



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.

December Issue 2019 E-Letter

What We're All About!

Comments on the Journey of Plein Air by Lois Luber

GVPAP membership has helped me grow as an artist. Living 45 minutes from Rochester makes it difficult for me to take part in paint outs regularly, but I did take advantage of Barbara Jablonski's plein air workshop in the spring, attended the annual meeting and took part in the Seneca Lake outing in October.

The spring workshop gave me some valuable information on techniques and products. I was able to practice and improve during the summer months plein air painting a minimum of 6 hours per week in Fair Haven. At the annual meeting I felt confident and was able to finish 1 painting and start another.

I came back inspired to work on an old barn painting that was intimidating me. I entered it in Fair Haven's local Leaf Peeper Art Show and placed 3rd.

The October retreat at Plum Point was so much fun. I enjoyed painting, meeting talented artists, learning from critiques and dinner conversation. Submersion with like minded people works wonders.

My husband and I are snowbirds. We arrived in Cape Coral, FL on Wednesday, November 23rd and this time I brought my oil paints along, too. I had made contact with a Plein Air group in the spring, but never attended a paint out as I was busy selling real estate.

Not wanting to lose my mojo, I headed to my first FL paint out on Friday, October 25th, and have attended all but one Friday morning, so far. The group is anywhere from 5-15 or more in season. A great group, many accomplished artists and some beginners like me.





The Annual October Paint Out Trip to Plum Point

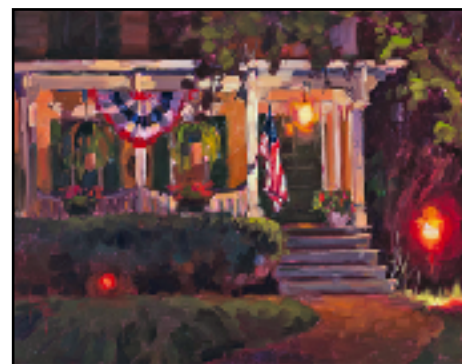
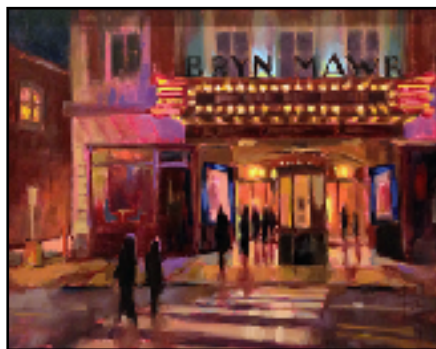
“I was so impressed with the visual quality of our location, Plum Point at Seneca Lake. The camaraderie among our group added to the spirit of our continuous adventure. There were many great moments during our stay, but for me, the highlight was the nocturne session led by Phyllis Bryce Ely.

Thank you all for making this wonderful experience happen!”

Maureen Outlaw Church, Associate Artist



WORKSHOP



Kari will be giving a Nocturne Workshop for GVPAP members on
SATURDAY, JANUARY 11TH

Only 20 participants.

Send registration to Phyllis today!

Judge's Statement: "Show me where you've been this year! I'll be looking for a strong sense of light, and for the feeling that a specific moment in time has been captured by the artist. I want to stand there and FEEL that chilly breeze, the sun on my face, the cool morning fog shifting, or blink from how bright that chrome is. I'm excited to have the opportunity to experience each of your works and discover which moment moved you to pick up a brush!"

Kari Ruiz

Kari was raised at the edge of The Finger Lakes National Forest in Central New York State, which set the stage for her deep connection to the natural landscape. After earning her Bachelor of Science in Fine Art from Ashland University in Ohio, she worked as a decorative painter, faux finisher, and occasional muralist. Kari and her husband Diego Ruiz opened a picture framing studio featuring fine art and gifts in 2007, and she began making studio paintings soon after. An encouraging local response to her work prompted more space at the boutique to be used to display paintings, and eventually the move to a much larger location. Due to the increased visibility of the new gallery, the draw on their time became much greater and began to cut into studio hours. At this time, Kari began to focus on plein air work; feeling the need to learn about light and shadow directly from the natural world. Diego was honing his craft as a stereo photographer, also needing to be outside during gallery hours. A decision had to be made: push the business to the next level, or make a change which allowed both of them to be able to travel and move forward with their artistic careers. The choice was made and the plan set in motion to move their gallery online only to Copperesque.com. Kari and Diego have since moved back out to the Finger Lakes countryside where open fields, forests, lakes, streams, and farms can continue to inspire their work.

“Didja sell any paintings?”

by Chris Kolupski

Gaining exposure, winning prizes and selling art is great, but if none of that happens, entering a competition is still rewarding. There’s nothing like a high-pressure week of outdoor painting to reveal ruts you’ve fallen in, forcing you to innovate. Seeing your work hanging beside other paintings of the same subject matter makes strengths and weaknesses jump out. Case in point: Joshua Been. Josh’s strengths happen to correspond to my weaknesses. Josh participated with me in both the Colorado National Monument invitational, and Plein Air Moab.

