



THE UNLIMITED PALETTE

FEBRUARY 2026

The purpose of the Greeley Art Association (GAA) shall be to open communication among artists, to promote and encourage increased involvement in the arts through education, to share knowledge, to cooperate in promoting our mutual understanding and appreciation of the arts, and -for those so motivated- to foster the betterment of our art and its marketability.

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“Mud” (the bad kind) happens not on the palette but on the canvas. So-called mud doesn’t come from mixing colors — it comes from smearing paint, usually because we’re no longer thinking clearly about what we’re doing. We start using too many brushstrokes in a desperate effort to “fix” something that isn’t working. The result is a kind of helpless fugue state where we try to blend paint into submission — and everything mashes together, out of control (Stephen Quiller).

That “desperate effort to fix” is really anxiety — fear in motion. More brushstrokes often signal doubt, not refinement.

Every extra stroke should have a reason. If you cannot state the reason, pause. Step back. Distance restores perspective and judgment.

Quiller’s description of “blending paint into submission” also reveals his humor and insight. Artists often blend to smooth things out, but excessive blending destroys structure, value contrast, and edge clarity. Edges create life. Over-blending erases it.

And most importantly — be kind and gentle with yourself. Mud is not a moral failing. It is not “I’ve ruined it” or “what an epic failure.” Mud is feedback. Instead of self-criticism, try:

- I lost control of edges; I collapsed my values.
- I worked past the right stopping point; I touched it one time too many.

Each of those is actionable and can be adjusted next time.

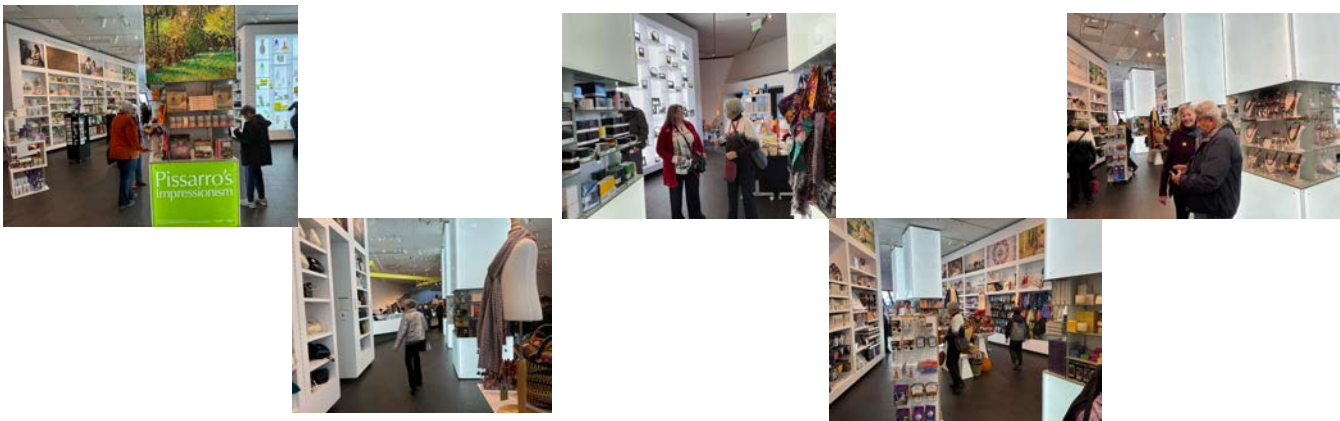
Mud isn’t evidence that you can’t paint. It’s evidence that you’re pushing, learning, and sometimes overreaching.

And that’s part of becoming better.

Pissarro: The Honest Eye

Greeley Art Association (GAA) Field Trip to Denver Art Museum (DAM)

Bright and early on Saturday (1/17/26) morning, about twenty members of the GAA met at Showcase Art Center at 9:00 AM, ready to carpool to the Denver Art Museum. Cars lined up, trunks opened for gear and snacks, and soon the group was off — a lively convoy chatting about coffee, traffic (the Broncos were playing at the stadium near the DAM exhibit) and which Pissarro paintings they were most excited to see. The drive itself became part of the fun, with familiar faces catching up and new connections forming over shared excitement for the art-filled day ahead.



Arriving 40 minutes early, GAA members reconvened in the lobby of the Hamilton Building and spent a little time in the gift shop before heading up the stairs to the **Pissarro: Honest Eye** exhibition at 11:10 AM.

Walking in, everyone immediately got a sense of Pissarro's quiet, careful vision. The galleries were arranged so you could follow his journey from early rural landscapes to bustling city scenes, and it felt like moving through 19th-century France one painting at a time. The exhibit flows **chronologically and thematically**, so you start with his early rural landscapes, seeing the care in every brushstroke as he captures the rhythm of peasant life and the changing light on a field.

His perspective feels intimate, like he's inviting you to see the countryside exactly as he did. You notice his subtle experimentation — the shift from realistic details to looser Impressionist strokes — and it feels like watching him discover his own style in real time.

Members lingered over the pastoral scenes first — fields, villages, farmers at work — noticing how Pissarro captured light and everyday life with such clarity. As we moved to the urban streets and Parisian boulevards, the energy shifted: brighter colors, more movement, people going about their daily routines. Everyone remarked on how approachable the paintings felt, like Pissarro was inviting us to just look and observe alongside him.

A few people ducked into the smaller alcoves to examine the brushwork up close, while others paused in front of particularly striking cityscapes or landscapes, sharing quiet observations and snapshots. The mix of early sketches, letters, and finished paintings made it feel personal, like we were getting a peek into Pissarro's creative world.

By the end, our group had spent over an hour wandering through the exhibit, and everyone left chatting about favorite pieces, newfound appreciation for Impressionism, and plans to come back for another visit. It was a relaxed, engaging visit that perfectly combined art, conversation, and a shared love for seeing the world through Pissarro's honest eye.

Next, the group walked to the Martin Building, a part of the Denver Art Museum.



The Martin Building was designed by Italian architect Gio Ponti and completed in 1971. It's Ponti's only building in North America. With its shimmering glass tiles and sharp, angular shapes, the building feels more like a sculpture than a traditional museum. Inside, the galleries invite you to wander and explore. Ponti believed museums should be joyful places, and that spirit comes through in the building itself.

From there, the 20 GAA members headed to lunch at The Ponti, located on the first floor of the Martin Building. The menu focuses on fresh vegetables, whole grains, and locally sourced ingredients, with plenty to choose from — salads, small plates, handmade pastas, sandwiches, and a few standout meat and fish dishes. There were strong vegetarian options, lighter lunch choices, and comforting entrées, plus simple, well-done desserts (the pear crumble was divine). Despite our large group and the need for individual checks, the waiter handled everything smoothly and with a friendly attitude.

With satisfied stomachs and eyes still filled with beautiful Impressionist art, the group headed back to Greeley before sunset. It was a fabulous field trip for a group of art lovers.

Plein Air Summary to Date

Dale Harding

Our initial plein air event on January 12 was blessed with amazing weather, drawing 14 members to Homestead Park and Natural Area in Greeley for a two-hour painting session . The serene natural setting provided a perfect canvas for capturing the winter light.



