



# THE PALETTE



VOLUME 18, ISSUE 3

MARCH 2017

## The next meeting

**March RGAA Meeting**  
**Saturday, March 18th 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.

## Our March presenter: Vasili Katakis

### The Visual Diary: Sketching and What It Can Lead To



How can sketching help me be a better painter? DaVinci, Hopper, Van Gogh, O'Keeffe and Diebenkorn are just a few artists who recorded their thoughts in sketchbooks. Artists think on paper, and each artist approaches a drawing or painting differently. Some research their

subject ahead of time and make detailed sketches, while others work more spontaneously.

Sketching ranges from a process to be enjoyed, in and of itself, all the way to the "thoughts" for a finished painting. Sketching allows the artist to explore techniques that develop insights into the mechanisms of visual perception, and also develop observational skills rooted in traditional drawing media.

Whether composing a still life, or selecting a landscape site, sketchbooks become valuable tools for reference back at the studio.

**This presentation** will explore the

various methods that help you develop the relationship between your sketches, and your finished work.

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Vasili has drawn & painted his entire life. "As a first generation Greek American, my appreciation for classical form and design has distinguished my work in the art community. Representational art, with a romantic twist, is how I can best describe my approach. I draw my inspiration from nature and I paint what I feel. My goal is to reveal the interior mysteries of the world, thereby engaging viewers."



## From our president



Well, we are off and running, a month late, but moving ahead. What a wonderful presentation at our February meeting by Glenn Brill, Manager of Gamblin Artist's Colors.

He shared a lot of great information about how colors are used and the chemistry behind them. I will have

to read and reread Diane Buster's write up to help me remember all the great stuff Glenn said.

In March we will have Vas Katakis speak to us about the use of a sketchbook. He has done workshops and classes on this subject, as well as a whole range of topics, for the Art League. This will go well with our monthly challenge, to make a sketch and add one color. As usual, you may interpret this as you see fit.

It seems like the main job I have as President is to thank you members for all the amazing ways you step

forward to help. Our Encantada show is moving ahead as a group effort. "Many hands make light work... or the Devil's workshop, or maybe spoils the soup." Well, regardless, it is a good way to proceed, as we all can do a little, so no one has to do it all. Thanks, Ann, for heading up the effort.

The Palette has some new features, including Artist of the Month. This month features Carolyn Poole (see page 6). Carolyn is in charge of our refreshments. Enjoy her art!

Charlie

## Minutes from the last board meeting - Feb 16, 2017

8:45am - called to order

**Attendees:** Charlie Aldrich, Bonnie Buckley, Wanda Portee, Ray Tussing, Sheila Richmond, Reebie Nolda, Carolyn Poole.

**Treasurer's Report** - Ray has set up online banking. Wanda, past treasurer, has been assisting Ray when needed. RGAA's bank balance is \$16,394.00.

**Minutes** - November minutes provisionally accepted. No meeting in December. Meeting in January was cancelled due to inclement weather. Past secretary, Eliza Schmid still has secretarial information which needs to be passed along to the new secretary.

Membership was discussed. The Board agreed if artist becomes a member during MasterWorks or Encantada, their dues are paid for one year from the date of which ever show they entered.

**MasterWorks** - JOT used for entries online. 'Medium' wasn't included on the form. Need to work out the kinks on JOT.

**Encantada** - use JOT on website for entries with hard copies

available. Prospectus for Encantada is due on website by May 1st. Decided during the intake for RGAA during

MasterWorks to promote our Encantada Show. Ann Peterson resigned as Chair for Encantada but reconsidered when informed she would have plenty of help from the Board. Discussed awards. Bonnie will send out letters to previous vendors to request their support for awards. Opened discussion about recruiting jurors and a judge. Possibilities suggested were Wesley Pulkka; Amy Bjorke; Andrew Connors, curator with Albuquerque Art Museum; and, Buffy Nelson with the New Mexico Art League.

**Give Back Award** - Board decided Bonnie Buckley as our 2017 Give Back Award recipient. She will call Frieda Thorsen, one of RGAA's founders, to determine at what point she selects the award winning painting. This has not been made clear in the past.

**Newsletter Editor** - is now Reebie Nolda.

Meeting Adjourned 8:40am.

