



The

Palette

Volume 15 Issue 10 May 2014

Next Meeting, Saturday, May 17 at the Presbyterian Church on Academy and Moon

President's Message

RGAA's WorkShop during MasterWorks was very successful! The instructor, Cynthia Rowland, provided excellent guidance in executing the figure into a 'setting'. The models in their own environments of color and costume were definitely a challenge to paint, but worthwhile and the results surprising for those who had never painted a figure before. Many thanks to Cynthia Rowland and the models for the opportunity to stretch our artistic skills. To the attendees, I appreciate your participation and filling the class to capacity.

The RGAA 2014 Membership Directory is now available to paid members. If you have not received yours, they will be available at our meetings for the price of your 'signature' to confirm receipt. A huge BRAVO to Ann Peterson, for compiling the Directory and to Allen Lowery for its distribution.

Remember the monthly challenge in the Palette. You are encouraged to try a new or different approach to creating art. Each month's challenge results will be presented at the following month's meeting. April's Palette challenge by Tom Blazier was to paint a landscape with the sky of a hue other than blue. The results will be shown at our May meeting. Bring your art to demonstrate how you met the challenge!

The Board continues to explore ideas and suggestions for our non-juried show. If you have ideas of venues that are available for such a show or any other suggestions you are welcome to submit them to the Board. If you are willing to be on the committee, we can use your help.

'Encantada'- our association's premier art Exhibition scheduled for the fall is in full momentum. The committees continue to meet. They have done their due diligence in refining the prospectus which is always a work in progress. Many thanks to Chris Meyer along with other members for their efforts in updating our prospectus statement concerning acceptable medium not under glass. This has been an ongoing topic of discussion.

Cecelia McRoberts and Marybeth Isaminger, our dual committee chairs are coordinating their volunteer force aspiring to a superb show. Of course, they are always seeking members to help make it the greatest show ever!

Welcome to all our new members. A great way to learn about RGAA is to get involved. As the saying goes, 'just jump in'! Most of all enjoy our group.

Have fun creating art; most of all be passionate about it.

Bonnie Buckley

Monthly challenges

Last month Tom Blazier set us a challenge: to paint a landscape with a sky any color but blue. This will be presented at the show and tell on 17 May.

This month the challenge has been set by Hank Shcuyler. The idea is to create a piece of art with materials and equipment you don't normally use. Hank usually paints with palette knives, credit cards but no brushes. So for his challenge he will be using a brush. Hank's challenge will be presented at the June meeting. Below a picture of Hank's usual painting tools:



Editor's note: I have also seen painters using a straw to blow paint around the substrate, using a long fingernail or a twig dipped in ink. In Thailand elephants use their trunks (as seen on YouTube).

April Demonstrations

April provided two opportunities for RGAA members to observe artist demonstrations at the Masterworks venue. Saturday, April 12th, Cynthia Rowland did a figure painting demonstration in oil as part of her three day workshop. The following Saturday, April 19th, Paul Murray did a landscape painting demonstration in acrylics for the general membership meeting.

Cynthia Rowland Demonstration:

Stephanie costumed as a "lady of the evening" was the model for Cynthia Rowland's demonstration. Cynthia started her demonstration on toned, oil-primed linen taped to a board. Cynthia likes a toned canvas and palette as it makes it easier to judge color relationships. The initial monochromatic

stage, called a *grisaille*, is painted using burnt umber. To start, she captures the gesture of the figure's pose using simple fluid lines to express the movement of an imaginary axis line moving through the body up into the head. This places the figure on the canvas.



Above: Grisaille

Thinking like a sculptor and using the side of her brush, Cynthia then begins to mass in the form. She is not drawing as much as locating the positive shapes of the torso in space. After massing in the general form, she begins looking for smaller shapes trying to think of the total image. She keeps pushing thin paint around, scumbling in masses, lifting out lights, and looking for how to interlock interesting shapes designing her graphic statement. Some line work helps her to find proportions and location of forms by looking for angles and shooting what she terms "pool shots". An example of this is a shot she drew across the form to locate the shoulders. Cynthia likes the life like feeling of this process, but stresses that though painting isn't necessarily about perfection; the artist does have to understand form and anatomy.

Cynthia mixes big piles for the major colors of the painting starting with the easiest to see first. For this painting, she chose the gold background color and the purple of the costume to begin. She thinks about the lightest, darkest, and brightest hues she'll use to key the painting relationships. The big piles of general colors allows her to alter them slightly as she works. She emphasizes that if color relationships are working on the palette, they will work on the painting, and every color is determined by its relation to other colors.