The follow-up session originally scheduled for January 23 was rescheduled due to a conflict with the "Watercolor Live" streaming event at the Showcase, as winter had returned with well-below-freezing temperatures. Luckily, our rescheduled date on January 30 brought another bright, sunny day with comfortable weather. Twelve hearty painters embraced the quiet beauty and serenity of the Signature Bluffs Natural Area in West Greeley.



On February 9, we shifted our focus from natural landscapes to an urban environment, again enjoying mostly sunny skies and temperatures in the 60s. Ten artists were present, capturing the gritty charm of the industrial area along 6th Avenue in downtown Greeley. Some participants focused on the striking lines of the historic granaries, while others chose to depict the architecture of the historic train depot.



Our future artistic journeys will explore the scenic South Platte River, the unique perspective of the Greeley Airport, the intricate LaSalle train complex, and the wide-open spaces of Arroyos Del Sol, Greeley's newest natural area.

GAA Members Only Section 2026 Stampede Art Show

Hooray! Exciting news for the members of the Greeley Art Association (GAA) for the 2026 Stampede Western Art Exhibition & Sale (SWAES).

GAA members in good standing are invited to submit **one** piece of original art to be exhibited in the GAA Members Only section of the 2026 Stampede art show. GAA member entries are **NOT JURIED** but must meet the eligibility criteria outlined on the GAA Members SWAES 2026 Call for Entry. The GAA/SWAES Call for Entry is available at: greeleyart.org or at Showcase Art Center.

The entry fee for the GAA members section is \$20.00 (payable to GAA) for one original piece of artwork (gallery ready to display). Included in the \$20.00 entry fee, members may also have five unframed art works in the bin art area, Maximum bin art size is 16 X 20" inches; prints are allowed. All bin art must be in clear bags with labels on back to include: artist name, media, year created and price labels.

GAA/SWAES Call for Entry are Due: May 8, 2026

Send entry form and check (payable to GAA) to:
GAA/SWAES c/o Showcase Art Center
1335 - 8th Avenue
Greeley, CO 80634

Frequently Asked Questions (FAQs)

1. **Can GAA members enter both the Juried and Non-Juried Call for Entries?** YES, GAA members may also enter the JURIED SWAES Call for Entry available at CAFE.org: https://artist.callforentry.org/festivals_unique_info.php?ID=16727
2. **Does the art need to be for sale?** YES, all entries in the GAA/SWAES Member section must be for sale. There is a 30% commission on all art sales. The artist will make 70% of the sale.
3. **What is meant by 'original' art?** The art must be designed and created by the GAA member. It may not include art that was created in a class under the tutelage of a teacher.

We look forward to showcasing the incredible talent of our members at the GAA Section of the 2026 Stampede Western Art Exhibition & Sale!



Shine a Light on the Arts in Greeley

The Greeley Creative District (GCD) is a non-profit organization formed to highlight, promote, grow and support the local creative community and businesses. The District hosts events that showcase local talent, offer opportunities for creatives and celebrate Greeley's unique cultural identity.

The founders of the GCD started it in 2013 with a simple goal: They wanted to spotlight Greeley's art scene, an asset that was overshadowed at the time by its agriculture. Now the district hopes to give itself a clearer identity with the purchase and renovation of its new, albeit historic, building. With the support of local rancher and donor, Roy Wardell, the GCD organization recently bought the 105-year-old Macy Allnutt Funeral & Cremation building within the boundaries of the creative district (essentially downtown Greeley).

On January 31, 2026, after six months of careful renovation, the GCD celebrated the launch of Phase 1 of the Greeley Creative Arts Center (GCAC).



With the new Greeley Creative Arts Center (GCAC), the GCD gives everyone in the community a chance to get involved through membership options, public classes and monthly events. Becca Vaclavik, executive director of the GCD, believes it's the beginning of an evolving art scene and fulfilling the need for creative space. Over the next few years, GCD hopes to raise 9 million dollars to complete Phase II of the GCAC. For more information on the GCD, visit greeleycreativedistrict.org



Member Spotlight **Michelle Hamilton**

Written by Michelle Hamilton



Surprise, it's me, Michelle Hamilton. I am your GAA member profile for this newsletter. Why? With an already busy new year (Pissarro field trip, Tointon and Stampede projects), I found myself behind on setting up a member interview for the February 2026 *The Unlimited Palette*. As luck would have it, I was readily available with my own answers to the interview questions! AND, over the years a few members suggested that I profile myself (you know who you are MLP). So below is a synopsis of me, how I got to Greeley and the beginning of my art story.

I was born and raised in Canada in Lethbridge located in the southern Alberta sunbelt. Lethbridge offers 333 days of sunshine per year and the golden wheat fields sway from the *Chinook* winds that blow across the Rocky Mountains toward the prairies. Southern Alberta is mostly farm country — lots of fields, irrigation canals, and rivers (the Old Man River runs through it).

In 1984, I moved to California where I lived in Costa Mesa (southern CA) and later in Arroyo Grande (central coast of CA). In 1999, I moved to Menomonie, Wisconsin and taught at the University of Wisconsin-Stout (UW-Stout) in a department that housed two counseling programs: Vocational Rehabilitation and Mental Health. My area of expertise was vocational evaluation and assessment which included psychological testing, research methods, physical disabilities and chronic illnesses and counseling.

I was first introduced to Greeley, Colorado when I attended the University of Northern Colorado (UNCO) as a doctoral student. UNCO offered a summers only 'doc' program designed for educators. For 5-6 weeks each summer, I would pack up my WI teaching life and move to Greeley while enrolled in 18 credits of classes. Nestled between the Rocky Mountains and the northern CO plains, Greeley reminded me of southern Alberta: big skies, lots of sun (300+ days/yr), warm chinook-like winds, fast changing weather and noticeable temperature changes between day and night.

After 22 years of teaching at UW-Stout, I retired in fall of 2020. Fond memories of the Greeley community as well as abundant resources for aging populations helped me select Greeley as my retirement location. It's been one of the best decisions of my life.

Learning to paint had been a longtime goal I hoped to pursue in retirement. The idea was sparked by my mom who began to oil paint at 83 years old! I had always thought that 'art' was an innate gift/aptitude/skill. Watching my mom tackle painting at 83 is when I first realized that some aspects of painting could be learned!

About 6 months into retirement, I took a few painting sessions at a local business called *A Work of Art*. Next, I discovered *Showcase Art Center* where I met Colette Pitcher and enrolled in weekly watercolor and acrylic classes. I found acrylic painting easier to understand AND was relieved to learn that one could paint over or scrape away areas. My first watercolor sunflower painting looked a lot like spilled yellow paint. Nonetheless, I was intrigued and hooked! Now almost five years later, I consider myself an *advanced beginner* in the world of painting. I am far from a *natural* artist; however, I am a diligent learner with an abundance of '*stick-to-it-tiveness*'. It's that perseverance that keeps me practicing, learning and accumulating 'brush miles'. I have studied in-person or in online classes with Colette Pitcher (CP), JR Monks (JRM), Jed Dorsey (JD), Emily Olson (EO), Linda Renault (LR), Matthew White (MW), Stephen Coates (SC), Jeanne Haines (JH) and Janine Helton (JHe).

