



# THE PALETTE



VOLUME 18, ISSUE 8

SEPTEMBER 2017

## The next meeting

**September RGAA Meeting**  
**Presenter: Julia Lambright**  
**Saturday, September 16th at 10:00 AM**  
**St. Mark's Episcopal Church**  
**431 Richmond Pl. NE**

**Directions:** Driving on Lomas, turn South on Dartmouth one block East of Girard and go one block South to the Church, or turn South off Lomas on Richmond Dr., and proceed one block South to Richmond Pl NE. Driving on Central, turn North on Dartmouth and go about 3½ blocks.

## From our president



OK, painters, Charlie asked me to fill in for this month, so let me start off with a bang – why paint? Who cares? Why

waste your time, and ours? Or, as was once said to me, as a student interested in *some* version of realism and graphic illusion in a hoity-toity, Rauschenberg/Jasper Johns-oriented fine art department, “why waste our time with a visual language that was out of date 500 years ago?” Add to that the ever-growing swirl of digital entertainment and social media, and it’s all too easy to lose one’s sense of

individuality and purpose.

When this happens to me, I often return to some wise observations about the artist’s life that I’ve read over the years, from Leonardo on.

One of my favorites is *Gist of Artz* by the “ashcan” American painter John Sloan (an old Dover release). To wit:

“We are here to play, to play because we are serious about it. Here we are, put on the most insignificant speck of dust in the universe... if you don’t want to be serious about playing, do something of no account.”

And my personal favorite:

“Work for yourself first. You can

paint best the things you like or the things you hate. You cannot paint well when indifferent. Express a mental opinion about something you are sensitive to in life around you. When you have found something about people or nature that you want to talk about graphically, you will find a technical way to say those things. Find something that you care about saying, even if it has been said before.”

For me, I guess that means we “do the work” to make *meaning* for ourselves.

Rex

## September presentation by Julia Lambright



Vladimir Virgin

“In my presentation, I would like to introduce my largest project *Synaxis*, (see page 2) an installation of 21 paintings in the form of a wall, similar to an iconostasis or retablos. Through the symbols, color, and form; I would like to share my personal story and discuss the technical and conceptual relationship based on my influences from traditional iconography.”

\*\*\*\*\*

[Julia Lambright](#) was born and raised in Russia. She received an MFA with Distinction in painting from the University of New Mexico. Working primarily in

*continued on page 2*



## September presentation by Julia Lambright (continued)

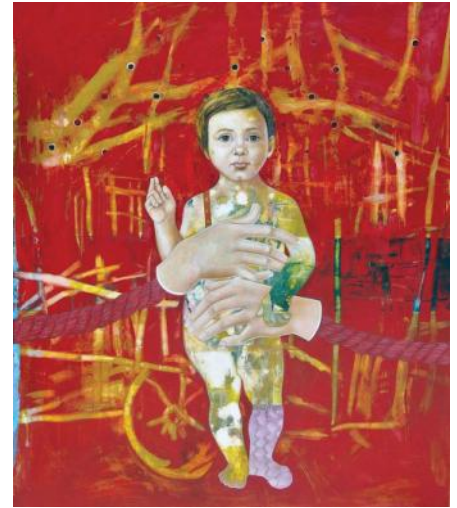
in the past, her focus over the last decade has been rooted in traditional egg-tempera painting, a knowledge which she acquired from masters in Russia and the United States. While searching for a personal spiritual experience, Lambright began exploring iconographic canons, formulas, and techniques of 17th

century icon painting. Being influenced by the icon's visual aesthetics and its technical construction, Julia integrates and transforms its principles into a contemporary form of art making.

[www.julialambright.com](http://www.julialambright.com)  
[julialambright@aol.com](mailto:julialambright@aol.com)



*Synaxis*



*Stage 1 Blessing*

## Events and opportunities (continued on page 5)

OPEN TO THE PUBLIC + SEPTEMBER 8 - DECEMBER 3, 2017

# *New Mexico Landscapes*

The Gallery of The Cathedral of St. John began with the 1976 completion of the Cathedral House. The Gallery Guild has a long history of working with local art societies to offer outstanding shows for the enjoyment of the parish and community.

**ALL WORKS WILL BE FOR SALE**

THE GALLERY GUILD

## The Cathedral of St. John

THE EPISCOPAL DIOCESE OF THE RIO GRANDE

318 Silver Avenue S.W.

P.O. Box 1246

Albuquerque, New Mexico 87103

505.247.1581

Fax: 505.247.3377

[www.stjohnsabq.org](http://www.stjohnsabq.org)

Opening reception is September 10, 2017 at 12:00pm.

P. K. Williams and Reebie Nolda both have work in this exhibition.

## September Challenge!!! (offered by Rex Barron)

Paint or draw a body part...any part, any medium. And bring your work to the next meeting on Sept. 16th. We can't wait to see what you come up with!