### Don't forget to pay your 2017 dues for RGAA!!

You can pay your \$35 online at the RGAA website: [www.rgaanm.org](http://www.rgaanm.org) using PayPal (you do not need a personal account) or you can send a check to: Treasurer, Rio Grande Art Association, PO Box 53307, Albuquerque, NM 87153



Sign up for this year's MasterWork's workshop sponsored by RGAA featuring artist **Joe Anna Arnett!** (registration form on page 8 of this issue)

#### Joe Anna Arnett Biography



Joe Anna Arnett graduated from the University of Texas, earning a Bachelor of Fine Arts degree. She moved to New York and became a Senior Art Director for Young &

Rubicam Advertising working on such accounts as Merrill Lynch and People Magazine. In New York, she continued her studies in fine arts at the Art Student's League for an additional four years.

In 1997, she became a Master Artist of the *Artists of America Show* at the Denver Historical Society Museum. She exhibited for 14 years at the Prix de West Invitational show at The National Cowboy and Western Heritage Museum in Oklahoma City. She was honored as a featured artist at the Gilcrease Museum's 2006

Rendezvous exhibition and the 2012 Reunion at the museum. She has also exhibited at the Albuquerque Museum of Fine Arts, The Tucson Museum of Fine Arts, and The National Cowgirl Museum in Fort Worth, The Montgomery Museum of Fine Arts, the Cincinnati Museum Center, and Art Asia in Hong Kong.

Arnett has written articles for *The Artist's Magazine*, *American Arts Quarterly*, *ART Ideas* and *Australian Artists Magazine* and has been featured in *The International Herald Tribune*, *Southwest Art*, *Western Art Digest* and the North Light books, *Painting with Passion*, *The Best of Flower Painting*, *The Best of Flower Painting II*, *The Complete Oil Painter* and *Sketchbook Confidential II* from North Light Publishing. *She is included in North Light's new book, Fine Art Tips and Tricks.*

Arnett authored the North Light Book *Painting Sumptuous Vegetables, Fruits and Flowers in Oil*, which was first published in 1998 and went into a second edition as

well as a Chinese language edition in 1999, and reprinted by Echo Publications in 2015.

Joe Anna Arnett was a master artist, a producer and a writer for the PBS Series, *Passport & Palette*. She is a Signature Member of Oil Painters of America and a Master Signature Member of Plein Air Colorado.

In 2011, she and husband artist James Asher, formed Artful Partners, LLC, a film company, producing art instruction videos. They have produced three high definition videos with more in production.

A devoted traveler, Joe Anna has taught painting workshops around the world for over twenty years.

Selected Collections: The permanent collection of The Gilcrease Museum, Tulsa OK; Wells Fargo Bank; Senator John Warner; Suzanne Somers; and Brian

<http://www.joannaarnett.com>  
[joannaarnett@earthlink.net](mailto:joannaarnett@earthlink.net)

## Glenn Brill Presentation on Gamblin Products

by Diane Buster



Glenn Brill, currently the Manager of Education for Gamblin Artist Oil Colors, has been involved with art materials development and

education for over twenty years. He holds a BFA from California College of Arts and Crafts and a MFA from Cranbrook Academy of Art. He is also a Tamarind master printer. Glenn is an internationally known artist and has served as a Professor at San Francisco State University, the California College of the Arts, the San Francisco Art Institute, and at the University of Californian at Hayward. He currently lives in Oakland, California. His website may be down at the moment but when it's up is [www.glennbrill.com](http://www.glennbrill.com)

Glenn gave us an overview of a great deal of information while encouraging us that if we wished more in depth information to go to the Gamblin website. Glenn's first point was that how paint will function depends on the pigments. Gamblin's color chart divides colors into mineral and modern or organic pigments. Mineral pigments include the cadmiums, cobalts, siennas and come from earth minerals while the modern pigments are products of chemistry and often have hard to pronounce names like quinacridone. Glenn demonstrated one difference between two pigments using two reds. Cadmium Red is a mineral pigment while naphthol red is a modern pigment. When tinted with white, the cadmium lost chroma while the tint of naphthol red retained its intensity. Seeing this could help in selecting pigments depending on what you want, a more subdued natural outcome or a more vibrant and intense result. The plein air painter might choose the cadmium red for a natural look. The modern pigment might be the choice for glazing due to its transparency and intensity.