For the last three years, my medium of focus is watercolor; it both fascinates and frustrates me. Learning to understand and manage water is the biggest challenge. Someone once told me that in watercolor you are not painting with pigment, instead you are painting with water that carries pigment. Who knew there were so many levels of wetness: dry, damp, wet or flooded. Then there is the wetness of the paper, the brush and the paint, learning how each level of wetness acts or reacts on the paper. Then, of course, there is the physics behind the watercolor magic: gravity, viscosity, evaporation, and absorption!

My favorite artist, well it depends on the day you ask me. I am so new to the art world that each time I encounter a new (to me) artist's work, I think they might be my favorite. However, *Impressionism* as an art movement touches my soul and emotions. The softness of blurred edges, how light can change the same scene, colors that are mixed in the eye, loose brushwork, and the common everyday subject matters. A few impressionists I enjoy are Pissarro, Manet, Degas, Cassat, and Morisot.

My biggest "aha" moment came when I began to truly understand the role of value in painting. I had heard teachers repeat the phrase, "*Color gets all the credit, but value does all the work,*" countless times, and I assumed I understood it. It wasn't until I attempted to paint a color portrait from a black-and-white reference photo that the meaning really sank in. When I asked Colette what was wrong with my portrait, she described it as "ambitious." At the time, I did not know why.

As Colette gently talked me through my painting, I realized that in my attempt to add color, I had unknowingly reversed many of the values. This caused the forms to flatten and distort, and the value shifts ultimately undermined the focal point—the face! While I have made meaningful progress in understanding value, I recognize that my learning is far from complete.

After about 1.5 years of working with student-grade art materials, two purchases completely transformed my art practice. The first was two tubes of artist-grade watercolor paints: Daniel Smith Payne's Blue Gray and QOR Quinacridone Gold Deep. The second purchase was a number 8 round Silver Black Velvet brush, a blend of natural squirrel hair and synthetic fibers. These upgrades gave me greater control, richer color, and a newfound confidence to explore value, form, and texture in ways I hadn't before. They remain some of my go-to tools in my now-growing collection (addiction?) of art supplies. Together, the lessons I learned about value and the shift to higher-quality materials marked a turning point in my growth as an artist.

The next interview question makes most artists sweat. *"How do you know when a painting is finished?"* At the moment, one of my greatest art "skills" is overworking and mud-making! To build the self-awareness and confidence needed to recognize when a piece is done, I adopted a few common techniques: taking a photo of the painting, looking at it in a mirror, turning it upside down, stepping away and returning with fresh eyes, and—most intimidating of all—asking another artist for feedback. Each of these strategies helps me resist the urge to tinker endlessly or get caught in the "just one more stroke" trap. I'm learning that every stroke should have a purpose - less is more. I see brush strokes like punctuation in writing: a few well-placed marks can say more than a paragraph of extra words.

Art became central in my life when I retired in the fall of 2020. After decades devoted to teaching, research, and counseling, I finally had the time and space to attempt to learn how to paint. Joining the Greeley Art Association was a turning point. I didn't just find opportunities to make art — I found my people. Through GAA, I discovered a welcoming, generous community of artists who share ideas, encouragement, and a commitment to creative growth. What began as a retirement chapter has become one of the most fulfilling periods of my life, and I'm grateful every day to call Greeley — and the GAA — home.

I share the photos of my class, online and/or original art work below in an effort to demonstrate progress from practice over the past 5 years. The photos are offered in chronological order starting with the very first acrylic efforts at The Work of Art (2020) and moving into acrylic and watercolor at the Showcase Art Center.

2020 - 2026
A Chronology of Art Efforts by Michelle Hamilton
Acrylic



First ever painting
Work of Art 2020



Work of Art
2020



Work of Art
2020



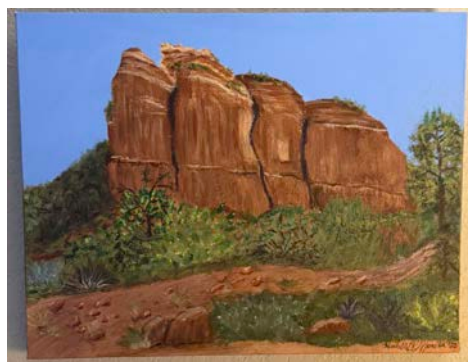
Work of Art
2021



Wilkie
2021
Work of Art



Online Jed Dorsey
2022



Cathedral Rock
Acrylic 2022



Wilkie
Acrylic 2022

2020 - 2026
A Chronology of Art Efforts by Michelle Hamilton
Watercolor



Class (CP)
1ST watercolor 2021



Class (CP) watercolor 2022



Class (CP)
watercolor 2022



Class (CP)
1/2 sheet 2022



Class (CP)
1/2 sheet 2022



Class (JRM)
Watercolor 2022



Madam Secretary
2023 Watercolor



Peach Delight
Watercolor 2023



First Value Study
Watercolor 2024

2020 - 2026
A Chronology of Art Efforts by Michelle Hamilton
Watercolor



Here's Looking at You
Watercolor 2024



Class (JH)
Watercolor 2025



Mom & Season of the Sticks
Watercolor Tointon 2025



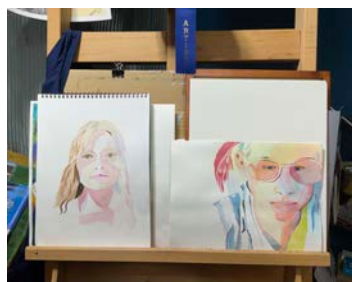
Class (MW)
Watercolor 2025



Class (EO)
2025



Class (SC)
Watercolor 2025



Online WCL & Class (JHe)
Watercolor 2026



Mirepoix: A Trio of Aromatics
Watercolor
Tointon 2026



Art Movie Review

Researched and Written by Michelle Hamilton and Chatgpt

***Mr. Turner* (2014)** is a biographical drama about the final 25 years in the life of J.M.W. Turner, the famed British landscape painter.

Joseph Mallord William Turner was born in 1775 in Covent Garden, London, an area busy with markets, theatres, and river traffic. His father, William Turner (senior), worked as a barber and wig-maker and played a crucial role in nurturing his son's talent. Recognizing Turner's exceptional ability at a young age, William senior proudly displayed his drawings in his shop window and later became Turner's studio assistant and closest companion.

Turner's childhood was shaped by instability at home. His mother, Mary Marshall, suffered from severe mental illness and was eventually committed to Bethlem Hospital. This early exposure to emotional distress and family separation is often cited as a factor in Turner's later emotional withdrawal, guarded personality, and difficulty forming close relationships.

As a child, Turner was sent to stay with relatives in Brentford and Margate, where he encountered rivers, coastal scenes, and open skies. These environments left a lasting impression and became recurring subjects in his art, especially his lifelong fascination with water, weather, and light.

