



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.

January Issue 2019 E-Letter

**If you
haven't
been,
there is still
time!**

Please join us at the fourteenth annual



ANNUAL SHOW

Tuesday, January 1st to Thursday, January 31st 2019

Reception and Awards: Sunday, January 6th, 3:00-5:00 pm

The Community Room at Barnes & Noble

Pittsford Plaza, Monroe Avenue, Pittsford, NY 14534

Gallery hours are the store hours (Monday-Saturday 9-9, Sunday 10-7)

For more information, visit gvpap.com, or email paint@gvpap.com

The 14th Annual Show and Sale

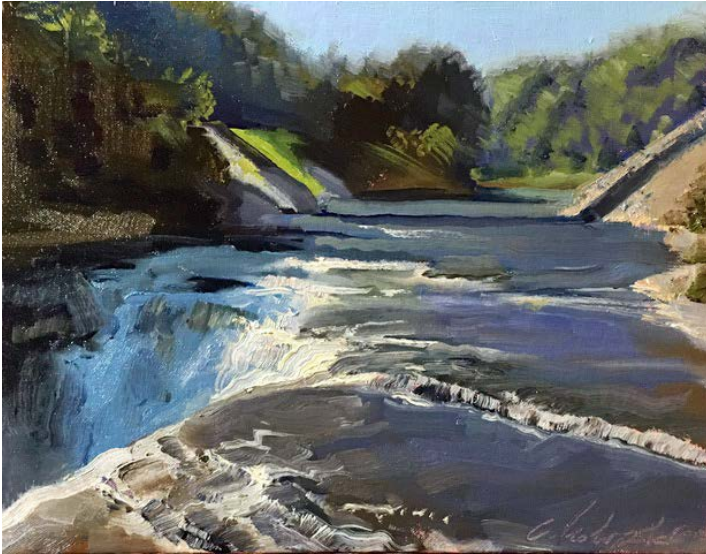
Chris Manaseri

A record crowd attended the 2019 GVPAP Annual Art Show and Sale Opening Reception on Sunday, January 6th at the Pittsford Barnes and Noble Community Room, where GVPAP President Barbara Jablonski and Vice President Steve BonDurant announced juror and merit award winners and the Best of Show Award beginning at 3 PM. The 14th Annual Show featured 89 works by 26 member artists and was juried by Thomas Kegler of East Aurora.

Kegler is a member of the Oil Painters of America, the Buffalo Art Club, is a painting instructor for the Grand Central Academy in NYC, is a featured artist with Eric Rhodes' Outdoor Painter Podcast, and was a Faculty Member at the National Plein Air Convention in 2017. He has self produced an instructional video on Plein Air Painting available on his website.

Chris Kolupski won Best of Show for his painting, "Above Upper Falls, Letchworth" completed during the annual meeting paint out in August. Juror Awards went to: Kevin Feary, Don Grieger, Gil Jordan, Nancy Lane, and Bill White. Merit Awards went to: Phyllis Bryce Ely, Don Grieger, Chris Kolupski, Stacey Pope, Cynthia Westfall, and Geoff Wittig.

Best of Show



Above Upper Falls – Chris Kolupski
“This work spoke to me immediately when I did the initial walk through. The painting holds up very well from across the room, as well as up close. The subject matter and vantage are particularly challenging. The water is depicted from varied states of motion and angles. There is masterful command of the sunlit and shadowed areas. The composition encourages slow exploration and interaction from the viewer containing both dramatic eye movement and areas of respite. Upon close observation, the brushwork and color harmonies make this work stand out.”

Thomas Kegler,
Judge and
Educator



Judge Tom Kegler

It is always an honor when asked to jury a group show, but it is also always a daunting task. Initially, I look for works of art that simply captivate me. Then, I delve into these works more closely... attempting to assess the overall aesthetic appeal and conceptual forethought of each work of art. I am looking at the subject matter, composition, value control, color harmony, and over-arching technical skill and how these formative aspects work together. Conceptually, I am looking for a moving and engaging theme, and how the technical skills mentioned above along with the subject carry and convey this idea. In the end, there are always numerous works that have a great deal of merit that unfortunately do not receive recognition. Speaking from much experience in the realm of challenges in my path as an artist, use this as a time of reflection and incentive in your tenacious journey. Always be open to learning and growing in the pursuit of growth in knowledge and skill.

