



Rio Grande
Art Association

The

Palette

Volume 14

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September 2013

Next Meeting October 19, 10:00 am, Presbyterian Church, Academy and Moon

President's Letter, September 2013

September already! I hope you made your Encantada entries and here's wishing us good luck as jury notification will go out the end of the month. September is also the month we nominate next year's officers and next year is the subject of this letter. As all of you know, it is the work of volunteers that makes RGAA excellent. If people don't step up, important work doesn't get done and consequently the organization loses its vitality. I hope each of you will read this letter with your mind set on how you will contribute.

President and Vice-President: Our president next year will be this year's vice-president, **Bonnie Buckley**. I will serve on the board as the out-going president to assist Bonnie. **We need to elect a new vice-president.** The vice-president performs the duties of the president when the president isn't available. This is a year to observe and learn, as this person will be the next year's president.

Secretary and Co-Secretary: Magda Burger has been our secretary and Bonnie Buckley her back-up co-secretary. Magda has informed me that she is moving to Carlsbad and therefore won't be able to continue. **We need a secretary**, who takes and publishes the minutes of the board meetings. I will volunteer to back up this person as co-secretary..

Treasurer: **Ann Peterson** will continue in this most important job. However, she does not intend for this to be a life-time pursuit! Anyone with bookkeeping skills who's a willing soul should offer to be a "treasurer-in-training."

Programs: **Mary Julian** has volunteered to take over for Rex Barron with the selection of our artist demonstrations. Thank you Mary! Please let Mary know about programs you would like.

Masterworks: **John Meister and Bonnie Buckley** will serve as the 2014 masterworks file master and workshop representatives respectively. **We need to fill both slots for 2015.** These two offices overlap our election cycle as masterworks is in April, but planning starts for the next year in May. The 2015 file master will assist John and learn the processes. The 2015 workshop master will investigate and book an artist for the April 2015 workshop.

Encantada: Thank you to Reebie Nolda and Diane Hahn for heading Encantada this year. **We need an Encantada chair and co-chair for next year.** Encantada is our big annual show and it is imperative that people step up and continue building this excellent exhibition opportunity. Whoever steps up can count on a lot of help from Reebie and Diane.

President's letter continued/2.....

Membership Chair: Toni Black has served us so well this year, thank you. **We will need a new membership chair.** This person keeps the membership lists up to date and brings the name tags to our meetings. Also, importantly, this person publishes the annual directory.

Historian: Amy Peterson is moving with her husband and new baby to be with family and therefore **we need a new historian.** This person maintains our albums and takes pictures at our shows. This is a great job for newer members to get acquainted with RGAA.

Refreshments: Thank you to Marybeth Isaminger who will continue for us as refreshments chair!

Newsletter: Nora Sanders has agreed to continue as the editor of the Palette Newsletter! Thank you so much Nora.

Webmaster: Reebie Nolda will continue with us as our webmaster! Thank you so very much for continuing in this huge job!

Other opportunities:

Open show chair: The last few years we have tried to provide one or more non-juried show opportunities. This is a job that needs more focus to find venue(s) and create some excitement. The more competitive the juried shows, Masterworks and Encantada, become, it is even more important that RGAA does provide for excellent non-juried showing opportunities for the membership. **We need an open show chair** to find a venue and to promote a show for the summer of 2014.

Write-ups of the demonstrations. I am happy to continue writing up the demonstrations at our meetings. I need a back-up person though for when I can't attend. The write-ups are for the Palette and provide a summary for membership. **We need a back-up person for these write-ups.**

This is a long president's letter and a long list of positions that need to be filled. My goal is to fill this list by the September meeting so that the November meeting will then be an election by acclamation of next year's officers. If you've not served before, you should! If you have served before, please consider how you could continue to help.

Looking with optimism to hearing from each of you,
Diane

Errata: Below are a few corrections to last month's write-up on Chris Meyer's demo:

- The name of the adhesive I've been using is Rollataq, not Roll a Tack.
- The name of the glue I use for mounting is Promacto A-1023, not Promackto.
- The encaustic board panels do not need sealing (the already have a great coating that absorbs the glue); just the bare wood and Masonite ones need sealing. The specific acrylic medium used is Golden GAC 100.

- The faint first print is not an underpainting, as it is not seen in the final piece. It is a the equivalent of a pencil sketch. The collage (which is created in response to this sketch) is the underpainting or value study, and I was encouraging others to try this in their own work. Then the final print of the image is an over-painting.



Jeanne Hyland during her demonstration at last month's meeting.

