plate, her palette, she puts out a small pile of a selected dry pigment. Dry pigments are available at Artisans and are not as expensive as tube paints. Paints are mixed on the palette, never on the panel. A traditional mixture is 50/50 pigment to yolk; but because of the added water, Eliza uses a 40/60 mix. She spoons the yolk/water mixture over the dry pigment and mixes with a flat brush. Be patient and mix thoroughly she tells us. (Continued on page 5)

(Continued from page 4, Egg Tempera Demonstration) Egg tempera is applied in many thin coats; it cannot be used thickly as it will crack. Eliza loves the meditative process and describes it as addictive! Eliza's detailed images show her appreciation of decorative arts. Her influences include the Viennese School of Fantastic Realism, and artists like Friedrich Hundertwasser, Gustav Klimt, and contemporary artists Aaron Olsham, Sarah Bedford, and Koo Shadler. Though it may be hard to find, she recommends Robert Vickery's book on techniques in painting with egg tempera. As egg tempera dries so fast, Eliza builds her images with many layers using cross hatching and intensity to manipulate form. She uses fine natural sable brushes. Egg tempera is translucent which means every coat shows through somewhat influencing the next coat. Eliza likes the precise fine lines possible with this medium. She usually works on more than one painting at a time, and spends much of her winter listening to music and painting. After about two weeks of drying time, Eliza uses Windsor Newton's Liquin as a final coat. She likes the soft sheen and says Liquin protects the painting from scratching.



Vase Overflowing... Eliza Schmid

ANNOUNCEMENTS!

Sad news, long time member Louise Maes passed away this September. Thoughts and prayers go out to her family and friends.

NEW MEXICO VETERAN'S ART SHOW

New Mexico Veteran's Art (NMVA) is a 501 (c) (3) non-profit organization... If you are a veteran, you are eligible to enter their upcoming show in November. Take-in day is November 3rd at 10:00—3:00 (No digital image submission required). Wesley Pulka is this year's Judge. For entry requirements and show details visit www.nmveteransart.com

MasterWorks prospectus and information are now available online at www.masterworksnm.org.


Entries for large works are due January 31st, miniatures are due March 15. The large works judge is Howard Wexler, jurors are Roberta Remy, Robert Highsmith, and Diana Stetson. The miniature judge is Melinda Beavers, jurors are Pat Cohen, Cay Garcia, and Sarah Siltala.

A Call for Artists... The New Mexico Art League will have its first Small Works Holiday Show and Sale, and everyone is invited to enter! The show is open to all artists working the media of painting, drawing, printmaking, photography or mixed media. Framed works must be no larger than 16 inches in either direction. Limit 3 submissions per artist; a \$15 hanging fee (for up to three works) will be due at the time of delivery. Delivery date: Friday, November 1 between 10 am and 3 pm. For more information,

<https://newmexicoartleague.wildapricot.org/Resources/Documents/Call%20for%20Entries%20Small%20Works.pdf>

Jeff Potter will have his studio open for visitors during the 3rd annual Alameda Studio Tour October 12 & 13. His address is 1019 Guadalupe Ct., N.W. The tour hours are 10 am - 5 pm each day. He will also have three guest artists - a jeweler, a weaver and another painter. Download the tour map and find out more about the 33 participating artists at www.alamedastudiotour.com


October 18th, 5 - 8 PM - Opening reception for Jeff Potter's *Visions From The Ancients* Solo show at Framing Concepts Gallery 5809-B Juan Tabo Blvd., N.E. The show will exhibit the paintings and linoleum block prints that Jeff did during his Artist in Residence in May 2013 at *Canyons of the Ancients National Monument* near Cortez, CO. The show continues until October 31st.



FRAMING CONCEPTS GALLERY

Jeff Potter

"Visions from the Ancients" - Solo Show of his May 2013 Artist - in - Residence at
Canyons of the Ancients National Monument Show runs October 18 th - 31st
 At **FRAMING CONCEPTS GALLERY** 5809-B Juan Tabo Blvd., Albuquerque, New Mexico
 Meet the artist Opening Reception 5 - 8 PM on Friday, October 18




Alameda Studio Tour
 Sat. & Sun. Oct. 12 & 13
 One of the biggest studio tours in the ABQ area – not to be missed!

Visit with 33 artists in their North Valley studios:
 Open to the public


Preview Evening
 Friday, Oct. 11th 5 – 8 p.m.
 R.G. Sanchez Community Center, 9800 4th St. NW - Just north of Alameda Blvd.