Some tubes of paint read cobalt hue rather than simply cobalt. All the "hues" are replacement mixtures for the named color Glenn explained. Expense, toxicity and light fastness are among the reasons why some colors are offered as hues. All modern Naples yellows are now hues as the original used lead white which is no longer made due to toxicity. What the artist needs to understand is that because the "hues" are already mixtures of two or more pigments, each time you mix it with another color you actually have three to five colors in the mix. The ASTM or American Society for Testing Materials is responsible for the pigment ratings. Light fastness ratings of I or II are very stable. Another thing to be aware of is that the same PR number on tubes by different manufacturers doesn't mean the paints are the same. You need to look at the name of the hue and PR number, but rely on what you actually see.

The temperature of the mass tone or general undertone of a color is another element in selecting the pigments for your mixtures. For example if you want a warm green result it helps to know that phthalo emerald green is warmer than phthalo green. The spectral palette has a warm and cool of each color. Glenn demonstrated mixing different reds with ultramarine blue for a purple. Cadmium red which is a warm red resulted in a duller purple than mixing the cooler quinacridone red for a vibrant purple. Glenn also mentioned that there are some colors like Dioxazine purple that you just can't mix. If you want that particular color you simply have to buy a tube. He also said that burnt umber is a more luminous brown than any mixed brown.

As Glenn continued discussing mixing colors, he reminded us it is best to start with the hue and white before graying a mixture down. If you gray down too soon you're going to mix a lot of paint! For a limited palette with a warm and cool of each color between five to fifteen colors should suffice. Mixing complements create chromatic grays. If you want a warmer mix use some brown. Gamblin now offers

a chromatic black which is designed for mixing shades. It is actually a mix of phthalo emerald green and quinacridone red. On the Gamblin website I found the following mixture suggestions: tint, color + Titanium Zinc White; tone, color + Portland Gray; shade, color + chromatic black; and glaze, color + Galkyd.

Glenn next explained some differences to be aware of about pigment binders. Oil paints don't dry, they harden as the oil binder oxidizes. Oil paints are relatively slow drying and can be very luminous. All oil yellows with age. Acrylic polymers evaporate releasing some not so natural vapors. Acrylics are water soluble when wet but not when dry. The polymer emulsion is creamy when wet and dries clear which is why acrylics change color as they dry. Glenn said he knows a lot of artists think that painting oil over acrylic is a sound practice. He cautions that you should be aware that this is a physical bond not a chemical bond. Physical bonds can be broken, chemical bonds cannot. Acrylic gesso has marble dust to aid adherence but you might consider oil grounds for oil painting. Maple and birch are very stable woods for artist's panels. Whatever the substrate, it must be sealed to protect it from the oils. PVA is a good sealant for fabric canvases if you're applying an oil ground. Acrylic gesso does not require a size. Glenn prepares his panels by sealing them with a one to one mixture of Galkyd and Gamsol which dries overnight. He then spreads on Gamblin's oil painting ground with a card or spatula and finishes with a paint roller. Repeat this with a second coat when the first is dry to the touch. He says the surface texture is similar to linen canvas. Gamblin recommends about four days before painting on the new panel.

Gamblin has come out with a line of fast matte paints to provide a fast drying oil based option for underpainting that you can try rather than acrylics. Another product line is a series of premixed Portland grays. Using titanium buff with

*continued on page 4*

## Glenn Brill (continued)

the Portland cool and warm greys creates a triad of subtle colored greys. These provide an alternative to just mixing with white to lower intensity and create some nice nuanced mixtures.

Mediums can influence drying time, gloss, viscosity, and the fluidity of paints. Gamsol is Gamblin's odorless mineral spirits solvent. It is 100% odorless but mineral spirits still have vapors. A studio should have adequate ventilation. Glenn feels Gamsol is the best choice of solvents; he stated emphatically to not use any turpentine product. Gamsol is for thinning products and for cleaning brushes. Galkyd is a fast drying medium that adds flow and transparency and some gloss. Galkyd Lite is more fluid and has less gloss and is good for glazes. Neo Megilp is a product like maroger and is good for blending. It has a moderate drying time. Glenn recommended trying solvent free gel for outdoor painting; it holds brush marks and is relatively quick drying. In considering fat over lean principles, Glenn explained that Gamsol would be 0% on a scale and any oil 100%. Most paints from the tube

are 40% on the scale and most mediums are 60%. The layers of a painting should range around 50%. So early layers a little more, later layers a little more medium if you use medium, and you don't have to worry.