Turner began formal artistic training at an unusually young age. By his early teens, he was producing architectural and topographical drawings accurate enough to be sold. In 1789, at just 14 years old, he entered the Royal Academy of Arts, making him one of its youngest students. At the Royal Academy, Turner received a classical academic art education which included: life drawing and anatomy; perspective and geometry; architectural drafting; and the study of Old Master paintings.

At the age of 15, Turner exhibited his first watercolor at the Royal Academy Summer Exhibition and soon became financially independent. He traveled extensively across Britain, sketching castles, cathedrals, coastlines, and industrial sites, filling thousands of sketchbooks.

Along with his academic studies, Turner apprenticed with architects and topographical artists, learning how to produce precise illustrations for engravings and travel books. This commercial work taught him technical discipline, observation, and speed, grounding his later experimental paintings in solid draftsmanship.

Turner was especially influenced by the French Baroque painter, draughtsman and etcher, Claude Lorraine. Turner admired Claude's landscapes, balanced compositions and luminous skies. Throughout his career, Turner continued to measure his work

against Claude's. So much so that Turner requested his painting of the battleship, *The Fighting Temeraire* hang beside Claude's paintings after his death.

Turner lived during a period of tremendous change: the industrial revolution; the expansion of the British Empire; and advances in science, optics and technology (steam power and railways). These shifts deeply influenced Turner's subjects, especially his fascination with storms, ships, machinery and speed.

Turner's art style is all about light in motion. Over his career, he pushed landscape painting from precise representation into something atmospheric, emotional and almost abstract, radically changing what painting could do. His radical style did not come from lack of skill, rather his artistic mastery was said to be so *complete* that he could break the rules. Turner's style is recognized for the following:

1. Light as the Main Subject

Turner treated light not just as illumination but as the true subject of the painting. Sun, mist, fire, and reflection dissolve solid forms, making ships, buildings, and people feel secondary to atmosphere.

2. From Detail to Abstraction

Turner's early work was precise, topographical landscapes influenced by Claude Lorrain and classical composition. His later work included loose brushwork, blurred edges, swirling paint, and glowing color fields. This evolution shocked critics, who often called his late paintings "unfinished."

3. Emotion and the Sublime

Turner embraced the Romantic idea of the sublime—nature as overwhelming, terrifying, and awe-inspiring. Storms, shipwrecks, avalanches, and fires dominate his work, placing humans as small and vulnerable.

4. Radical Color and Technique

Turner chose bold, unconventional color combinations. He layered glazes, scraped paint, and worked wet-into-wet, he sometimes applied paint with fingers or palette knives. His experiments anticipated Impressionism and Abstract Expressionism.

The film portrays Turner as a brilliant but difficult, eccentric, and emotionally guarded man. He's deeply devoted to his art, pushing boundaries with light, color, and atmosphere—often clashing with critics and the art establishment. At the same time, his socially awkward, gruff, and often unkind comments strained his personal and professional relationships.

Common themes throughout the film are his challenges with relationships: his relationship with his aging father, who supports and manages him and whose death deeply affects Turner; his relationships with art rivals and art critics, who admire and mock Turner particularly as his art takes on an increasingly radical abstract style. The relationships theme continues with women in his life, including a loyal housekeeper and a later-life romantic companion.

Rather than a conventional plot, the film unfolds as a series of moments showing Turner's inner life, creative obsession, and isolation, set against stunning, painterly visuals that mirror his artwork. Ultimately, the movie explores the cost of genius, the tension between innovation and tradition, and the loneliness that can come with artistic greatness. In the context of Turner, it means that his extraordinary talent and obsession with his work set him apart from other people. His innovation, intensity, and emotional reserve made close relationships difficult, leaving him isolated despite his success and fame.

Turner may have regarded himself first and foremost as a landscape painter, but his art tells us a lot about the volatile and rapidly modernizing times that he lived through. His lifelong interest in the inventions, conflicts, politics, society, culture and science of his time influenced many of his most original works and transformed his way of painting.

In *Mr. Turner*, the movie's closure is quiet, reflective, and deliberately unsentimental—much like Turner himself. The film ends with Turner in old age, physically weakened and increasingly withdrawn, living quietly in Chelsea with Sophia Booth, a widow who provided companionship, stability and some peace in his final years.

As Turner lies dying, he murmurs the words “The sun is God.” While the meaning of this statement is unclear, some suggest it is a testament to Turner's lifelong obsession with light and nature.

The film, *Mr. Turner* (2014) is available to watch online through Amazon Prime Video (\$3.99) or the video CD can be rented through the High Plains Library District. The cast includes Timothy Spall (JMW Turner), Paul Jesson (William Turner senior), Dorothy Atkinson (Hannah Danny), Marion Bailey (Sophia Booth), Karl Johnson (Mr. Booth), Ruth Sheen (Sarah Danby) and Sandy Foster (Evalina).

A collection of JMW Turner's most recognized paintings may be viewed online at:

<https://www.artst.org/jmw-turner-paintings/>

Art Word Search and Quizzes



AMBER
AQUAMARINE
BEIGE
BLACK
BLUE
BRONZE
BROWN
BURNT ORANGE
CERULEAN
CHARTREUSE
COBALT
COFFEE
CORAL
CREAM
CYAN
EBONY
EMERALD

FUCHSIA
GARNET
GOLD
GRAY
GREEN
INDIGO
IVORY
LAVENDER
LIME
MAGENTA
MAUVE
NAVY
OLIVE
ONYX
ORANGE
PEACH
PERIWINKLE

PINK
PURPLE
RED
ROSE
RUBY
SALMON
SAPPHIRE
SEPIA
SILVER
SLATE
TAN
TANGERINE
TEAL
VIOLET
WHITE
YELLOW

True or False

1. Creating 'mud' in a painting is considered a moral failing?
2. There were 40 GAA members who carpooled to Pissarro Exhibit in Denver?
3. GAA Plein Air experiences happen twice monthly?
4. Turner treated light as the main subject of his paintings?
5. The Greeley Creative district recently held an open house for Phase I?

Answers on the second last page at the end of art resources.

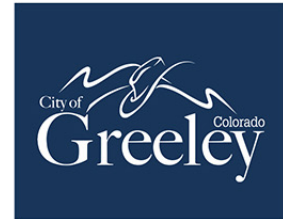
WHAT'S HAPPENING IN THE NOCO AREA ART SCENE

TOINTON GALLERY

A Brush with Nature by the Greeley Art Association

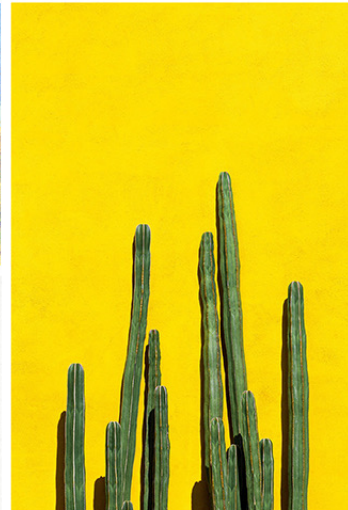
February 6 - 27, 2026

The **TOINTON** *Gallery*
MON - SAT: 9AM - 5PM SUN: 11AM - 5PM
651 10TH AVENUE
GREELEY, CO 80631
for the Visual Arts



P R E S E N T S

A Brush With Nature



by Greeley Art Association

FEBRUARY 6 - FEBRUARY 27

OPENING ART RECEPTION
FIRST FRIDAY · FEBRUARY 6TH · 5PM-8PM

MADISON & MAIN

A Closer Look - Member's Show January & February 2026

The newest show, “**A Closer Look**”, celebrates the art of Madison & Main members, specifically highlighting the current working members who are active in keeping the gallery open and running.