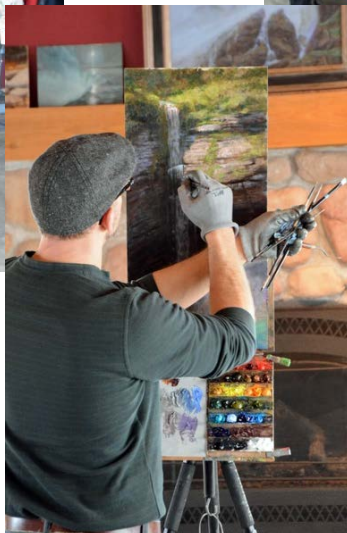
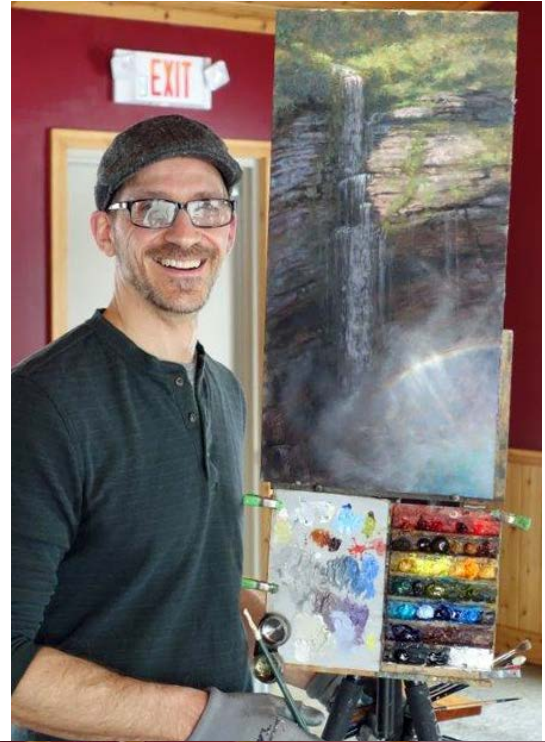


Kegler Workshop January 12th at King's Bend Park, Pittsford

The landscape workshop focused on understanding the anatomy of waterfalls in the landscape. We began by viewing sketches of his past field studies. Tom shared his vast knowledge of years of viewing and researching the “why” waterfalls look the way they do. He also explained his simplified materials and plein air set up along with his color mixing and preference for brushes. We were led through the composition, value, color, edges, aesthetics, and atmospheric perspective and reflections.

After the morning presentation, demonstration and our eating “brown bag” lunches, we began our work from photographs of a waterfall we had taken. Tom came around to each student to offer suggestions for improvement. It was a very informative and pleasant workshop on a beautiful sunny day.

Many thanks to all who made this possible!



We had a great time!



• **Barbara Jablonski** *Annual Art Exhibit & Sale*, January 2-March 31, 2018, Pittsford Town Hall, 11 South Main St., Pittsford, NY 14534. Fifteen Plein Air Paintings are exhibited. WWW.BarbaraJablonski.com or call 585-381-3980 for sales information.

• **Phyllis Bryce Ely**, *International Encaustic Artists' Survey of Contemporary Encaustic*, Jan 17 to Mar 9 at the Chaffey Community Museum of Art, Ontario, California, 50 works by 50 painters are exhibited. www.phyllisbryceely.com

- **Phyllis Bryce Ely** is participating in the Rochester Contemporary Art Center's *Landscapes and The Unbuilt*. February 1 to March 16, 2019. This exhibition reflects artist interactions with land and natural places. It pairs nine Rochester-based artists with nine Genesee Land Trust conserved properties; and presents two new sculptural installations related to human impact on the land. Details at www.rochestercontemporary.org
- **Stacey Pope**, as part of the Winter Arts Series, Baldwinsville Center for the Arts presents *Gallery Night*, February 2, 2019, 7:00 to 10:00pm, Baldwinsville Bed and Breakfast, 70 Oswego Street, Baldwinsville, NY. Tickets: \$10 includes dessert, cash bar available. Enjoy an open house featuring work by GVPAP artist Stacey Pope and other Baldwinsville artists. Website and ticket information: baldwinsvillearts.org
Facebook: facebook.com/BaldwinsvilleCenterForTheArts .
- **Bill White**, Associate Member of GVPAP, has opened a new art studio and teaching space at 3096 Main Street across the street from his Village Gallery, 3119 Main St, Caledonia, NY 14423. (540) 354-5695 Bill is offering general art classes and presentations to the public. If you are interested in being on his mailing list to receive periodic emails regarding class offerings, write Bill at thevillagegallery@outlook.com Ask to be on his distribution. 585 294-3009
www.thevillagegallerycaledonia.com.