Cold wax medium is a beeswax and alkyl mix and has a soft matte appearance. If you use more than 25% use only on panels as the paint mix will be very flexible.

Varnish is used to protect the painting and to give a uniform sheen. Gamvar is Gamblin's varnish and comes in gloss, satin, and matte. Gamvar is easily removed with Gamsol without damaging the painting. You can test if a painting is ready to varnish with your finger nail on the thickest part. If it's hard the painting is dry enough. Glenn brushes on a one-to-one Galkyd/Gamsol mix on the dry painting and then wipes this off with a dry cloth. He lets this dry overnight. This creates a thin film over the painting. He applies varnish with a wide bristle brush and "tents" the painting with another canvas to keep dust off while drying.

Finally Glenn explained that painting is mostly problem solving. The creative

wave starts out with a great vision. Then you make a mark and something goes wrong and you figure out how to solve that and something else goes wrong and on and on. If you don't risk trying something new, your work can become stale. If you try too many new things you can become overwhelmed. You get confused and unsure what the painting is trying to say. Glenn feels a painting is finished when you are no longer uncomfortable. So here's wishing us all some comfort.



## Workshops and events



### MASTERWORKS

Entries for MasterWorks went well. Of the 86 artists who entered, 32 were accepted for a total of 216 pieces. Each association is allowed 47 pieces. This makes it a very competitive show.

Congratulations to all who were accepted!

Entry Deadline: Miniature Fine Artwork **Entry Forms and all shipped** Miniature Artwork must be received by Saturday, March

11, 5 p.m. Go to the [prospectus](#) to fill out the form and your entry fee will be accepted at time of delivery of art work. Delivery of **actual** art work, both standard and miniature is Saturday, March 18<sup>th</sup>, 9-11.

Please refer to the MasterWorks [prospectus](#) for framing requirements.

The opening reception is Friday, March 31<sup>st</sup>, 5 - 8 p.m. Parking is free so be sure to tell the booth attendants where you are going.

\* \* \* \* \*



**ENCANTADA** is in the works! ...and the Prospectus is available at the end of

this issue of The Palette or by going to the RGAA website ([www.rgaanm.org](http://www.rgaanm.org)).

Committee members are busy planning to make this year's exhibition a big success. You can be part of the action by volunteering--contact Ann Peterson at [artbyvalerie47@gmail.com](mailto:artbyvalerie47@gmail.com) or by calling

her at 505-228-7171. It's a lot of fun and you get to see "behind the scenes" of putting the show together. You can also ask questions at the next couple of meetings if you are not sure what's involved.

We need your help!

## Workshops and events (continued)



**Wild Southwest** featuring watercolors by Jane Fritz  
 Blue Lily Atelier, 3209 Silver Ave SE in Nob Hill, 505-263-6675

March 1 to April 1, 2017

Jane Fritz is a Signature Member of the New Mexico Watercolor Society (NMWS) and has won numerous awards at MasterWorks New Mexico and NMWS exhibits.

Fritz is an avid backpacker, and her artistic inspiration draws from her passion for

wilderness and wildflowers. The artist attempts to share her emotional and spiritual responses to the natural beauty of the Earth through painting.

Visit the [Blue Lily Atelier website](#) to see more of Jane's work.



### Call for Artists

**The Gallery ABQ Spring Miniature Show  
 May 2017**

**Open to all New Mexico artists** in all media, including painting, drawing, prints (hand-pulled), photography, sculpture, fiber, glass, and wood.

The show runs May 2nd through May 27th, 2017 in our Salon.

Entries need to be hand delivered to the gallery on Saturday, April 29, 10 am to 1 pm for jurying.

Entry fee of \$25 includes up to 3 pieces of artwork.

For more information, download the prospectus from the [The Gallery ABQ website](#), "Events" tab or by clicking [here](#).