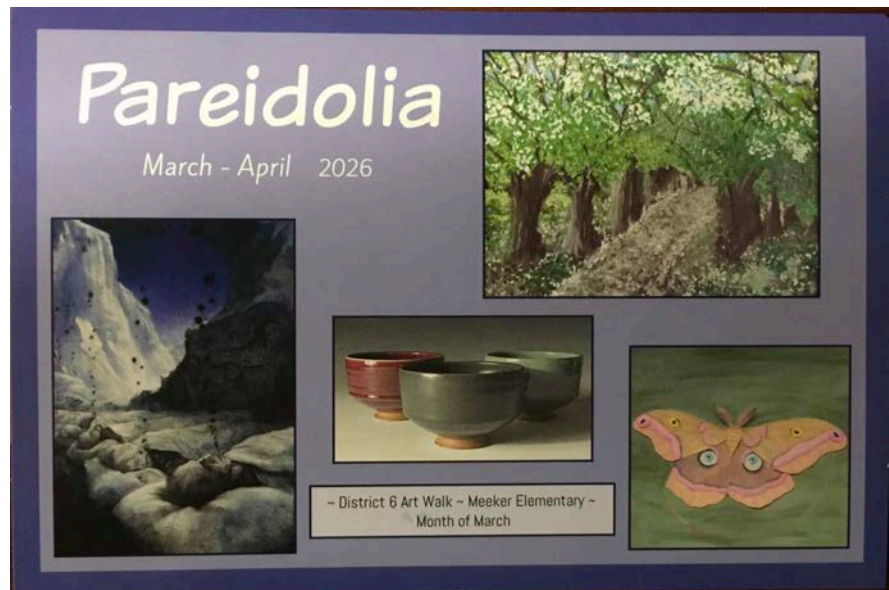


The new pieces by gallery artists include oil paintings, watercolors, acrylics, photography, functional and decorative pottery, whimsical characters and a variety of handmade jewelry, handmade cards, and many new works of art.

MADISON & MAIN

Pareidolia

March & April 2026




MADISON & MAIN GALLERY
Pareidolia
March 3 thru April 24 - 2026

Guest Artists:
Mel Calderon ~ Les Habig
Emily Kemme ~ Matthew McHugh

District 6 Art Walk - Meeker Elementary

**PLEASE COME TO OUR
OPENING RECEPTION
FIRST FRIDAY ~ MARCH 6, 2026 ~ 5-7PM**

**~ Artist Talk: Matthew McHugh ~
First Friday April 3, 5:30 ~ 6:30 pm**

New Gallery Artists: Dottie Boscamp,
Kim Colegrove, Lauren Thurman, Cindy Trevizo

Madison and Main Gallery
927 16th Street
Greeley, CO 80631
970-351-6201
www.madmaingallery.com

Gallery Hours
Tues - Fri 10 am - 6 pm
Sat 10 am - 4 pm
First Fridays until 7 pm

ART PARTY!!
First Friday
April 3, 5-7



LOVELAND MUSEUM

<https://www.thelovelandmuseum.org/exhibits/>

pinkStardust

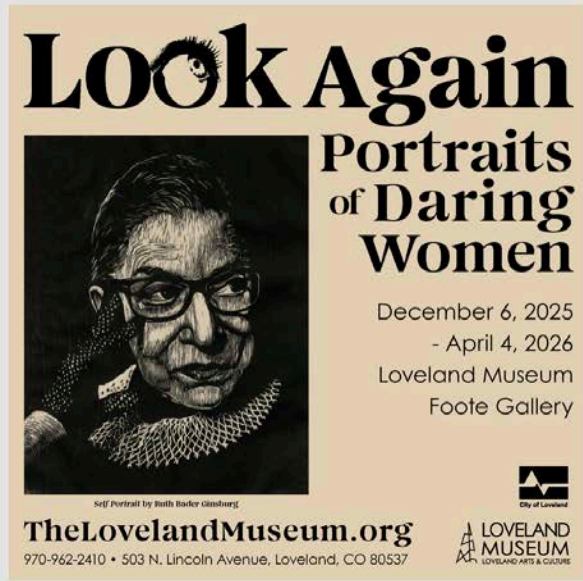


pinkStardust
Loveland Museum's Main Gallery
January 24 - April 11, 2026

The poster features a vibrant pink background with a central illustration of a nuclear mushroom cloud. Below the cloud, a stylized blue and white graphic spells out 'STARDUST' with a pink 'pink' written above it. The Loveland Museum logo and website are at the bottom.

TheLovelandMuseum.org

Look Again: Portraits of Daring Women



Look Again
Portraits of Daring Women

December 6, 2025
- April 4, 2026
Loveland Museum
Foote Gallery

Self Portrait by Ruth Baker Olinburg

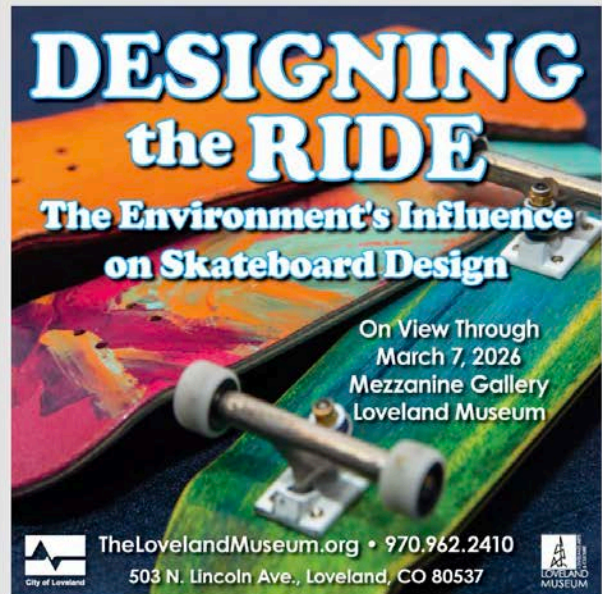
TheLovelandMuseum.org
970-962-2410 • 503 N. Lincoln Avenue, Loveland, CO 80537

LOVELAND MUSEUM
LOVELAND ARTS & CULTURE

Focus Reframed



Designing the Ride



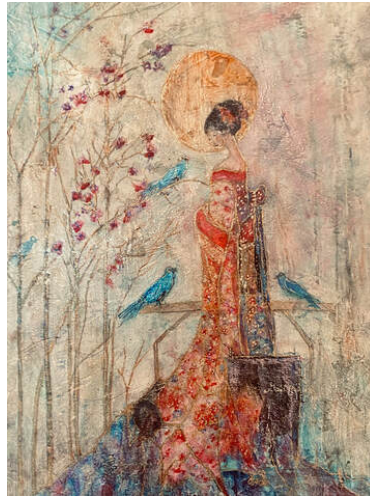
DESIGNING the RIDE
The Environment's Influence on Skateboard Design