Raffle, food & meet artists!



Alameda StudioTour.com
 October 12 & 13 10 to 5

Printable map / more info on the artists: AlamedaStudioTour.com





An Emerging Conversation: WAG, the Wednesday Abstract Group

November 1-17, 2013 at 5G Gallery, 1715 5th St NW, Albuquerque

First Friday (ARTScrawl) Opening: Friday, November 1st, 5-8 pm

WAG Artist Reception: Saturday, November 2nd, 5-8 pm

The members of WAG, located in Albuquerque, use paint, collage, drawing, and mixed media to create fresh, vibrant compositions. The artists' images are often referential and represent a continuum from realistic stylization to abstract expressionism. Techniques are unique, broad, and flexible developed over years of training, experience, and a passion for experimentation. Two of the featured artists in the show are RGAA members: Donna Dionne and Rebecca Nolda.

Gallery Hours: Fridays, 5-8 pm, Saturdays, 2-8 pm, Sundays, 11 am -1 pm (next door to performances of *Sunday Chatter at The Kosmos*)

¡ENCANTADA! 2013

Our eleventh annual juried painting exhibition, *¡ENCANTADA! 2013* opens November 1st at the African American Performing Arts Center & Exhibition Hall at Expo New Mexico in Albuquerque. The exhibition of oils, acrylics and other two-dimensional works displayed without glass runs from November 1 thru November 27. The opening reception and awards ceremony will be held on Friday, November 1 from 5 to 8 PM. Everyone welcome.

Thanks to all volunteers and participating artists for making the show a success!

Gallery Hours:

Saturday and Sunday: 10 am - 4 pm

Tuesday through Friday: 10 am - 5 pm

Closed Mondays

2014 MasterWorks 3 Day Work Shop!

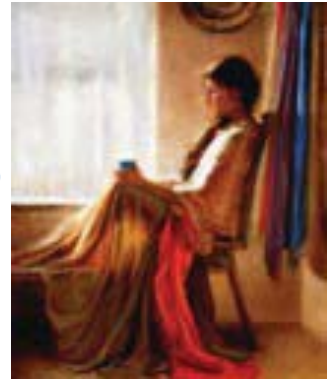
Sponsored by Rio Grande Art Association (RGAA)

Cynthia Rowland Instructor

Thursday, April 10- Saturday April 12 9:30-4:30pm Free Public Demonstration Sat. 9:30-10:30am...Tuition: \$250 Members, \$275 Non-members...Registration Deposit: \$100 Payable to RGAA... Model Fees: split among the participants

For more information & to register contact: Bonnie Buckley 505-480-7020 or Bonnie@BonnieBuckley.com

"Incorporate Objects and Space into Your Figure or Portrait Work"



Inner Islands

Intrigued by objects and forms in space from her years as a sculptor, Cynthia will help you depict your figure or portrait in a convincing and meaningful way. You will explore the visual relationship between the foreground and background of a composition. This relationship between figure and ground is one of the primary principles of visual perception and communication. Cynthia will cover related design elements of shape, contrast, form, color and light which have a critical effect on how your figure and objects interact with one another. Creating dynamic relationships between positive and negative is the cornerstone of a well-resolved visual composition. Join Cynthia for a fun-filled opportunity to explore and engage your figure or portrait with surrounding objects and space.

"Everything we see hides another thing; we always want to see what is hidden by what we see." Rene Magritte, Belgian Painter.

Cynthia will do a one hour demonstration on Saturday morning at 9:30am - 10:30 am, April 12, 2014, where she will cover these concepts.

RGAA Cancellation Policy: Full refund if notice received 31 days prior to workshop & space can be filled; \$50 retained by RGAA if space cannot be filled. No refund 30 days or less before workshop.

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Cynthia Rowland MasterWorks Work Shop Registration Form

Name _____ Tuition: \$250 members \$275 nonmembers

Address _____ Deposit: \$100.00 payable to RGAA

City, State, Zip _____ Balance Due: March 10, 2014

Phone # _____ Total Amount Enclosed: \$ _____

Email _____

RGAA 2012 Officers and Committee

President: Diane Buster... 505-281-3600

Diane_buster_1@msn.com

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bbuckley@cblegacynm.com

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Co-Secretary: Open

Treasurer: V Ann Peterson... 505-480-0862

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Programs: Rex Barron... 505-822-9962

rexbarron@q.com

Encantada: Rebecca Nolda... 505-944-6854

rebecca.nolda@gmail.com

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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



Mickey Bond— October's Demonstrator