For example, in this painting the purple of the costume, relates to the lavender of the lilacs, and the more red/purple of the cushion. Cynthia usually does a color rough before starting a studio painting. (See picture below). She explains the study allows her to find solid color harmonies before working on a larger scale. Cynthia overlaps areas and is always looking for ways to connect shapes.



Cynthia doesn't have a recipe for skin colors explaining that it is influenced by so many elements. For this painting she starts with a mix of lemon yellow and Quinacridone magenta and adjusts. As her palette is a midtone gray, she knows all skin tones in the light need to be lighter than the

palette and all in shadow need to be darker. Only after she is satisfied with having captured the gesture of the model and with her color relationships, does Cynthia begin to think about details and capturing a likeness.

Cynthia absolutely loves cutting into the positive form with the background color. It's a great tool to work negative into positive to define form and create a feel of air around the forms like the shoulders, head, and for this painting the feathers in the model's hair. The need for likeness and the degree to which to use finishing detail is a personal decision at this point. Cynthia thinks about the landmarks and structure of the face more than features. The structure of our skulls she explains is what makes for our individual features. Placing the brow ridge, finding the bottom of the nose, getting the shape of the nose and mouth, and creating the ins and outs of planes helps the artist to create a likeness. Locating the cheek bones accurately helps to position the eye sockets. Cynthia starts with the eye socket value and builds the eye detail.

Cynthia is an instructor at the New Mexico Art League. You can go to info@newmexicoartleague.org for class schedules. Phone is 293 5034

This year RGAA hosted a Masterworks workshop titled "Incorporate Objects and Space into Your Figure or Portrait Work" under the instruction of Cynthia Rowland. The three day workshop filled up quickly and because of the interest, two models were hired to pose for us. Stephanie posed as a "lady of the evening" and Nafshiyah posed in a bright, colorful ethnic costume. As quoted on the first of six handouts, "If a subject is worthy of a painting, it's worthy of a plan!" Robert Genn Cynthia's plan for us included a value rough using not more than five values. With this first value map or plan, we then began a grisaille using very thin burnt umber on an already toned canvas panel. Then before doing more to this canvas, we did a color rough on another small panel. These steps helped us to address value, compositional, and color problems and familiarized us with our subject which aided in making more confident choices in the final painting.

Below is a summation of Cynthia's comments and of the information on her handouts.

The value rough is to help design your painting as a graphic statement. A quality painting should read from across the room. By restricting yourself to two to five values, you are forced to assign values to color shapes. As you are looking for ways to connect shapes, try to see relationships rather than objects and group your values beyond edges. Your goal is to take a lot of information and reduce it to a few intriguing shapes. The benefit of the value rough is to help you edit and simplify the subject using a combination of dark, middle, and light values to direct the viewer to your center of interest and by grouping similar values to create a more cohesive whole. To create space in your designs, remember that different values create different planes. Two colors of the same value will appear to be on the same plane. This is useful information to flatten an area. When two colors are of different value, the differences suggests distance in space. This is useful when turning the planes of the face. Gradation can fine tune your design, pacing the eye movement through you design.

We were asked to tone our canvases lightly before the workshop. Cynthia recommended we use burnt sienna and ultramarine blue in a thin neutral wash to create a veil of color that tones down the white of the canvas. If your canvas and palette are similar neutral grays, color mixing is easier to judge.

Cynthia Rowland Workshop (continued from previous page)

The grisaille is an underpainting that continues the work of the value rough. On our toned canvas we began to lay in our designs with thinned burnt umber. (This is an open grisaille, no white is used. Lift areas where you want a lighter value,) Cynthia begins with a few lines that capture the gesture of the model. “Some artists start out by measuring, but one of the negative aspects of measuring is that, at times, it tends to produce static, stiffened poses with very little fluidity.” Try to capture gesture or the long fluid line that is the axis of the figure. Cynthia explains that the shapes you mass in on top of the gesture lines create the structures of the form. Gesture captures the movement between forms and structure is the dimension and movement across forms. The only time she thinks in lines in painting is to capture this gestural movement. The rest of the time she tries to think in terms of mass and space and light.

“Massing in” is the next step. Working with the side of the brush, push paint from the inside of the form thinking of yourself as a sculptor moving clay into position. Think in positive and negative shapes and think about how the form turns in and out in space. Shift your focus to the negative shapes as they are often simpler and easier to see. Your canvas is empty space and the form is filled space. The likeness will begin to emerge as you fill the space. Principal landmarks for the clothed figure include the top of the head, bottom of the chin, pit of the neck, the waist, elbows, the wrist, end of the hand, base of the buttocks, knees, ankles and the end of the foot. Take your time with this stage of the painting and really explore your subject. The grisaille is about light and dark shapes, movement, and pattern.