On View Through
March 7, 2026
Mezzanine Gallery
Loveland Museum

TheLovelandMuseum.org • 970.962.2410
503 N. Lincoln Ave., Loveland, CO 80537

LOVELAND MUSEUM
LOVELAND ARTS & CULTURE

THE LINCOLN GALLERY
February 6 - 27, 2026
Member Fine Art Show



Best of Show
"Morning"
Watercolor by Gail Henik



2nd Place
"Little Water Nymph"
Pastel by Deb Hulting



3rd Place
"Reflections"
Pastel by Nancee Sebenaler

CALL FOR ENTRY NATIONAL FINE ART SHOW
ENTRY DEADLINE: MARCH 18, 2026

A collage of various artworks. It includes a stone bridge over a river, a snowy mountain landscape, a dog, a woman in a blue dress, and a sunset over water. The Lincoln Gallery logo is also present.

WWW.LINCOLNGALLERY.COM

[https://artist.callforentry.org/
festivals_unique_info.php?ID=16493](https://artist.callforentry.org/festivals_unique_info.php?ID=16493)

DENVER ART MUSEUM

February - May 2026

Coming Soon



Opens Feb 15, 2026

Conversation Pieces

Stories from the Fashion Archives



Opens Mar 1, 2026

Space Is the Place

Art & Design in the Atomic Age



Opens Mar 1, 2026

'Round the Clock

24 Hours of Colorado in Prints



Opens Apr 19, 2026

The Stars We Do Not See

Australian Indigenous Art



Opens May 17, 2026

Knife Fork Spoon

Everyday Tools, Extraordinary Design



GAA JANUARY 2026 Executive Board Meeting Minutes:

On December 29, 2025, the Executive Board of the Greeley Art Association (GAA) met at the Epic Egg Restaurant in Greeley, Colorado, for the January 2026 meeting. The meeting was called to order by GAA President Gail Mothershed at 8:04 a.m.

Members in Attendance: Gail and Tom Mothershed, Carol Larson, Colette Pitcher, Michelle Hamilton, Dale Harding, Mary Lynne Pruett, and Claire McNear.

President's Report: President Mothershed reported on a visit to the FMS Bank in Greeley to explore the possibility of using a room for future GAA General Meetings. The room located in the basement of the FMS Bank building at 2425 35th Avenue, has elevator access, seats 110 people, and is available free of charge.

Secretary's Report: Claire McNear summarized the December 2025 Executive Board and General Membership meeting minutes. A motion was made to accept the December 2025 Executive Board and General Meeting minutes as written. Motion passed. (Hamilton, Larson).

Treasurer's Report: President Gail Mothershed reported that no Treasurer Report was available at this time.

Membership Report: No membership report was presented at this time.

Newsletter Editor's Report: Michelle Hamilton shared that the GAA newsletter, "The Unlimited Palette", was distributed the last week of November. The next publication will be out in mid-February, which will include information on the Tointon Gallery Show and the 2026 Stampede Western Art Exhibition and Sale (SWAES).

Programs: Colette Pitcher announced plans for upcoming programs.

In lieu of the regular first Monday GAA meeting, on January 17, 2026, GAA members will take a field trip to the Denver Art Museum to see the exhibit, *The Honest Eye: Camille Pissarro's Impressionism*. We will meet at 9:00 a.m. at the Showcase Art Center and carpool to Denver for an 11:10 entrance to the exhibit. Lunch will be at the Ponti restaurant. At this time, 13 people have signed up for the field trip. Anyone who has not signed up should contact Michelle Hamilton ASAP.

Watercolor Live will take place January 21, 22, & 23, 2026.

The February 2nd program presenter is yet to be determined.

JR Monks is scheduled to give a 2 day workshop at the Showcase Art Center on February 12 & 13, 2026. The workshop will be on Color and Landscape, which will apply to any medium.

Publicity: President Mothershed expressed the need for the phone tree to be used this month as a way to inform members about upcoming dues, the GAA field trip to the Denver Art Museum in lieu of the January 5th meeting, Plein Air opportunities beginning on January 12th, The Tointon Gallery Show, and information on the time and location changes of upcoming General Meetings.

Plein Air Report: Dale Harding reported on the January Plein Air events. Plein air activities will take place on the second Monday and fourth Friday of each month, weather permitting. The first scheduled event will be January 12, 2026 from noon - 2:00 pm at the Gateway Lakes Natural Area located at 29th Street and 35th Avenue in Greeley. GAA members who have signed up for Plein Air will receive an email with updates. Discussion took place on various locations for a backup painting or teaching opportunity if the weather conditions are not favorable. Suggestions included the Showcase Art Center, local coffee shops, and greenhouses.

OLD BUSINESS:

Tointon Gallery Art Show: Michelle Hamilton said that the GAA Member only art show, *A Brush with Nature* is scheduled for the month of February. Entry details are available at greeleyart.org. GAA members must deliver their art work to the Tointon Gallery in downtown Greeley on Tuesday, February 3, 2026, between 9:00 am and 5:00 pm. The artist reception will take place on Friday February 6, 2026. Michelle suggested that supplemental refreshments be provided for the reception.

SWAES Update: Colette Pitcher reported on the Stampede Western Art Exhibition and Sale (SWAES). At the last meeting, the Executive Board decided that GAA will go forward with the 2026 SWAES. GAA members will have their own art section with a \$20.00 entry fee. Colette said the Call for Entry is on CaFe and will go live on January 5, 2026. She is looking for any GAA member who might be interested in supporting the artists who enter the show, by providing time to answer questions they may have.

Michelle Hamilton shared that Melanie Chambers Hartman, Contemporary Western Artist from Sedona, Arizona has agreed to jury the SWAES. Michelle stated that she had researched the cost of grids for hanging the GAA member artwork. A motion was made to allow GAA to spend up to \$500.00 to purchase panels, bases, and black zip ties for hanging the GAA member art at the SWAES (McNear, T. Mothershed). Motion approved. Michelle Hamilton agreed to purchase the necessary materials stated above. Discussion followed regarding the use of magnets for hanging the artist biographies. President Mothershed will contact Cory Samples, the Stampede Committee liaison, to obtain the Stampede pins which were used in the past. The entry money from the GAA member entries will go to GAA. At this time there is no award money available for adult artists, as it takes money away from the youth scholarships. The GAA Board would like members to brainstorm ways to get finances for the Best of Show and Artist Choice awards.

NEW BUSINESS:

General Meeting Time/Location Change: President Mothershed announced that starting in February 2026, the GAA General Meetings will continue to be on the first Monday of the month. However, the new location for the GAA General Meetings will be at the FMS Bank located at 2425 35th Avenue in Greeley. The meetings will be scheduled to begin at 2:00 p.m.