## Alameda Studio Tour

September 9 & 10, 2017

Coming this weekend! The Alameda Studio Tour is on September 9th and 10th from 10 am to 5 pm each day. You can download a map of the tour and get more information at the [Studio Tour Website](#).

RGAA artists that are part of the tour this year: are P. K. Williams, Valerie Ann Peterson, Bill Monthan, and David Welch.

The studio tour is a great way to spend an autumn weekend in the North Valley! Lots of art and great conversations with artists!

\*\*\*\*\*

## Dick Wimberly Presentation in August by Diane Buster

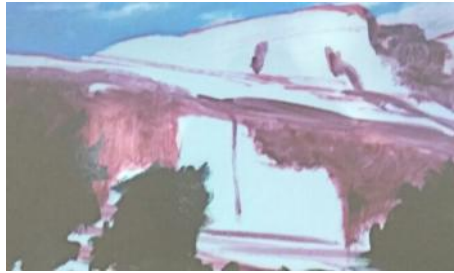


Santa Fe artist [Dick Wimberly](#) gave our August presentation that emphasized painting rock formations. Dick started painting at about age nine, hiding his drawings behind his textbook covers. His grandmother decided to secure professional art lessons for him, which cemented his desire to paint. In 1980 Dick received his BA from Eastern New Mexico University. He has studied with Wilson Hurley and Clyde Aspevig and painted regularly with Wade Griffin and Robert Kuester when he lived in Albuquerque. Dick has taught drawing, painting, and sculpture with APS students and at Eastern New Mexico University. Dick is inspired by the landscape and prefers to paint outdoors. His favorite medium is oil.

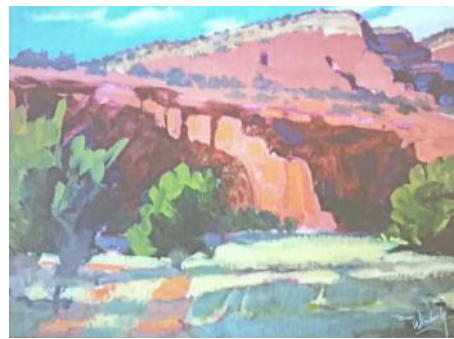
Dick started his presentation by showing us the steps he took in painting his first place painting of the red rock formations of Jemez Springs titled "Native Color" during



the PAPNM spring paint out. Dick said he spent three to four hours on the painting. He started with the sky first as he liked the clouds as they were at the start. For the landscape, Dick usually starts with the dark shapes and sometimes mixes three to five darks before even going out to paint.



He learned to create color/value charts from Wilson Hurley. The idea is to cement relative values and hues for the planes and distances in a painting. For this painting



the darkest darks are in the cracks and crevices of the red rocks. Thinking in terms of aerial perspective, this painting has four steps back from the foreground trees, to the front red rocks, to the middle ground cliffs, and to the back bluffs. Dick used alizarin crimson to mix a visceral dark for the red rocks. His other colors and values keyed from this start. The first big shapes are the two foreground trees and the basic rock shape. He also laid in the grass area as a flat color realizing it would fail if it was too bright or too big. He realized early that he didn't like the placement of the road and so moved it off to the side for a better compositional balance. Dick then said he worried about

the unbroken line at the top of the cliff but quipped, "Somehow I got away with it!"

Dick then talked to us about his gear. He uses a Joshua Been Day Tripper easel and palette ensemble. The palette folds out with two "tables" and a center mixing area which can be either glass or Plexiglas and is tinted a neutral gray. Most tripods will work with the palette though Dick bought the one offered on the site. The upright panel holders come in different sizes capable of holding panels with a vertical dimension of a range of 18" to 36". The canvas holder can be angled from upright to flat for water media. The set-up is lightweight, easy and quick to put up, and all fits in a backpack. The entire set-up is about \$400. The palette alone is \$225. If interested go to [www.joshuabeen.com](http://www.joshuabeen.com) and click on the merchandise link.



*continued on page 4*

## Dick Wimberly Presentation in August (continued)

by Diane Buster

Dick also talked to us about the importance of emphasis in a painting, of deciding what you want to focus on to tell your story. He showed various slides of painters he admired and how their paintings emphasized a contrast of hard and soft edges, Laura Robb; color shifts and saturation, Richard Schmidt; and strong compositional design, Wilson Hurley. Dick then showed us some photo references he had of rock formations on a mining road in Creed, Colorado. He pointed out color shifts of the blue sky reflected light, local color, and warm reflected light from the ground on these rocks. Then on a small canvas and using the "Native Color" painting as a reference, Dick did a color sketch to show us about developing convincing red rocks. Most artists either overdo the red or to achieve lighter values depend on white which can lead to faded out passages. Dick uses the temperature and value shifts available in the different tube colors before using white.