For our August RGAA meeting, Jeanne Hyland showed us some framing choices and painting techniques for creating water-media works that do not

require glass or plexiglass. Jeanne started as a sculptor, commercial designer and illustrator and evolved into a watermedia fine artist. She holds a BFA from the University of New Hampshire and studied at the Ecole des Beaux Arts in St. Etienne, France. She currently lives in Santa Fe and offers classes and demos through Artisan, the New Mexico Art League and other local and national venues. You can find information on Jeanne's art and classes including information on a one week workshop in France next September, at www.jeannehyland.com or email her at info@JeanneHyland.com

Jeanne started by showing us a variety of framing options. Gallery wrapped works are popular and modern looking. Dampened #140 watercolor papers can be stretched over traditional stretcher bars, stapled on the backside and painted on the front and sides just like canvas. (Hint: If you hammer small nails into the back four corners as a support, you can more easily paint the sides. You can also hold the painting by one of the nails as you work.) Floater frames and cradled panels available at sites like Jerry's Artarama and Cheap Joe's also provide popular contemporary options. Not all cradled panels are an equal depth; be sure the measurements match the floater frame. Metal frames provide another clean contemporary look. Linen liner frames provide a more traditional look similar to traditional matting for sealed water media paintings. Traditional oil frames also work on art mounted to panels or cradled panels.

Jeanne also talked about choices for supports. Paper mounted on gatorboard (not foamboard) provides a good light weight plein air surface. Ampersand makes cradled boards with a Masonite surface that's more archival than Masonite from the hardware store. MDF board, available at any hardware store, makes a very sturdy and inexpensive support. It does need to be sealed prior to mounting.

Jeanne recommends using Golden GAC 100. Sealing your support before mounting papers will protect your work from "SID," Support Induced Discoloration! Jeanne uses acrylic soft gel medium as her "glue" to laminate paper to the support. She applies the gel to the board first and then to the back of the paper with a brush. Using her hands or a brayer she makes sure there are no air bubbles. Jeanne uses Gloves in a Bottle for hand protection. Drying time is overnight. Add even weight on top of the piece while it cures. If the paper is larger than the board, it will be easier to trim the edges later with a razor knife. Be sure to make trim marks on the back of your paper before you turn it upside down and apply the gel medium! Edges should be sealed after trimming and colored for a finished look if they will be visible.

For this demonstration, Jeanne used one of her favorite supports, Ampersand's kaolin clay based Aquabord®. Some information on using Aquabord: it stays flat and is sealed from the back. Both watercolor and acrylic stay wet or modifiable longer than on paper. It may take some practice to understand how to manage the moisture. While wet, paints can be lifted almost back to the pure white surface. Once the initial layer is completely dry, the painting can be worked over with subsequent layers of either watercolor or acrylic. The good/bad news: dry acrylic won't lift at all; the dry watercolor layer will be only slightly resistant to lifting. In fact, if the next layer is applied too wet, it can easily lift, so you need to use much less watercolor on your brush if working with WC.

For the demonstration, Jeanne had drawn her image on the Aquabord with watercolor pencil. She also had divided the panel in half to demonstrate painting with acrylic on one side and with watercolor on the other! Jeanne mixed Golden Acrylic Glazing Liquid to her fluid acrylic paints to extend their open time and simulate transparent watercolor washes. She also says you can simply use water, spaying the palette periodically to retard drying. Jeanne uses both Golden and DaVinci fluid acrylics. DaVinci color names are the same in the acrylics and watercolors. It's important to flush the board before painting until the water stands on the surface without visible air bubbles. A damp surface is fine if working more opaquely. Also, as you work an edge bead may form on this surface and need to be mopped occasionally

As you're painting, when the surface begins to look more matte the paint is ready to lift without filling back in. Watercolor lifts with water; acrylics may require alcohol if they have begun to set. Basically, there was no discernible difference visually between the acrylic and watercolor sides of this demonstration painting. Both sides have the fluid lush look of traditional watercolor.

When the painting is ready to seal, Jeanne usually uses a spray varnish to fix the painting first. This is followed by brushing on a liquid form of the varnish. She uses 100% mineral spirits (not odorless mineral spirits) in a three to one ratio with the liquid concentrate varnish. The first coats should be gloss for clarity. This needs to be used outdoors or inside only with excellent ventilation. The final coat is a matt finish spray to kill any shine and return the appearance of a traditional watercolor painting if desired. Jeanne recommends Golden MSA archival varnishes. Krylon also makes comparable archival varnishes—only in aerosol.

Written by Diane Buster

Below the painting done by Jeanne on Aquabord: one side is done in watercolor and the other in acrylics. Can you guess which is which? Answer below the picture, but try and guess first.