Josh conceptualizes form first, then lighting, then value, then color. He washes in the largest light and dark middle values, then aggressively paints darker darks and lighter lights into these middle values. I tend to go off the tracks chasing halftones and other subtleties that read poorly from a distance. Josh’s broad view is assisted by his upright easel with a separate pallet down near his thighs. This allows him to stand further away from his work and paint from the shoulder in a fencing position. My pochade box has the pallet located right below the painting, which forces me to stand closer and paint more from the wrist with a bent arm. I am about to change this.

Maybe Josh or another artist could’ve critiqued my work and said all the right things but it probably wouldn’t have sunk in. Having several days to contemplate other artists’ work, methods, and solutions is a powerful teacher worth more than the hardships of fatigue and bad weather. And yes I did sell some!



Elora Plein Air Festival

Open to Artists
from all over the world
Prizes awarded
Show & Sale
open to the public
May 16-19, 2019
Artists, to register go to
elorapleinair.ca



The Allure of Elora for 2020

by Kathy Morris

Last January at a meeting of our little group of local painters, our Canadian member, Grant Lounsbury suggested we all travel to Elora for a Plein Air Festival. The curmudgeon, that I can be sometimes, thought, “Hmpf, Canada in May? I don’t think so, brrrr.” I am rather a fair weather plein air painter, and I couldn’t see myself all bundled up, drinking hot cocoa from a thermos in fingerless gloves trying to get my *masterpiece* done in such a climate. (And, I know, Barbara, there is no bad weather, just bad clothing.) Well, as time wore on and enthusiasm in our little group grew at the idea of us going and being together in our northern neighbor, we registered.

One of the nicest parts of the festival is participants are *billeted* by local art enthusiasts. Peter and Nancy Scott were Mary Freida’s and my hosts. One so often hears that Canadians are friendly, gracious and very polite. To my mind, this appears to be completely true. (except on the highways!) We spent a lovely four days in this quaint little town (and the weather cooperated for the majority of the time.)

You may want to consider trying this international festival this spring. Last year the early bird registration was \$50 Canadian, and it is non-juried. They have a dinner and a movie night, a breakfast, a paint the town quick draw, tours of local attractions, etc. The architecture of Elora and surrounding area is so picturesque, and they have a river, gorge, and falls, too. The restaurants and pubs were great, especially the Canadian Legion. The festival is well planned and orchestrated. They even offer suggestions for painting spots complete with photo albums to review and maps/locals to assist you. Not to mention the exchange rate makes it all cheaper than you expect when your credit card bill finally arrives.

elorapleinair.ca



The Village Gallery
Caledonia, NY



December & January Events

Artists Conversations

December 14, 2019 10:30-12:30

Artists Bill White, and Gillian Pederson-Krag invite you to bring a piece of your artwork and join in the conversation. Meet at the studio across the street at 3096 Main St.

First Friday Documentary Video Premier

Reflections on Painting - Gillian Pederson-Krag

January 3, 2020 7-9pm

Local videographer, Dave Esposito has been hard at work on this unique documentary of Gillian Pederson-Krag and her ideas about being an artist. Gillian and Dave will both be present for a discussion and book signing following the presentation. Meet at the studio across the street at 3096 Main St.

Six GVPAP Members help form Co-op Gallery in Pittsford

Several GVPAP members have joined with a handful of other area artists to open a Gallery at the corner of Routes 31 and 96 in the Village of Pittsford. "Pittsford Fine Art" has opened as a "Pop Up" for weekends in December while the leased facility at 4 North Main Street undergoes some minor renovation including the installation of a GalleryOne hanging system.

GVPAP members Steve BonDurant, Gil Jordan, Chris Kolupski, Nancy Lane, Chris Manaseri and Chip Stevens have joined forces with Kathy Armstrong, Larry Keefe, Becky Maynard, Robin McCondiche, and Bill Mowson to form the group that will display regularly and "man" the gallery. They have modeled their effort after several successful and long-standing co-op galleries in Ithaca and in the Adirondacks.



seeking beauty

"When we experience the Beautiful, there is a sense of homecoming."
-John O'Donohue

Jan 15-Mar 2, 2020
Reception Fri, Jan 17, 6-8P

Williams Gallery
First Unitarian Church
220 South Winton Road
Rochester, NY 14610

gallery hours:
M-F, 10A-2P B 4:30-7:30P
access questions 585.271.9070

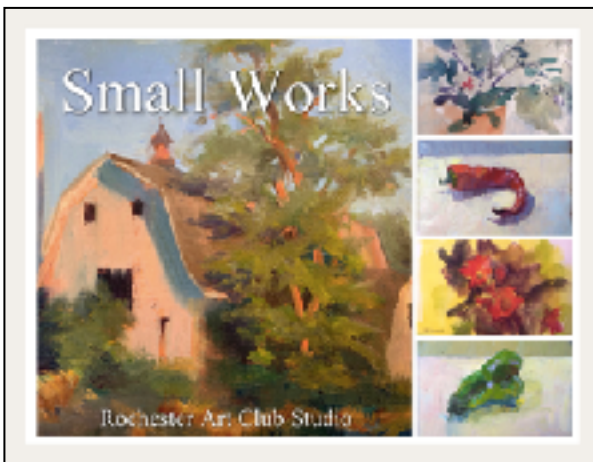
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**MAUREEN
OUTLAW CHURCH**