GAA Meeting Minutes: Michelle Hamilton and Claire McNear requested that the meeting minutes be distributed to members via email on a monthly basis as well as being posted online and in the quarterly newsletter. The board members expressed a need for all GAA members to be updated on the discussions that take place at the Executive meetings. The Board agreed.

ANNOUNCEMENTS:

Executive Board Meeting Place and Time: The February 2026 GAA Executive Board meeting will be held on Monday, January 26, 2026 at 8:00 a.m. at the Epic Egg, 3830 W. 10th St., Greeley, Colorado.

GAA General Meeting: NO January 5th general meeting, field trip to Denver Art museum on January 17, 2026 instead.

Annual dues: GAA dues are to be paid by January 31, 2026. Membership forms and prices are available online or on the last page of the GAA newsletter.

February 2, 2026 Meeting: *New location and time 2:00pm at the FMS Bank 2425 35th Avenue, meeting room in the basement.*

Tointon Gallery Show: Art delivery is February 3, 2026 from 9:00 a.m. to 5:00 p.m.

President Mothershed adjourned the Executive Board Meeting at 9:33 a.m.

Respectfully submitted,
Claire McNear, Secretary

GAA FEBRUARY 2026 Executive Board Meeting Minutes:

The Executive Board of the Greeley Art Association (GAA) met at the Epic Egg Restaurant in Greeley, Colorado, on January 26, 2026, for the February 2026 meeting. The meeting was called to order by GAA President Gail Mothershed at 8:07 a.m.

Members in Attendance: Gail and Tom Mothershed, Colette Pitcher, Michelle Hamilton, Mary Lynne Pruett, Joe Mora, Claire McNear, and Cameron Clements.

President's Report: President Mothershed reported that there will be a coffee this week at the Mothershed home to welcome some of the new members to GAA. Five new members have joined GAA this past month.

Secretary's Report: Claire McNear summarized the January 2026 Executive Board meeting minutes. There were no general meeting minutes, as the GAA went to the Denver Art Museum in January in lieu of the regular scheduled meeting. A motion was made to accept the January 2026 Executive Board minutes as written. Motion passed (Hamilton, T. Mothershed).

Treasurer's Report: Cameron Clements reported that the GAA bank account has \$4,414.31 and \$309.35 in Petty cash at this time. Deb McCahan donated \$100.00 for the use of wire grid walls for an art exhibit. Cameron shared that 33 members still need to pay annual dues before the end of the month. At this time, Cameron has agreed to remain as the GAA Treasurer, but will relinquish the Publicity role and the phone tree to other members. A motion to approve the February 2026 Treasurer's Report was made and unanimously passed. (McNear, Pruett).

Membership Report: Joe Mora shared that there are five new members this month. He will welcome and introduce them at the February general meeting.

Newsletter Editor's Report: Michelle Hamilton stated that the GAA newsletter, "The Unlimited Palette", will be out in mid- February. This edition will highlight Michelle, herself, in the member profile. It will also include important information regarding the GAA member portion of the Stampede Western Art Exhibition and Sale (SWAES). GAA members will have the opportunity to exhibit one piece of art (non-juried) for a \$20 entry fee or members may also enter through CaFe with a \$50 entry fee (juried). Details will be forthcoming in the next newsletter.

Programs: Colette Pitcher reported that the January 17th field trip to the Denver Art Museum to see the exhibit, *The Honest Eye: Camille Pissarro's Impressionism* was enjoyed by the 20 participating members.

Upcoming GAA Programs include:

February 2 - 3D watercolor demo by Gail Mothershed

March 2 - Open

April 6 - Cody Winiecki of Sparrow Art Center in Loveland, Western artist

May 4 - Open (possibly Critique program)

June, July, August - no programming (summer break with SWAES & Plein Air events)

Sept 14th (date change because of Labor Day)- Cathy Sheeter, scratch board presentation

Oct 5- To be determined

Nov. 1 - Dale Harding - Screen printing presentation

Dec 7 - Holiday party

Discussion took place with suggestions for future programs, such as a LINC library tour in the hands on areas of 3D printing, wood working, and weaving, Dale Harding program on screen printing, and Ed Edmonds with Distortions Unlimited.

Publicity: President Mothershed shared that we need a member to take over the publicity position for GAA. This would include managing the Instagram and Facebook accounts, as well as promotion of the SWAES with the help of the Stampede marketing personnel.

Plein Air Report: President Mothershed reported for Dale Harding on the January 12 Plein Air event. Twelve members attended the paint out at the Gateway Lakes Natural Area in Greeley. Dale will be sending out emails to remind members of upcoming Plein Air events.

OLD BUSINESS:

Tointon Gallery Art Show: Michelle Hamilton said that the GAA Member only art show, *A Brush with Nature* will take place during the month of February. GAA members must deliver their art work to the Tointon Gallery in downtown Greeley on Tuesday, February 3, 2026, between 9:00 am and 5:00 pm. The artist reception will take place on Friday February 6, 2026 from 5pm to 7 pm. Michelle stated that she has ordered additional food for the reception. Michelle shared that she requested name and prices be located under the artwork rather than in a catalog, as well as information for procedures to purchase artwork. She observed that the GAA show is listed on the city website and the gallery has new extended hours. The Tointon Gallery will be open Sunday, 11-5pm, Monday through Saturday, 9-5pm, and open during most UCCC performances.

SWAES Update: President Mothershed requested that the board consider scheduling meetings for the Stampede Western Art Exhibition and Sale (SWAES) committees. Colette Pitcher stated that the SWAES committee meetings should be scheduled with Cory Samples, liaison for the Stampede. Michelle Hamilton reported that she has received \$500 in gift certificates donated by Silver Brushes. Michelle has also contacted HR Meininger Company to request a donation. These certificates will be used for the Artist Choice and People's Choice Awards. Colette shared that she has talked with a Cowboy re-enactment group, who might attend the opening reception or be available for a Plein Air event. Michelle Hamilton stated that she has researched grid panels and bases to purchase for the SWAES show and learned that the total expense with shipping will be \$766.00 plus tax. A motion was made to increase the budget to \$1000.00 to purchase panels and bases for the GAA use at the SWAES, Arts Picnic, and other events (McNear, Mora). Motion passed.

NEW BUSINESS:

Critique Opportunity: GAA members Dale Harding and Russ Ward are interested in providing an opportunity for an Artist to Artist Critique. The critique session could be with three member artists and three pieces of art, 12 artists with one piece of art, or a 15 minute critique of a single member spotlight. Colette Pitcher will reach out to Dale Harding to plan and schedule a critique event for members.

Phone Tree: President Mothershed stated that she and Tom Mothershed will complete Cameron Clements' portion of the phone tree. Michelle Hamilton shared important dates and events for the phone conversation including the GAA General Meetings on the first Monday of the month at the new time and location, 2:00 p.m. at the FMS Bank located at 2425 35th Avenue in Greeley. Tointon Gallery Show check-in will be on February 3 from 9-5pm, with the opening reception on Friday, February 6th from 5-7pm. Members signed up for Plein Air will receive email notification of paint out dates and details.