To start the demonstration, Dick used phthalo blue and ivory black to establish the rock shape. He said he loves the power and intensity of the phthalo hues. He chooses alizarin crimson as a cool red to establish the local color. At this very beginning stage he could be painting a flower instead of a rock! He also recommended the quinacridone colors for their intensity and brilliance. For warmer passages he uses a warmer red like



cadmium red medium or light. To control the color he uses violet because the blue reflected light and red local color would produce a violet. He tones down a cadmium orange with a little white to brighten and shift the color. Cadmium orange is lighter than any of the reds. He uses dark violets for the cracks in the rock.



A mistake some make is to use too warm a hue in the cracks which don't radiate light. Dick often uses a palette knife to paint the cracks. At this point, Dick admits we rarely see color of this intensity in nature. Anything looks a little weird by itself, but that's where the surrounding colors come into play. The contrast between the red rock and green foliage creates the balance. Some of the greens reflect back on the rocks, and some of the reds reflect into the greens and the resulting grayed passages create unity. Dick uses some cadmium orange in the bushes, and phthalo blues in

the recesses of the rocks. Remember that the low light areas are where colors can appear more extreme like at sunset when the orange rocks "jazzily" contrast with the violet shadows.

Though Dick doesn't use a lot of medium, preferring thick paint, his preference is Gamblin's Solvent Free Gel. Dick also uses newspaper pages instead of paper towels to wipe his brushes! He says the paint doesn't leak through and it's a good way to recycle all that junk mail. His palette is based on principles he gleaned from the Michael Wilcox color theory book titled, *Blue and Yellow Don't Make Green*. The main idea of this book is that the primary colors lean warm and cool which impacts the temperature and intensity of paint mixtures. For example alizarin is cool and cadmium red is warm by comparison. Lemon yellow is cool and cadmium yellow warm and ultramarine is cool and phthalo blue warm by comparison. Cool mixed with cool and warm mixed with warm will produce more intensity and warm and cool mixtures will produce more neutral colors. Value is most important, but temperature shifts within a value plane can add a lot of excitement.

Finally we asked Dick about his frames. Dick orders his frames from a company called Quality Art and Frame. The owner is Dan Barsness. The address 4011-C Highway 93, Filer, Indiana 83328. The phone is 1-208-326-5887. There isn't a complete, up-to-date online catalogue, so Dick is ordering one for RGAA as well as one for himself. If you have questions before we get a copy of the catalogue you can contact Dick at 505-934-5432 or at [dickwimberly@gmail.com](mailto:dickwimberly@gmail.com). The minimum order for frames is \$300. To give you an idea of pricing the 11x14 frames range in price from \$36-\$85. Shipping is free.

See more of Dick's work on his website:

<http://dickwimberly.com/>

# Events and opportunities (continued)

## News from the New Mexico Art League:

**Quench: Water in the Desert** opened Tuesday, August 29, and runs through Saturday, October 7, 2017.

The landscape show focuses on New Mexico artists' unique interpretations of the precious and beautiful element of water in the desert in its various forms: rain, clouds, rivers, lakes or evidence of it in arroyos. Meet the artists at the reception on **Saturday, September 16, 2017, from 5 PM to 7 PM. Please note the date change from an earlier announcement.**

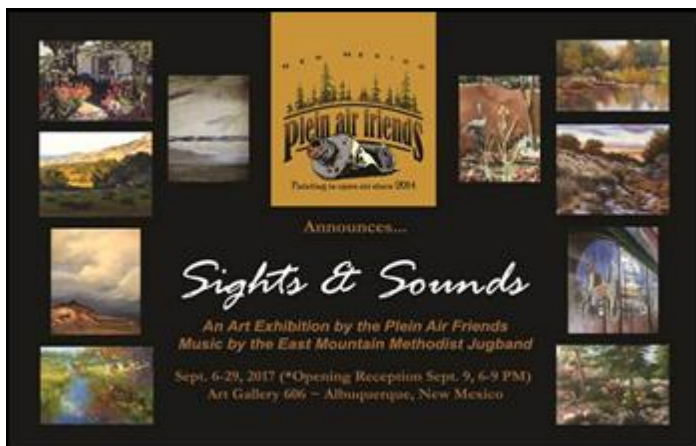


**CALL FOR ENTRY:** The **Small Works Holiday Show** opens for entries Friday, Sept. 1, and closes Saturday, Oct. 21, 2017. The show itself will run from December 5, 2017, through January 6, 2018. This is the New Mexico Art League's festive and fun annual exhibit of works of all subject matter and media all in a nice small package Perfect for gift giving for the holidays! See our website at

[www.newmexicoartleague.org](http://www.newmexicoartleague.org) for prospectus, or call 505-293-5034 for information.