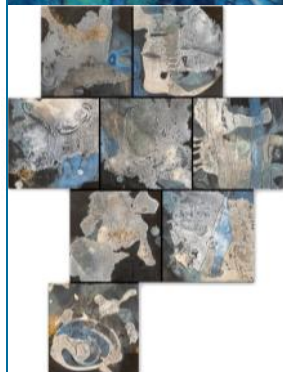
The Gallery ABQ  
 8210 Menaul Blvd., NE.,  
 Albuquerque, NM 87110.  
 505.292.9333



**Fluid Dynamics**  
 Fuller Lodge Art Center  
 March 17 - April 29, 2017

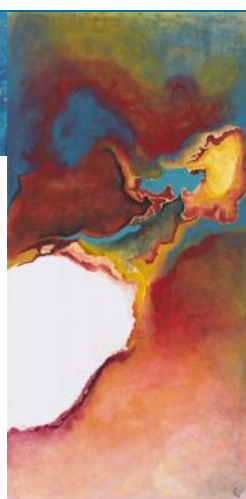
Reception Friday, March 17  
 5-7 pm

Reebie Nolda and Patty Williams each have a painting in this show that features "the fascinating world of eddies and tides, waves, mists, downpours, rapids, ripples, pools, and puddles."



Rebecca Nolda  
*Flow*  
 mixed media on cradled panels

**Fuller Lodge Art Center**  
 2132 Central Avenue  
 Los Alamos, NM 87544  
 505-662-1635



P. K. Williams  
*Overwhelmed*  
 acrylic on canvas

### Call for Artists



The Placitas Artists Series welcomes applications from New Mexico artists over 18 to exhibit from September 2017 through May 2018.

For 30 years, we have been bringing excellent music and art to the foothills of Placitas. We provide a beautiful venue to display the work of two to four visual artists each month from September to May. All accepted artists receive publicity and a year's exposure on the [PAS website](#).

To submit, follow directions that accompany [the application form](#).

## Workshops and events (continued)



### Beyond the Ordinary: THE STILL LIFE

**Artists' Reception:**  
Saturday, March 18, 5-7 pm.  
Free and open to the public.

The exhibit opens Tuesday, March 7, 2017, and runs through Saturday, April 8, 2017, at the New Mexico Art League Gallery.

A wide array of artists' interpretations of the classic genre of art – the still life. Works include drawing, painting,

photography, printmaking and mixed media, all by local artists.

The gallery is open to the public from 10 AM to 4 PM daily, Tuesday through Saturday, at 3409 Juan Tabo NE, behind the Juan Tabo Library in Albuquerque.

For information: 505-293-5034 or visit our website at [www.newmexicoartleague.org](http://www.newmexicoartleague.org).

**Also at the League, a new workshop starts in March!**

### How To: Studio Practices, Tips & Techniques for Painting

with Arden Hendrie

The workshop is scheduled for the weekend of March 18 and 19, 2017, from 12 Noon to 4 PM each day. Build your painting from the ground up!

Hendrie offers simple step-by-step approaches to a wide range of technical



methods for painting construction and application. Designed for painters of all media, but special emphasis is given to oil painting.

Hendrie holds an MFA from the University of Iowa, and has over 10 years of teaching experience.

#### Workshop Fees:

Member - \$80.00 (USD)

Non-member - \$100.00 (USD)

A materials fee of \$15 is due at the first class meeting.

For registration or more information, please visit the NMAL website at [www.newmexicoartleague.org](http://www.newmexicoartleague.org) or call 505-293-5034.



## Our featured artist for March - Carolyn Poole



From Carolyn:

"It is an interesting story as to how I got started painting. I was in my mid 40's when a friend asked me to take a three-day painting class with her. I loved it, she didn't.

From that class until today I love painting and drawing and try to improve every chance I get by taking classes and workshops and being around other people who also love painting. Of course the best teacher is just painting. My best motivator is finishing a painting that thrills me. When I finish a painting that gives me joy to look at, I just want to learn more and start another, better painting."