Coffee & Canvas: President Mothershed proposed an idea to meet three additional times per year at a local coffee shop to share a piece of artwork in progress. This would be an opportunity for members to socialize and engage in art discussions. Suggested times were in the months of May, August, and November. President Mothershed will bring this topic to the attention of the members at the next general meeting.

ANNOUNCEMENTS:

Executive Board Meeting Place and Time: The March 2026 GAA Executive Board meeting will be held on Monday, February 23, 2026 at 8:00 a.m. at the Epic Egg, 3830 W. 10th St., Greeley, Colorado.

GAA General Meeting: General meetings will take place at 2:00 at the FMS Bank in Greeley located at 2425 35th Ave. starting February 2, 2026.

Tointon Gallery Show: Art delivery is February 3, 2026 from 9:00 a.m. to 5:00 p.m. Opening reception will be Friday, February 6, 2026 from 5:00-7:00p.m.

Greeley Creative District (GCD): There will be an open house at the Greeley Creative District 702 13th Street, starting at noon on January 31, 2026. The GCD is looking for people to teach classes and interested in finding artists to exhibit artwork at the First Friday events.

President Mothershed adjourned the Executive Board Meeting at 9:20 a.m.

Respectfully submitted,
Claire McNear, Secretary

GAA GENERAL MEMBERSHIP MEETING MINUTES

General Membership Meeting February 2, 2026

President Gail Mothershed called the February 2, 2026 Greeley Art Association General Meeting to order at 2:25 p.m. at the FMS Bank in Greeley. Thirty-one members attended the meeting.

President Report: President Gail Mothershed welcomed everyone to the new location for GAA General Membership Meetings, in the basement of the FMS Bank at 2425 35th Avenue, Greeley, Colorado. President Mothershed reported that five new members have joined GAA in the past month. She announced that the next GAA Newsletter will be distributed in mid- February with Michelle Hamilton as the featured artist.

Secretary Report: President Mothershed shared that the Executive Board met on January 26, 2026. She reminded members that GAA Meeting Minutes will be emailed and mailed to members on a monthly basis.

Treasurer Report: Cameron Clements reported that the current GAA Treasury is \$4,014.33 plus \$309.35 in petty cash. Cameron stated that wire walls were purchased in January 2026 for use at the Stampede Western Art Exhibition and Sale (SWAES).

Membership: Joe Mora introduced the new members present at the meeting, Liz Atkinson, Terri Jett, and Aaron McCue. Members were reminded of dues renewal for 2026. Dues can be paid online at greeleyart.org or with a check made to GAA.

Tointon Gallery Art Show: Michelle Hamilton told members of the Tointon Gallery Show scheduled for February 6-28th, 2026, with the Opening Reception on Friday February 6, 2026 from 5-7 pm at the Tointon Gallery, 651 10th Avenue, Greeley.

Stampede Western Art Exhibition and Sale (SWAES): President Mothershed and Michelle Hamilton informed members of changes to the 2026 (SWAES). There will be a GAA member section for displaying art. There is a \$20.00 entry fee for one piece of art (not juried) for GAA members. An opportunity to submit artwork in the SWAES juried portion of the show is also an option for members, if they so choose. The deadline to submit works of art is May 8, 2026. Entry forms may be found at callforentry.org (CaFe). President Mothershed shared that the Marketing Committee and the Youth Art Committee are in need of a chairperson. Lauren Thurman volunteered to chair the Youth Art Committee.

Plein Air: Dale Harding shared that the two Plein Air Events in January were attended by 10-12 members. Both events were in nature settings. Monday, February 9, 2026 will be the next Plein Air gathering. Members will meet near the train depot in downtown Greeley to enjoy Urban Sketching. Dale will be sending out an email to interested members with more details.

Programs: Colette Pitcher suggested that members go to Greeleyart.org to find updated information on upcoming GAA programs.

Announcements: President Mothershed announced that the FMS Bank has requested that GAA members park on the side or in the back of the building for the monthly meetings.

The Greeley Creative District (GCD) open house for Phase 1 took place last weekend, January 31st. GCD is in search of individuals who are interested in teaching classes or displaying art.

Deb McCahan shared of an art opportunity for Frozen Dead Guy Days in Estes Park, which is available through Callforentry.org. The deadline for entering that show is February 15, 2026.

President Mothershed adjourned the General Membership meeting 2:47 p.m.

Today's Program: Today the members were delighted to welcome Gail Mothershed, who presented a program on 3-Dimensional Watercolor Art. The members were entertained with Gail's description of her process to create the 3-D designs, as she constructed a beautiful nature themed piece of art for us.

Resources, Exhibits, Workshops and Shows

Greeley Art Association - www.greeleyart.org

Greeley Creative District - www.greeleycreativedistrict.org

Colorado Watercolor Society - www.coloradowatercolorsociety.org

Longmont Artists Guild (Longmont) www.longmontartistsguild.org

Boulder Art Association (Boulder) - www.boulderartassociation.org

Western Colorado Watercolor Society (Grand Junction) - www.wcwsociety.net

Mountainside Art Guild (Lakewood) - www.mtinsideartguild.org

Art Center and Gallery of Estes Park - www.artcenterofestes.com

Art in the Aspens (various locations) - www.artaspens.com

University of Northern Colorado, School of Art & Design - www.arts.unco.edu

Roxborough Arts Council (Douglas County) - www.roxartscouncil.org

Pastel Society of Colorado - www.pastelsocietyofcolorado.org

Thompson Valley Art League (Loveland) - www.lincolngallery.com

Heritage Fine Arts Guild (Arapahoe County) - www.heritage-guild.com

Evergreen Artists Association (Evergreen) - www.evergreenartists.org

Call for Entry- <https://www.callforentry.org/>

Answers from Multiple Choice Questions on page 20

True or False

1. FALSE. 'Mud' is feedback about where artists might adjust in the future.
2. FALSE. Twenty people carpoled to the Pissarro exhibit.
3. TRUE. GAA Plein Air experiences twice monthly on the 2nd Monday and 4th Friday.
4. TRUE. Turner treated light as the main subject of his paintings.
5. TRUE. The Greeley Creative District showcased Phase I on 1/31/26



GREELEY ART ASSOCIATION (GAA) ANNUAL MEMBERSHIP APPLICATION

GAA Annual Membership - Jan 31 - Jan 31 yearly

Fill out yearly membership application form below. Mail application with your check for the appropriate amount to the Greeley Art Association (GAA) at the address below:

GAA 1335 - 8th Avenue, Greeley, CO. 80631

NAME: _____

DATE: _____

ADDRESS: _____

CITY: _____ STATE: : _____

ZIP: _____

PHONE NUMBER: _____

EMAIL: _____

MEDIUMS: _____

Please check one: _____ Renewal _____ New

Select type of membership:

_____ \$30. Individual with quarterly digital newsletter

_____ \$40. Individual with quarterly hard copy mailed newsletter

_____ \$40. Couple (Spouse's name: _____)

_____ \$15. **New member only partial year** - prorated from August 1 - January 31

If you prefer to pay your GAA Membership dues by credit card*, go to the GAA website at <https://www.greeleyart.org/>. Click on *JOIN*. *Note: fees for credit card use are added.

