



Genesee Valley Plein Air Painters, Inc., a not-for-profit artist association, promotes and inspires quality plein air painting while providing socially pleasant painting opportunities for its membership throughout the year.

November 16, 2010 E-LETTER

THE MEETING POINT

Continuing our series, we introduce Carolyn Parker, valued friend and painter who has performed commendably as our workshop director during the last two years.

Carolyn Parker



I'm new enough being a serious artist and smart enough to know you can always learn more, be exposed to more, and grow, GROW, GROW! So...chairing the Workshop Committee for GVPAP is a perfect fit. I'm now in my second year of doing such...providing our membership with hopefully great workshops. So far, that has been 5 workshops/demos in oil, watercolor, acrylics, and gouache...some with our own members, Phil Bliss, Gil Jordan, Jeff Swaluk, and Judy Soprano; locally known Valerie Larson and nationally known Kenn Backhaus. All have enriched our individual styles. Attendance has ranged from 15-24.

Arranging a workshop day is not a 'one woman' show. It couldn't have been done without our super committee members (in the past, Brande Arno & Chris O'Handley; currently: Cecilia Chang, Mona Callan & Doris Hooker). I'm really a people person first, artist second, so getting to know committee members, contacting artists or arranging the details come pretty naturally. On a paintout we all respect the creative zone we find each other floating in while at the easel; but working on a committee together, that artist behind the easel takes on a new light of warmth. Mental energy is on high as we work together towards common goals and share individual experiences. We recently thought a bit outside the box by encouraging over 15 members to attend the RAS Trade Show

My media choice is still in the undecided stage ... a new meaning to multimedia!! Not undecided, though, is the value of the continued inspiration drawn from horticulture, nature & my travels. Almost 40 yrs ago I was introduced to oil...worked in them only a short time. Since being in GVPAP, I've wanted to try again, but was scared silly. While recuperating after my hip replacement, I had the urge to try again but not without the advice & encouragement from Claudine Bartlett. Only 3 weeks after surgery, I found myself in my patio garden with walker & oils & easel, having a wonderful experience with Claudine at my side!!!

GROW beyond the place you are at..... with GVPAP members & workshop participation. Still to come.....March 17th Workshop with Teri Barlis: "Adding figures to our painting."

MEMBER NEWS

Cathy Chin is one of four artists featured in “Small Views,” an exhibition of small works of big quality at the McGowan Fine Art Gallery in Concord, New Hampshire. This show is scheduled for the month of December, with an artists’ reception on December 3rd. More information about the show and gallery can be read by clicking on the link below.

<http://mcgowanfineart.blogspot.com/>



Sally Moses has returned home, is recovering well, and appreciated your get-well cards. We look forward to seeing her once again standing at her easel at a GVPAP paintout.

Congratulations to four GVPAP members who won awards in the Pittsford Art Group 2010 Fall Art Show at Legacy, 100 McAuley Drive, Pittsford. This show runs till November 30th:

Barbara Jablonski: Jurors' Award for “Sailboats IV” and Jurors' Award for “Lighthouse at Pemaquid Point”

Anne Jurgens: Jurors' Award for “Reflecting On The Day”

Ruth Broadhurst: Merit Award for “Canadian Lake”

Jan Davidson: Merit Award for “Rough Day”

Members **Kathy Hess, Melanie Stopani** and associates will be in the Main Street Artists’ Exhibit at the Williams Gallery, 220 Winton Rd. S., Rochester from November 18th through January 3rd, 2011. The reception will be Friday, November 19th 5:30–8PM



Kathy Hess



Melanie Stopani

Cathy and Barbara must have taken to heart the stories about the perils of plein air painting. Even so, three mounted policemen for two artists seems a tad excessive. On the other hand, perhaps the thin blue line gained a new appreciation for the value of art.



Cathy Bolin with police escort

Photo by B. Jablonski

Many thanks to **Judy Soprano**, who conducted a successful workshop for GVPAP on October 28th. Claudine Bartlett recorded some of Judy's favorite quotations shown below.



"Draw what you see, not what you think you see, but when you paint, lie!"
" I don't chase the light- I remember the way I liked it"
"Do not highlight every grape - even if that's what you see"
"Do not fall in love with any part of your painting, because that is the part you will have to change."

ART 100 for 100 (100 pieces of art for \$100 each). Exhibiting artists, including GVPAP member **Kathy Hess**, will have their work on display at The 1570 Gallery, located at Valley Manor, 1570 East Avenue, Rochester. This show runs November 12 through December 31, 2010, 9:00 a.m. to 5:00 p.m. Monday through Friday. Free Opening Reception 6 - 8 pm, Friday, November 12, 2010.

GENESEO PAINTOUT

Four familiar GVPAP faces on one of the best painting days of the year.



