



* In order to show your art at the gallery you must sit at the gallery on the dates you select. If you cannot sit, you **need** to find a replacement. Jan Wagner is in charge of the calendar. If you are not able to find a replacement, Jan will help you, #654-0032. We cannot just decide not to show up for our selected sitting dates, we want to make sure our gallery is open for our visitors.

* A "GIANT" THANK YOU to Don & Barbara Kejr for fixing the lights at the gallery. We all appreciate this. Don had all the lights operating on this last Monday. Contact us if there are any problems, (575) 538-8216.

* Candles are NOT to be burned in the gallery. A decision was made a year or two ago that we would not have candles in the building - it is old, dried wood and very flammable. A flameless room freshener must be used.

* Where are the membership brochures? We printed some in color and some black & white. We need to have some at the gallery for visitors who might be interested in joining. If you have any extra after distributing them to the different business in town, please bring them to the gallery.

* There is still time to sign up for the Susan Carlin workshop. Contact Liz Goertz (534-1363/ indgoertz@q.com) or Barbara Kejr (575) 538-8216/bkejr@signalpeak.net) if you would like to attend.

Remember, entries are due Aug. 1.

IMPORTANT WORKSHOP INFORMATION

PLEASE, READ ALL

You are welcome to paint in any medium in the workshop. She will be demonstrating in oils and will focus instructions to the use of oils, and will help as able with other media. She is especially useful to those working in oil or pastel.

Supplies:

- Camera for taking progress images.
- Masking tape or packing tape if you're using panels.
- Drawing board or other board larger than your panels, paper towels, mahl stick (dowel 24" long)
- I will bring photos for references. You may bring other photos for possible use as references (real photos, not computer printer prints, 8"x10", if possible)
- Check with your Guild whether you'll need an easel and a table for your gear. If you have an easel light and extension cord, you might want to bring those, too.
- You may use a canvas panels, gesso panels or stretched canvases. 11 x 14 or 12 x 16, nothing smaller or larger, please. You may tone your surfaces before the workshop, if you prefer. I usually start with white.

Oil paints--Minimum:

Cadmium yellow Ultramarine blue Cadmium red Alizarin Crimson Titanium white.

- **Add the colors below if you possibly can... colors with * are less important, but nice.**

Naples Yellow	Yellow Ochre	Cadmium Red (light or medium)	Alizarin Crimson
*Permanent Rose	*any purple- I use	Dioxazine Purple	Ultramarine Blue
*Cerulean Blue	Sap Green	any Yellow Green/Cadmium Green/Green Gold/	Chrome green... go for a
"neon" green look.		Burnt Umber	Black

Arrange your colors left to right: yellows from lightest to darkest, reds from lightest to darkest, blues from lightest to darkest, greens from lightest to darkest, burnt umber, black, white. If you have a purple or orange, tuck them in where they belong in the spectrum. Squeeze out a good amount of each before you start the painting, not only as you find you need the color.

Palette-

A good palette is a plastic one with a snap on lid which you can put in the fridge between painting sessions to keep the paint from drying out. Mine is by Masterson. It's 12" x 16" and only an inch or two deep. Have a piece of glass cut to fit at the bottom and buy a window scraper (with single edged razors that fit in it) to clean off old paint. Another option is to use a handheld wooden palette that will fit inside the same plastic box with no glass. The least expensive option is a pad of palette paper. When you're finished painting for the day, you can pick up the good dabs of oil colors with a palette knife and put them on a piece of waxed paper in a plastic container, then in your freezer or fridge. Please don't use a segmented palette- one with separate compartments or shallow cups for individual colors. Those palettes are for water media only.

Spirits-

Utrecht's Odorless Paint Thinner, Turpenoid, Odorless turpentine or Gamsol's mineral spirits. No turpentine or any other stinky spirits. I have a nice wide mouth jar with the wire mesh inside that you can get at the art supply store. Fill to an inch above the mesh. Don't use "Natural" Turpenoid for a medium- it's only for cleaning brushes and is VERY stinky. If you prefer to work without any solvents at all, you can use linseed oil or walnut oil (available in the grocery store) to thin your paints, and cheap cooking oil to "wash" your brushes before using dish soap -I use Dawn- and water.

Brushes-

Flats and filberts in a range of sizes Size 2-6, maybe 8. Bristle brushes are good, and if you have synthetics for later, finer touches, that's good, too. A small liner brush for signature.

A good place to stick your brushes while you're painting is in a coffee can filled with beans. Mine are pinto ☺ I use a plastic Folger's can so I can snap the lid on when I'm traveling.