When registering for these events, send a check (not cash) to

Phyllis Ely, treasurer, 581 Ontario Driven Ontario, NY 14519.
Make your check payable to: Genesee Valley Plein Air Painters, Inc.
(not GVPAP)

Indicate on your check the date of the workshop.

If you are sending in registration for both workshops registrations together in the same envelope, please write SEPARATE CHECKS for each event. Do not combine the activities in one check.

Location: Pittsford's South (small) Lodge, King's Bend Park is located just west of the Village of Pittsford at 170 Jefferson Road (north side of Route 96, (Jefferson Road) about one mile west of Pittsford Village. Bring your bag lunch, beverage (other than coffee) and water. Wear warm (layered) clothing, especially warm shoes/boots and warm socks. The building is warm however the cement floor emits a chill.

Schedule for the day:

- 8:30 a.m. and 9:00 a.m. Arrival time and setup. Please don't be late. We'll provide coffee.
- 9:00 a.m. – 11:30 a.m. - overview presentation, demo of painting and instruction
- 12:00 noonish - Lunch. Bring your bag lunch and refreshments (other than coffee)
- 3:00 - reconvene/day closure/critique. Exact daily routine will remain flexible based on several factors including interest of the participants and unforeseen "teachable" moments.
- 4:00 - Cleanup and close

MONDAY, FEBRUARY 11TH “PAINTING WINTER ...But Out the Window”

GVPAP member and well known instructor **Chris Kolupski**

Workshop fee: \$25 GVPAP artists Member registrations accepted now.

All mediums welcome, Oil pigment demo.

Christian Kolupski Biography

After freelance illustrating for eight years in Rochester, in 1995 I moved to New York City. I studied figure drawing with Dean Keller at the Art Students League of New York, and mentored under oil painter Ed Salazar. In 2000 I studied with Nelson Shanks at the League, and again in 2003 at Shanks's Studio Incaminatti. In 2007 I returned to the League to study portraiture with Everett Raymond Kinstler.



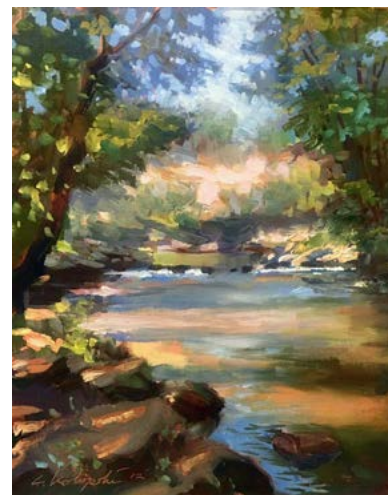
In 2004 I founded Boxart Street Atelier, a drawing and painting school in Rochester, NY. In 2008 I launched the Realist Painting Course, an intensive 24-month curriculum, and led six student groups through the course. In 2010, together with some of my students, I founded Studio 7 Gallery in the Hungerford building. My son Harrison was born in 2013, and I began working from my home studio to be closer to him. I currently teach workshops in New York, North Carolina and Utah. www.chriskolupski.com

Our Focus on February 11

Speed and efficiency don't make a great outdoor painting, but they are helpful when lighting and weather fail to cooperate—which is almost always. We will focus on process:

designing the scene with big shapes, mixing major colors, applying paint broadly, and refining by adding smaller shapes. The class will follow along with my step-by-step demo, as we paint views out the spacious windows of the warm, comfortable lodge. Chris will also provide a handout that reviews the main points. Subjects covered will include:

- Designing your composition
- Premixing your palette
- Paint application
- Brush technique
- Controlling edges



MATERIALS AND EQUIPMENT

- Portable easel (whatever you are comfortable with)
- Oil colors: titanium white, Naples yellow light (Daler Rowney has a good, cheap tint at the right hue), yellow ocher, cad yellow med, Venetian red and/or burnt sienna, cad red light, alizarin crimson, ultramarine blue, sap green,
- Bristle brushes: flats #2, 4, 6
- Real or synthetic mongoose flats #4, 6
- A 1" rigger brush
- Both a palette knife and a putty knife for mixing
- Odorless solvent in covered jar
- Small container of your favorite oil medium
- Two 11x14" painting panels toned with a thin, dried light red wash
- Paper towels and garbage bags

TUESDAY, MARCH 26TH

GVPAP Signature Member and Signature Founding Member **Dick Kane**

“Painting Watercolors”

Workshop fee: \$25 GVPAP artists

Member registrations accepted now.

Watercolor demo.

More detailed workshop information and materials list will be sent to all members in a few weeks. This workshop promises to enhance your creativity. And you will enjoy Dick’s witty humor.