Cynthia also stressed the importance of learning to mix color. In other words, mix color swatches to see, understand, and remember how your colors interact. Cynthia is compiling a notebook of her color swatches on 6x8 Centurion canvas pad pages which she will use for reference. Some things you will notice right away is the effect of white on colors, how colors appear more vivid in the mid-value range, how transparent/opaque some mixes appear, and how some mixtures produce surprises. Cynthia said viridian and any red will produce some beautiful violets. Mixing color is as basic to understanding our craft as playing scales is to the musician. Below two photographs of the two models posing for us at Cynthia’s workshop. On the Left Stephanie posing as The Lady of the Night and on the Right Nashia in a colorful kaftan and turban:



Paul Murray Demonstration

Paul Murray works in several mediums and likes to experiment with his materials. This demonstration was done with acrylics on a panel Paul had prepared. Paul explains that though acrylic and oil are very similar mediums, acrylics do tend to dry faster. This can be a positive, or negative depending on what the artist wants. The drying time is an asset if you wish to paint a piece in one session like a demonstration. On the other hand, if you are working large and/or wish to use blending techniques, oil may be a better choice. One drawback for acrylics has been that the color dries down darker. Paul has found that mixing one of the several mediums available from both Golden and Liquitex to add opacity can alleviate this problem. For the demonstration Paul used Golden's Fiber Paste medium, but explained that other mediums will work equally well. The medium simply needs some degree of opacity to prevent the color shift. For his support, Paul dry mounted raw canvas onto a 12x12 plywood board. He gessoed the canvas with a couple of coats of a dilute 50% mixture. This relatively porous surface receives the paint well and aids when using a spritzer to extend the drying time.

Paul used white gesso for the sky area for reflectivity and used black gesso from the horizon down as he likes working from dark to light. He did a simple line drawing on tracing paper that he had transferred to the panel with red transfer tissue. (Available at Artisans.) Paul leaves the tracing paper drawing attached to the back of his panel in case he wants to see the painting through his initial drawing. (You can make your own transfer paper using pastels and a little turpentine on the back of some tissue paper.) His reference is a photograph of the Ogden River in northeast Utah. Paul explains that he likes the mystery of water. The rocks you can see in the transparent foreground disappear as you look up river into the world of reflections. Even the horizon has a feel of mystery as it is that part of the landscape that keeps moving away from you as you try to approach it.

Paul starts by brushing in a wash of burnt umber and ultramarine blue and the fiber paste medium over the bottom of the panel so it can be drying while he works on the sky and horizon. The sky is a mix of cerulean blue, cadmium red light, and white. Paul explains that a gray blue looks more natural for the sky hue. Also as the sky is a light value, he uses his medium. Keeping the idea in mind that shadows should be transparent and lights more opaque will help you to judge values. He overlaps this blue into the dark gessoed area of the horizon. He uses some pure white at the horizon for gradation and the sky is done! The tree line is next for which he uses hooker's green with a touch of cadmium yellow and cad red light. Paul mixes from his tubes as he works rather than laying out a full palette. This is partly due to the drying time of acrylics. He changes from a brush to a palette knife. "Isn't it serendipity that the palette knife and pine trees have the same shape!" Paul likes using a knife on course canvas for textural effects and likes how the dark gesso shows through. He darkens and cools the paint as he moves away from the sky area. To add more foliage texture he applies a lighter green with a fan brush that he's shaped irregularly with cuticle clippers. He uses straight ultramarine blue in the shadows which he explains will dry darker and appear as just off of black. He adds a few touches of the sky blue for sky holes. He switches to another palette knife for the "kind of" straight lines of some dead trees and the tree line is done.

Asked if he always paints from top down, Paul replied no, but that it can be helpful when plein air painting or when working fast like in this demonstration. He also explains that in his demonstrations he does more detail work initially than he would in the studio, so he doesn't have to go back. Working alla prima means putting it down and leaving it alone. As he next begins the water, he jokes that this is where things could go terribly wrong!