The **New Mexico Art League Gallery** is free and open to the public from 10 AM to 4 PM daily, Tuesday through Saturday, at 3409 Juan Tabo NE; Albuquerque, NM 87111. Call 505-293-5034 or visit [www.newmexicoartleague.org](http://www.newmexicoartleague.org) for more information.



**Diane Buster** is participating in **Sights and Sounds** with the Plain Air Friends group. This is a group of ten artists who have been painting together since 2014.

The show is at the 606 Gallery, 606 Broadway SE, ABQ and will hang **September 6-29. The opening reception is Saturday, September 9, from 6:00 - 9:00 PM.** The gallery is open Wednesday - Saturday, 1:00 - 6:00 PM. She would love to see everyone at the reception!

## ART Artists 'Round Town



ART has two current exhibitions!

**AUGUST 26 - OCTOBER 14, 2017**

First Unitarian Church  
3701 Carlisle Blvd NE  
Albuquerque, NM 87110

**SEPTEMBER 9 - OCTOBER 12, 2017**  
**NOVEMBER 18 - DECEMBER 23, 2017**

O'Hares Grille and Pub  
4100 Southern Blvd SE  
Rio Rancho, NM 87124

RGAA artists participating are P. K. Williams, Veral Neel, Kathleen Tucker Landreth, Allen Lowery, and Kay Richards.

## NEW GROUNDS REMARQUE PRINT WORKSHOP

P.K. Williams will have an exhibition in the small gallery at New Grounds, REMARQUE Print Workshop during the month of October entitled

### Let it Flow: Exploring the Versatility of Ink and Mixed Media.

A reception will be held on Friday, October 6th from 5-8 pm. at New Grounds, REMARQUE Print Workshop, 3812 Central Ave. SE SE 100 B,



## RGAA 2017 Officers and Committee Chairs

|                                 |   |                                      |   |
|---------------------------------|---|--------------------------------------|---|
| <b>President:</b>               | Charlie Aldrich<br>cdaldrich409@yahoo.com<br>505-433-1141   | <b>Historian:</b>                    | Charlie Aldrich<br>cdaldrich409@yahoo.com<br>505-433-1141   |
| <b>Vice President:</b>          | Rex Barron<br>rexbaron@q.com<br>505-822-9962                | <b>Refreshments:</b>                 | Carolyn Poole<br>crpoole@comcast.net<br>505-828-3909        |
| <b>Secretary:</b>               | Bonnie Buckley<br>bbuckley0870@gmail.com<br>505-480-7020    | <b>Newsletter:</b>                   | Reebie Nolda<br>rebecca.nolda@gmail.com<br>505-944-6854     |
| <b>Treasurer:</b>               | Ray Tussing<br>etussing@msn.com<br>505-800-8108             | <b>Website:</b>                      | Wanda Portee<br>wportee4529@comcast.net<br>505-800-8108     |
| <b>Programs:</b>                | Mary Julyan<br>mdjulyan@comcast.net<br>505-298-8420         | <b>Facebook:</b>                     | V. Ann Peterson<br>artbyvalerie47@gmail.com<br>505-228-7171 |
| <b>Encantada<br/>Chair</b>      | V. Ann Peterson<br>artbyvalerie47@gmail.com<br>505-228-7171 | <b>Masterworks<br/>Workshop:</b>     | Bonnie Buckley<br>bbuckley0870@gmail.com<br>505-480-7020    |
| <b>Encantada<br/>Filemaster</b> | Wanda Portee<br>wportee4529@comcast.net<br>505-250-7304     | <b>Masterworks<br/>Filemaster:</b>   | Audrey Minard<br>aminard42@msn.com<br>505-281-1966          |
| <b>Membership:</b>              | Allen Lowery<br>Spiritpath44@comcast.net<br>505-306-5131    | <b>Exhibits &amp;<br/>Publicity:</b> | Open  |

### We need a new Palette editor!

Reebie will be leaving her role as newsletter editor after the November issue of The Palette. This is a great time to wet your toes in putting together our newsletter every month (except July and December)!

The editor is responsible for collecting newsy bits from members about upcoming exhibitions, etc., as well as making sure the minutes from Board meetings, our President's letter, and information about upcoming presentations is included. It's a fun way to get a bigger picture of RGAA!

Contact Charlie Aldrich, [cdaldrich409@yahoo.com](mailto:cdaldrich409@yahoo.com), 505-433-1141, or just speak up at one of the upcoming meetings, if you are interested.



#### 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, New Mexico 87153

President: Charlie Aldrich  
(505) 433-1141  
[cdaldrich409@yahoo.com](mailto:cdaldrich409@yahoo.com)

Visit our website at [www.rgaanm.org](http://www.rgaanm.org). You can pay your annual dues online, check the calendar for events, download a prospectus for an upcoming show, etc.

...and check out our  
[Facebook page](#) for up-to-the  
minute news.