Visit Carolyn's Pinterest site to see more of her work:

[https://www.pinterest.com/carolyn\\_r\\_poole/](https://www.pinterest.com/carolyn_r_poole/)



## RGAA 2017 Officers and Committee Chairs

<b>President:</b>	Charlie Aldrich cdaldrich409@yahoo.com 505-433-1141	<b>Historian:</b>	Charlie Aldrich cdaldrich409@yahoo.com 505-433-1141
<b>Vice President:</b>	Rex Barron rexbarron@q.com 505-822-9962	<b>Refreshments:</b>	Carolyn Poole crpoole@comcast.net 505-828-3909
<b>Secretary:</b>	Bonnie Buckley bbuckley0870@gmail.com 505-554-3891	<b>Newsletter:</b>	Reebie Nolda rebecca.nolda@gmail.com 505-944-6854
<b>Treasurer:</b>	Ray Tussing etussing@msn.com 505-800-8108	<b>Website:</b>	Wanda Portee wportee4529@comcast.net 505-800-8108
<b>Programs:</b>	Mary Julyan mdjulyan@comcast.net 505-298-8420	<b>Facebook:</b>	V. Ann Peterson artbyvalerie47@gmail.com 505-228-7171
<b>Encantada Chair</b>	V. Ann Peterson artbyvalerie47@gmail.com 505-228-7171	<b>Masterworks Workshop:</b>	Bonnie Buckley bbuckley0870@gmail.com 505-480-7020
<b>Encantada Filemaster</b>	Wanda Portee wportee4529@comcast.net 505-250-7304	<b>Masterworks Filemaster:</b>	Audrey Minard aminard42@msn.com 505-281-1966
<b>Membership:</b>	Allen Lowery Spiritpath44@comcast.net 505-306-5131	<b>Exhibits &amp; Publicity:</b>	Open

Some links to websites that list exhibition opportunities:

[Professional Artist Magazine](#) - Calls to Artists

[CaFÉ FOR ARTISTS!](#) Find Calls. Apply. Manage your entries.

[Juried Art Services](#) - the world's first and most advanced digital jurying and application system

[EntryThingy for artists](#)

[ArtDeadline.Com](#). The Art World's Source for Income & Exhibition Opportunities

[TheArtGuide.com](#)

[artshow](#) - the world of art at your fingertips

[Artcompetition.net](#) - an **international fine art on-line juried competition** that is open to all visual artists, novice to professional artist, 18 years of age or older.



### 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

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.



# RGAA MasterWorks workshop



## SUMPTUOUS STILL LIFE AND FLOWERS

THE ART OF THE STILL LIFE SHOULD BE FULL OF LIFE AND JOY. DURING THIS 3 DAY WORKSHOP YOU WILL CREATE YOUR OWN COMPOSITION, LEARNING HOW TO ORCHESTRATE THE SUBJECT DRAMATIC IMPACT. VALUE STRUCTURE WILL BE EMPHASIZED ALONG WITH COLOR THEORY, UNDERSTANDING EDGES & MOVEMENT THROUGH SPACE.



**3 DAY WORKSHOP - APRIL 20, 21, 22, 2017 SPONSORED BY THE RIO GRAND ART ASSOCIATION**

**JOE ANNA ARNETT - INSTRUCTOR - 9:30AM - 4:30PM - FREE PUBLIC DEMO SAT. APRIL 22**

**TUITION:\$275 MEMBERS & \$300 NON MEMBERS-REGISTRATION DEPOSIT \$100 PAYABLE TO RGAA.**

**CONTACT BONNIE BUCKLEY TO REGISTER @ 480-7020 / [BBUCKLEY0870@GMAIL.COM](mailto:BBUCKLEY0870@GMAIL.COM)**

**RGAA CANCELLATION POLICY: FULL REFUND IF NOTICE RECEIVED 31 DAYS PRIOR TO WORKSHOP & SPACE FILLED; \$50 RETAINED IF SPACE CAN'T BE FILLED. NO REFUND 30 DAYS OR LESS BEFORE WORKSHOP.**

### JOE ANNA ARNETT MASTERWORKS WORKSHOP REGISTRATION FORM:

**NAME \_\_\_\_\_ TUITION: \$275 MEMBERS \$300 NON MBRS**

**ADDRESS \_\_\_\_\_ DEPOSIT \$100 PAYABLE TO RGAA**

**PHONE \_\_\_\_\_ BAL. DUE MARCH 17, 2017**

**E-MAIL \_\_\_\_\_ TOTAL AMT ENCLOSED \$ \_\_\_\_\_**

**PAYABLE TO RIO GRANDE ART ASSOCIATION - MAIL TO BONNIE BUCKLEY 6505 KATSON AVE NE ABQ 87109**