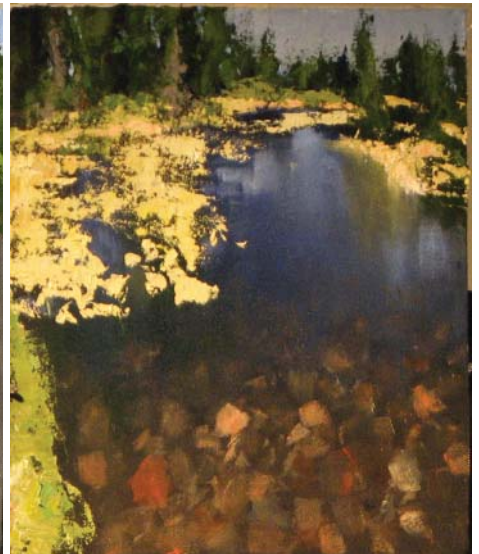
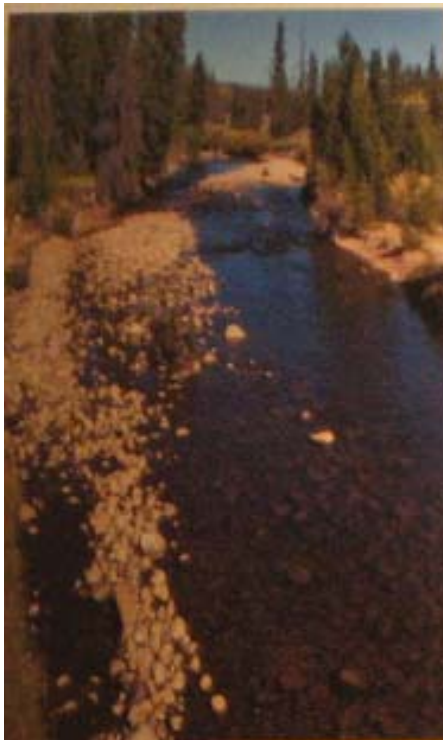
Paul uses a brush to paint the smoother water surface. It is interesting and challenging in achieving water to represent its opacity, translucence, and transparency. As the eye moves upstream, the water becomes more opaque and the foreground rocks disappear. At the top of the stream it is the reflective nature of water that takes over. Paul starts blending in some reflections with vertical brush strokes using ultramarine blue as the dominant water color. He feathers these vertical reflections with horizontal strokes. Acrylic paint without medium, dries to a flat surface like tempera.

Paul Murray demo (continued from previous page)

Mediums add body for areas where you want texture. Paul uses this to advantage to contrast the water and land mass areas. For the highlights in the land mass his mixture is about 25% to 33% paste to paint. For the rocks under the water in the foreground, he spritzes with water and uses ultramarine blue, burnt umber, and cadmium red mixtures with no medium. This lets the rocks dry down and appear under the water, whereas the land mixtures will not dry down and appear on top of the water. As he begins the bright sunlit rocks on the left side, Paul exclaims that "Laying in these highlight areas can just drive you crazy!" For his final touch, Paul adds some fish swimming just off the shoreline.

Paul will be the instructor for a June 2-6th workshop called "Painting Light in the Landscape" at the New Mexico Art League. Paul's website is www.murrayfineart.com

Below three pictures of Paul's demo: a) the original photograph b) the prepared canvas with a rough drawing and c) the finished painting



Other Member News

I have a few spots left in a Photoshop for Artists class I'm teaching on June 12-14 (3 days) at the African American Arts Building in ABQ. This is for complete beginners, so don't be shy...!

Full details are here:

<http://www.crishdesign.com/classes/photoshop-june2014.html>

If anyone is interested, please let me know ASAP. Chris will be assisting, and the price is only \$320 for three days (which may not be repeated!). Email Trish: trish@crishdesign.com

Editor's Note: All the articles and pictures on the demonstrations and workshops were submitted by Diane Buster. Next month Wanda Portee will be setting out and emailing *The Palette*. Please submit all news, pics and challenges to her at: wportee4529@comcast.net.

Please note that there is no newsletter in July.



Please join us for the opening of the second WAG (Wednesday Abstract Group) show of exciting abstract paintings! ...opening Saturday, May 10 from 4-7 pm at La Mesa Presbyterian Church Gallery, 7401 Copper NE (just east of Louisiana). Featured artists are N. Aldrich Wygant, Janine Wilson, Patricia Williams, Sid Simpson, Patricia Scanlon, Sandy Ohlgren*, Rebecca Nolda*, Meredith Macpherson*, Ed Jordan, Linda Grace, Sarah Geiger, Donna Dionne*, Sally Boyd, Rex Barron*, and Lannie Alexander. (*member RGAA.)

Gallery hours are from 9 am to 3 pm weekdays. Contact Donna Dionne at 350-4436 or djdionne41@gmail.com for more information.