**PHYLLIS
BRYCE ELY**

**ANNE
McCUNE**

WILLIAMS GALLERY
January 15 to March 2, 2020



SMALL WORKS SHOW for December

The Holiday season is the perfect opportunity to collect a small jewel of art from the fine artists of the Rochester Art Club. Please come to the opening night of "Small Works" with paintings by Bill White, Pat Leanak, Deb Blinski, Rebecca Maynard, Richard Thomas, Gabby Lodder, Alice Gold, Chris Kolupeki, and Kevin Feary.

The exhibit will continue through the month of December in Studio 437 at The Hungerford Building, 4th floor, left off elevator. The elevator will be manned. Free parking is also available across the street at the credit union.

Submissions by Chip Stevens

I submitted two creative plein air paintings to the Annual Fallbrook International Signature Member Exhibition in Fallbrook, Ca. One painting was started in Cornwall & several years later added to in Scotland. The second painting was plein air painted inside a boat workshop and it one won an award at the Adirondacks National Exhibition of American Watercolors two years ago.

This year I painted plein air for a week at Cape Cod and came home with 6 watercolors.

My submission to Transparent Watercolor Society of America for 2020 will be two creative plein air paintings, fractured realism.

News to Use:

About Framing Your Paintings by Barbara Jablonski

Every once in a while, it's good to check our show procedures. We all can "fine tune" and review our procedures when preparing for a competitive art show. Plus, we have a lot of new Associate Artists who will be exhibiting in our January Show. They may be submitting their entries for the first time. I dug up an old article I wrote over ten years ago for our GCM&V Show and updated it for the GVPAP prospectus specifications. I'd like to share it with you. I hope you find it helpful. Good luck to all in the upcoming art show!

First things first.... Photograph your work before you frame it. You'll avoid frame shadows on the edges and glare from glass in jpegs. For insurance purposes, it's important to have a photograph (jpeg) of your work. Additionally, if you win "Best of Show" we'll want a good photo to put on our website.

Paintings must be well framed with proper framing hardware....

Frames: Frames must encase paintings. Please take a constructive, honest look at your frames. Consider the quality and presentation needed for competition in your framing decisions. We strongly suggest that you do not hand craft your frames (stain, paint or build) unless your craft work is professional looking. We also recommend that you do not use inexpensive picture frames that are meant for photographs. Lastly, be aware that overly decorative frames may distract from your painting. Some judges consider the frame as part of the painting. Please view your painting AND frame as your presentation.

Hardware: Use framing clips or framing staples from a framing gun. Do not attach your paintings to your frames with duct tape or masking/scotch tape. Do not adhere with a paper-type stapling gun or tack insecurely with little nails. Anything that can dislodge your painting from the frame cannot be used. If frames break or are improperly assembled, we will feel very, very disappointed if we lose any entry at receiving before the judging.

Please consider the safety of the hanging staff. WRAP the twisted ends of the wire with tape. We have had hand injuries from incorrect framing hardware and the wire puncturing hands. If you cannot mount your painting to a frame, yourself, please go to a framing company and just ask them to assemble your paintings for you.

Glass: If you are using a frame with glass, be sure that the frame is secure (corners not separating) and that the glass is in tightly. (Hanging committees have experienced glass popping out of the frame.)

Wire: All paintings must be supported with picture and supported by picture wire. Be sure that the wire can hold the weight of your painting. (In one show, a wire burst under the pressure of the painting.) Also, be sure that the wire "ends" are safely twisted around the wire so that a wire end cannot puncture a finger. As always, saw-tooth hangers ARE NOT allowed.

Tie your wire TIGHTLY so that it does not, and the hanging clip does not hang above your painting at B&N.

Matting: If you are matting your painting, please consider using a neutral color. Regional and national water media/pastel shows often insist on white or off-white matte. Although GVPAP does not mandate a color, remember that decorator colors may detract from or overwhelm your painting.

Entries. This is well explained in prospectus.

Artists are encouraged to submit up to six paintings. No painting may be larger than 24" x 30" exclusive of frame.

Before You Bring Your Paintings to Receiving: Make sure that your paintings are dry!

Thanks for reading. Most of all, let's have fun with our art show.



The October 28th Pittsford Canal Paintout.
Someone photographed Barbara and put it on INSTAGRAM.



**Now is the Time for
Stalwart Members
to Schedule a Paintout
Contact Barbara with details.
bjablons@rochester.rr.com**



REMEMBER:

GVPAP receive 5% back in gift certificates from every purchase at Rochester Art Supply, 150 W. Main St., Rochester.

Simply inform the staff that YOU are a member or friend of GVPAP.