Watercolor is on the left and acrylic on the right

Jeanne will be giving a workshop at the NMAL in November. The dates are: Saturday-Sunday November 9-10. The NMAL brochure got the dates wrong. For more information on Jeanne's classes and schedule look up her website: www.jeannehyland.com By the time The Palette goes to press we hope the error will have been corrected.

Other News, Demos, Shows and Classes

RGAA member (and July demonstrator) Chris Meyer is one of the Featured Artists during the month of September at The Gallery ABQ (8210 Menaul at Wyoming). He will be giving a talk about his work Friday, September 20, at 6 PM during the gallery's Third Friday Reception. For those who attend, he will be giving away a miniature of his work, and offering a 10% discount on his work in the gallery for that night only. Chris will also be interviewed on KOB TV's Good Day New Mexico at 11 AM, Wednesday, September 17. Look up: The Gallery ABQ <http://www.thegalleryabq.com>

Tom Blazier will be the guest speaker at the Rio Rancho Art Association on Wednesday, September 11, 2013, 6:30 PM. at Don Chalmers Ford Dealership 2500 Rio Rancho Boulevard Southeast Rio Rancho, NM 87144

Update on Encantada from Reebie Nolda -All the entries for Encantada 2013 have been received: We had 86 artists submitting 236 paintings for consideration. The jurors are now busy reviewing the images and will return the results to the Entries Committee by September 20. We are excited about the quality and variety of paintings under review! This promises to be another great show in November.

Artists will be sent results of the jurying at the end of September (mailing no later than September 30). Good luck to everyone who entered!

NMAL News. Classes are filling fast. Chuck Lewis urges those who wish to sign up or are interested to check out their website: <https://newmexicoartleague.wildapricot.org/adultclasses>

New Gallery Exhibition!

Who We Are: The Art League Instructor Show and Sale September 3-28

See this wonderful show of works by Art League instructors and discover more about who they are and the work they do. Gallery hours 10-4 Tuesday, Wednesday and Saturday.

Also at the NMAL:

Upcoming Exhibition

Nature: Sky and Earth

A Studio Landscape Exhibition

See the work these fine artists have been doing in their studios in this juried show.

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.

Show October 2-30, 2013.

Opening Reception Friday, October 11, 5-8:30 pm

New Mexico Art League

3409 Juan Tabo

Albuquerque, New Mexico 87111

505-293-5034

Painting Challenge #2 from our President

Limited Complementary Palette Extended:

I hope that once you have played with different complementary palettes using only two complementary colors as your mixing colors plus white, you have come to see that this actually provides a wider range than you might have thought.

To recap, the first exercise asked you to select different primary colors and then mix or select a tube paint that is as close as possible to its direct complement. Then you created five or more piles of mixed grays from those two hues. The middle pile is as neutral as possible. Below these piles of paint using white you mixed some lighter and lighter tints. This provided the range of hues for your painting. The objective: To experiment and learn the range of possibilities with a limited complementary palette.

This challenge is to expand your options slightly by selecting analogous or related colors as the general complements of a parent color. Basically you have the choice of three near complements to a hue. These are the direct complement and the split complements on either side. For mixing practice

and clean colors you will mix three rows of paints with room for tints underneath

Some concepts:

The more colors in a mixture...the less saturation. Primary colors are the most saturated colors on your palette. A secondary color is more saturated than a primary mixed with its secondary. Red and yellow and red and blue create soft orange and soft violet, both of which are more saturated than red and green which produces a grey, etc. Tints and shades of mixtures are even more desaturated.

The artist has to content with the limitations of pigment colors. Which red, blue, yellow, orange, green, or violet should you use? An argument can be made that the tube primaries lean toward a secondary color. Cad yellow leans orange, lemon yellow leans green, ultramarine

Exercise: Decide on a parent color which can be either a primary or secondary color. Name your parent color with one or two names depending on how it leans. Is it green or yellow-green; violet or red-violet, blue or violet-blue. Look across the color wheel and select three analogous colors as the close complements. The colors opposite a yellow-green will lean more to violet than the colors opposite a blue-green that will lean more to orange. Use mixtures of the parent color and the complementary family for your painting. Consider a touch of the parent color in the focal area.

Objective: Expand the complementary color palette range while still exploring a limited palette.

Have fun! Diane

The Palette Editor will be away in October and Wanda Portee has kindly stepped into the breach. All information for the October Palette should be addressed to newsletter@rganm.org to to Wanda at wportee4529@comcast.net

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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

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Jeanne Hyland demonstrating on Aquabord with both acrylics and water-colors during the August Meeting.