PLEIN AIR WORKSHOP IN TAOS, NEW MEXICO WITH KRYPEEN WASZAK May 26-30, 2014



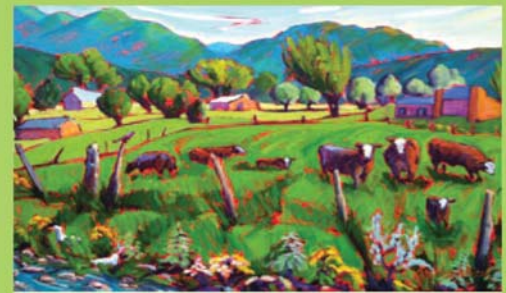
- 5 day workshop
- Paint in and around Taos, NM during early summer
- Suitable for most levels of painters
- Learn to paint outdoors and/or enhance your skills
- Basics, color theory, design, subject matter, composition
- Gentle critiques
- Studio work space provided
- 2 paint locations a day - 7 -10 paintings for the class
- Inspiration abounds!
- \$525.00

Come paint with Krysteen in Taos, she is known for her unique, lively, and vibrant style. This workshop is designed to jump start your painting and/or enhance your skills. With 2 meeting places a day, morning and late afternoon, you will paint! Krysteen will give demonstrations of her technique, guide you through the creative process, and work to achieve what you want out of YOUR workshop. Studio space is provided for meetings, finishing work, critiques and indoor painting should there be inclement weather.

Call Krysteen for more details and to sign up. 505-250-0455

email - krysteen@krysteenwaszak.com

website - www.krysteenwaszak.com



Spend five days of fun painting in the cool, beautiful high country of Cloudcroft with Tom Blazier during his Refining the Landscape workshop June 9-13. The workshop focuses on the process of seeing and painting the landscape in ways that enable artists to convey their intent quickly and effectively. Studio and plein air sessions will include distilling the visual complexity of nature to a few compositional choices, use of limited color palettes and values, and the economy of brush strokes. Tom will demonstrate using oils, but participants may use their preferred medium. For more information and to register, visit the Cloudcroft Art Workshops website: <http://www.cloudcroftart.com/artists/blazier/>. Contact Tom directly at tblazier@hotmail.com or call 505-323-2246.



Tom Blazier
tblazier@hotmail.com, <http://www.tomblazier.com>
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This Month's Presenter on May 17th will be Jamie Kirkland. Details below:

Kirkland is a full-time landscape painter living in Santa Fe. She says: "My paintings evoke a sense of limitless space, of expansiveness, stillness and calm. The first gallery director I showed my work used the description 'minimalist abstract painting.' A lot can be said with simplicity by reducing the landscape to shapes and forms. Jaimie will introduce her work and share some of painting techniques and processes, as well as describe how she finishes her work for final gallery presentation. She will also talk about marketing materials, tips and long term gallery relationships. Jamie currently shows with seven galleries throughout the US. She celebrates ten years of painting at Winterowd Fine Art in Santa Fe with the opening of her sixth solo exhibition entitled: *Secret Place*, this May. Check out Jamie's website: <http://www.jamiekirklandart.com> and bring questions.



Jamie Kirkland *Mystere* 30x60" oil on canvas

Presentation details and information with pics supplied by Mary Julyan. Thank you Mary for organizing these artists to come and talk to us and show us how they work.

Second reminder: please send all information for next month's Palette to Wanda at: wportee4529@comcast.net

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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.

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The advertisement features a background of a misty, abstract painting in shades of green, blue, and brown. The text is centered and reads: 'Through the Mist' in a large, elegant script font. Below it, in a smaller, bold, sans-serif font, is 'Traditional and Abstract Splash Ink Paintings featuring the new works of Ming Franz'. Further down, the reception and exhibition dates are listed: 'Reception: May 16 - 5 PM to 8 PM' and 'Exhibition Dates: May 3 to May 28, 2014'. At the bottom, there is a white box with the 'NMAAL' logo, which includes a red paintbrush tip. Below the logo, the website 'newmexicoartleague.org' and phone number '505-293-5034' are provided.

Through the Mist
**Traditional and Abstract
Splash Ink Paintings
featuring the new works of
Ming Franz**

Reception: May 16 - 5 PM to 8 PM
**Exhibition Dates:
May 3 to May 28, 2014**

*We also invite you to visit our website
for classes, workshops and
exciting events for the
fine arts in New Mexico*

NMAAL
newmexicoartleague.org
505-293-5034