JUNE Workshop

Yes, there will be a June workshop. Theme, date, location, instructor to be determined.

For more information on any of our workshops:

contact Claudine Bartlett, Workshop Coordinator (claudibclaudi@yahoo.com)



WINTER PAINTING

Aldro T. Hibbard, N.A. (1886-1972)

by Don Greiger

I’ve written about Hibbard before, but any discussion of snow painting must include Hibbard. The best, some (including me) would say of all the great snow painters. It was his discovery of Vermont in 1915 that is considered to have had the greatest influence on his dedication to landscape painting. For most of the remainder of his life he lived from late November to April or May in Vermont. Hibbard first traveled to Brattleboro, Vermont in 1915 on the recommendation of fellow painter William Kaula. He explored much of southeastern Vermont on the narrow gauge railway “West River Flyer.” Jamaica, East Jamaica, Rawsonville, Bondville, Grafton and other small towns were among his favorite painting locations.

Hibbard dressed in thick woolen (scratchy) underwear, three layers of outer clothing and boots padded with felt. He often rode with loggers on oxen drawn sledges, far off the back roads. Today, by contrast, we drive to our painting location on plowed, paved roads in our climate controlled AWD SUV’s with heated seats, guided by GPS. Satellite radio plays softly on our multi-speaker surround sound system. We hope we’ll be comfortable in our Polartec Microfleece Triclimater clothing with Heatseeker Insulation. With any luck the available restrooms will be heated.

One winter morning in 1917, Hibbard asked the Jamaica Inn Keeper to drive him eight miles to a deep ravine he had previously scouted. Waiting for his return pickup hours later he asked to leave his large, unfinished canvas at a nearby farmhouse. The next morning he retrieved his painting from the lady of the house and was cautioned; “There’s pine needles on that painting – didn’t dare take ‘em off”. Hibbard assured her it was O.K., that he’d done that on the previous days climb out of the gorge. Hibbard liked the finished painting, “Icy Gorge.”

“A strong painting with guts and stability – keyed right,” he claimed. Some of Hibbard’s Vermont painting sites were close to home. When painting nearby he used a sled that he assembled himself with parts made at a local mill. He painted it blue. The sled had room for his painting gear, including easel, and a roll of canvas. There was also room for the artist if he found a downhill vantage point.

(continued)

Even in remote, sparsely populated Vermont, Hibbard experienced what most GVPAP members have also experienced at some point. A farmer on horseback sat watching him paint for several minutes. The conversation began:

“Looks like you’re a painter.”

“Yes.”

“My Aunt paints. She comes natural by it.”

“Oh...well that’s fine. What’s she paint?”

“Clock faces.”

Hibbard became a summer resident of Rockport, Massachusetts after his first visit in April 1919 and was a founding member of the Rockport Art Association in 1926. A popular teacher, Hibbard attracted students nationwide including a young lady from El Paso, Texas who became Mrs. Aldro Hibbard.

In 1990 my wife Louise and I had the pleasure of meeting Hibbard’s daughter, Elaine, in his studio “Ledgendsea Gallery” in Rockport. We became friends and because of my obvious admiration of her dad’s work, we were able to purchase two of her dad’s unfinished, unsigned Vermont winter paintings

SOME ADVICE FROM ALDRO

“Avoid using nature photographically. It’s necessary to make adjustments to be successful as a work of art.”

“You must have taste. Be choosy about subject matter and what you do with it.”



“Paint fast. Time is always against you. Use up your nervous energy. A morning painting should wear you out”.

For more information on Hibbard, visit the blog of Rockport painter Stapleton Kearns Examples of Hibbard paintings can be found on the Internet.

Information in this article is taken from:
“A. T. Hibbard, NA. Artist in Two Worlds” by John L. Cooley



Paintouts

We will monitor the weather closely and try to schedule winter/early spring paintouts. We’ll meet at a café first. It is important to rsvp your participation with the host so that you will be contacted if there are paintout changes or a cancelation.

As always, contact Brenda Lyness, Paintout Coordinator if you wish to host a paintout. Brenda
blynessart@gmail.com

WANTED

“PLEIN AIR ESCAPADES”

If you have an amusing, interesting, or enlightening anecdote about a plein air experience or any other tidbits, suggestions to offer, the GVPAP E-Letter is always looking for artist's content.

AND, if you are uncomfortable or feel you are “not a writer,” Kathy Morris, editor, is more than happy to transcribe or edit your stories, let her know:

katepm2@yahoo.com

(585) 738 3251