“Good painting keeps you warm.” – anonymous sage

With winter about to make drastic changes in our outdoor experience, it was suggested that we repeat Barbara’s helpful article from several years ago. I had to remind her, tongue in cheek, that this publication is family oriented, carefully designed never to bring a blush to the cheek of modesty, as Doctor Thomas Bowdler once put it. Although Queen Victoria’s countenance would turn sour at a double entendre and elicit the famous, “We are not amused,” Barbara is safe in today’s cultural environment, at least from me.

There is no bad weather, only bad clothes.... Or,.... It’s not the cold, snow or sleet that gets ya...It’s the winter wind”

by Barbara Jablonski (Yes, it is true. This crazy artist has painted in 2 degree temperatures.)

Winter Tips for All Plein Air Painters: With winter coming and the ground getting colder, get a



Robert Bateman painting in the field near Toronto c.1948

small piece of outdoor carpeting, welcome mat or car mat to stand on. Separating your body from the cold and wet ground will increase your ability to withstand the cold ground. Your boots should be waterproof and insulated. Using chemical heaters in your gloves and boots also keep you warm.

Double or triple layer ALL of your clothing. Use 100% wool “SmartWool” glove underliners (Med Ved Store in Pittsford Colony) with insulated finger and/or tip-less finger gloves. “Smartwool” socks with wool outer socks; 100% wool long underwear (LLBean) or Hot Chili’s brand (ski shops) tops and bottoms underwear; flannel-

lined or fleece-lined jeans (LLBean); thin 100% wool sweater; wind-proof outer ski jacket or coat; warm, insulated, wool or fur hat with ear flaps and a peak to protect against glare and wind (hunting caps/hats at Gander Mtn or Dick’s). Mad bomber hats come in a variety of colors but get one with dark underbill peak.) Insulated, water-proof boots with enough room in them to wear at least two pairs of warm socks is a must.

Winter Tips for Watercolor Plein Air Painters: To prepare non-freezing water to paint in the freezing temperatures, some say that pouring transparent alcohol such as whiskey, gin or vodka into your water jar prevents freezing. It will not affect the binder, pigment, paper or painting in any way. It is NOT recommended using opaque alcohol such as Bailey’s Irish Creme or Cream de Mint in your water. It is also NOT recommended to drink this water when you have completed your painting.

I was taught that a super-saturated salt solution from rock salt worked well to prevent the water from freezing. However, I attended the RAS Trade Show. The WN representative shared many reasons why a salt solution is not desirable, both in the salt film on your painting and the breakdown of the pigment binders and paper. It is also NOT recommended to drink this water either.

I met a hardy winter PAP, John Jay of the Toronto Arts & Letters Club, a few years ago. John is an experienced Antarctica painter, who used a snowmobile's propane heater to dry his very wet watercolor painting outside. This heater was a cylindrical propane tank about 18" long; 3" diameter with a heating element and reflector that directly heated John's painting. I saw the excess water "steam" out of his painting. He said that snowmobilers use this heater to heat their engine's nuts and bolts before they use a wrench when their snowmobiles break down in the middle of nowhere. I do NOT recommend that you heat nuts with this propane heater – just use it on your watercolor.

Winter Tips for Oil Painters: Preparing your palette with colors while in the house before you go outside to paint makes it easier than trying to open tubes with gloves on. Adding a little linseed oil or Liquin to your titanium white and raw ochre helps prevent them from becoming stiff in the cold. Your other pigments will not get stiff. I merely pour Liquin medium onto my palette rather than chance the wind blowing away a little cup.

You may wish to use a smaller canvas than you may normally use. Little canvases don't flop around as much. A bungee cord to secure your palette to your easel may be helpful when an unexpected wind gust comes along. I find that my heavier-weighted Julian easel works better than my pochade box in winter. My lighter weight boxes with the camera tripod shakes too much for my liking. You may consider limiting your pigments on your palette in winter too. I find adding black to my palette in winter is useful.

Winter Tips for Pastel Painters: It goes without saying that pastelists must layer up their clothing like all the other artists. The hands are the biggest concern. Here, I use the 100% wool SmartWool glove liner and then use men's hunting insulated gloves that have the fold back tip-less fingers and thumb. Only the finger tips that are needed to hold the pastels are uncovered. The 100% wool underliner gloves are very, very warm. And, you may hold your pastels with control and firmness. Only buy SmartWool –it's the one underglove liner that is 100% wool.

Pastelists' biggest nightmare is dropping a pastel in the snow. Here, a large piece of outdoor carpet or mat (such as 4'x4') is worth its weight in gold. Also, make sure a bungee cord securely holds your pastel box on your stand. To stabilize your painting against wind gusts, adhere your paper to a board or panel with some weight rather than using foam core.

QUOTE OF THE MONTH

Every child is an artist. The problem is how to remain an artist once he grows up. – Pablo Picasso

Note: All submissions to: <mailto:gfjordan@frontiernet.net>