



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.

March/April Issue 2019 E-Letter



Get Your Paint Outs Here

We will monitor the weather closely and try to schedule some 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

February Workshop: “PAINTING WINTER ...But Out the Window” Plein Air Painting, Step by Step, with Chris Kolupski



February's workshop with Chris Kolupski took place on a typical, gray day. Undeterred by the snow, ice and seeming lack of exciting landscape views, the large group of attendees were able to put Chris's excellent instruction to the test and make magic from very little. Chris takes a layered approach to plein air. He shared an impressive handout that detailed his 5-step process. He demonstrated the first 3 steps, and then, we all went and tried them ourselves. The process repeated with steps 4 and 5. We focused on designing the big shapes, mixing major colors, applying paint flat and broadly, and finally refining by adding smaller shapes and interesting strokes and edges.

One great takeaway was to sketch your composition directly on your palette, then as you premix colors for all your large shapes on a hand held putty knife, place each paint mixture onto its corresponding shape on your palette, where it waits until you are ready to do your block-in.

Compositional approaches and the importance of squinting were discussed. Color mixing was a favorite topic, as we practiced judging the value and chroma of our mixtures in relation to each other. A particular challenge for some was to paint major trees first as a large, dark mass, then introduce sky or background color in the negative branch spaces.

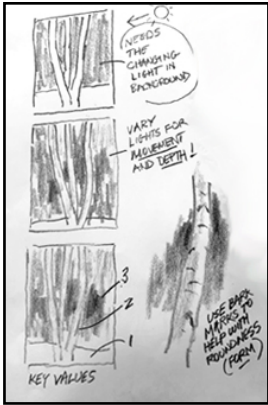
A sign of a great teacher is the ability to paint and describe what they are doing at the same time, which Chris did well, even sharing some philosophical musings. It was nice to have new members Beth Carr and Maureen Outlaw Church join in the workshop. Yet another enjoyable winter paint session for all!

Thank you to Chris and all the volunteers who made it possible.

—Nancy Lane

March Workshop: *Painting Watercolors*

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



It was a *spring tease day*, perfect for some intrepid painters to paint en plein air, and still sunny and bright for those of us who preferred the interior of the lodge, giving us hope for more nice weather to come.

And if you know Dick, it was also *tease day* during his instruction with light-hearted quips and banter. His demo of *Winter Birches* began by explaining that he always asks himself, “What moved me?” before starting a painting. It was a simple drawing he had sketched, but there was much planning before the execution.

What moved him? The winter mood, the changing light in the background, the value changes, the need to vary light for movement and depth. He had prepped the paper with a light yellow tint, and not uniformly. He said that the light yellow would read white when he finished. (And, by golly, it did!)



He quickly sketched in his subject on a large (22x30) 300 lb. paper, keeping his little thumbnail close by. He made a generous puddle, a mixture of ultramarine blue and a mauve, with a 2” brush to create the background color, allowing the trees to emerge using negative space. Eventually, he changed to 1/2” round brush to apply warmth to the right of the trees with, surprisingly, a little touch of opera rose, (egad!) and cad yellow. On the left side of the trees a mix of turquoise, Payne’s gray, and violet, rounding out shape and cool side and toward the top of the trees. He cautioned **to let the colors mix on their own**. Don’t blend! Use an angled end of a plastic brush to scratch in some lighter branches. We should

always remember perspective in adding the birch tree marks. At eye level they would be straight on, above they would “frown,” and lower on the tree they would smile.

And there it was. So simple, so effective, so lovely. Finally, he encouraged us to follow *our own style*. But the most memorable point he made, for me, as I attempt to *loosen my hold* in wrestling with watercolors “in letting them do their own thing,” is that **WATERCOLOR = SUGGESTION**. A helpful perspective to keep in my mind.



Many thanks to Dick and Claudine and Kathy Ahl for making this day possible.

(and I actually absorbed some of his “aura” and did what was *for me* a decent watercolor painting.)

—Kathy Ann Morris



And as the added cherry on the top...

GVPAP has awarded Dick Kane with *The Lifetime Achievement Award* and the actual plaque and a celebration of this recognition will take place at our annual meeting on Wednesday, August 28th.

Save the date!



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

Phyllis Bryce 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.
For more information on any of our workshops:
contact Claudine Bartlett, Workshop Coordinator
(claudibclaudi@yahoo.com)

WORKSHOP



IN JUNE

Plein Air Workshop in Wax on Lake Ontario
Phyllis Bryce Ely and Maureen Outlaw Church



Thursday, June 20 (rain date of Thursday, June 27)

Time: 9:00 am. to 3:00 pm (or members may stay till sunset to paint)

Location: 581 Ontario Drive, Ontario, NY 14519 (just east of Webster town line on Lake Ontario shoreline)

Workshop fee: \$25

Plein air painting with wax on Lake Ontario - Morning only demos

What to Bring: Wax and supplies will be provided for painting throughout the day. If you wish to do other paintings in another medium, bring your usual art supplies too. You may paint all day! Bag chair, hat, and clothes for the weather. Also, as usual, bring your own lunch and personal refreshments.

Coffee and continental breakfast provided.

Encaustic Morning demos: Phyllis Bryce Ely and Maureen Outlaw Church will demonstrate painting with hot encaustic wax and integrating cold wax medium with oils. A "try it" work station for encaustic wax and cold wax medium will be on hand for those who wish to give the mediums a try. This workshop will be outside. Demos will be throughout the morning.

The view is lake horizon and sky, with modest points of land features to the east and west. Painters are welcome to stay as late as sunset to catch end of day light. The workshop starts at 9:00 a.m. The shoreline is down one set of stairs. Bring old sneakers or water shoes if you are incline to go to the water.

Send your \$25 check to Phyllis Ely, GVPAP treasurer, 581 Ontario Drive, Ontario, NY 14519.



•**Phyllis Bryce Ely** Upcoming: Oxford Gallery Spring Show: *Metamorphosis*, May 4-June 16. Reception May 18th from 5:30-8:30

•**Bill White** is participating in the *Self-Portraits Exhibition*, Taubman Museum of Art in Roanoke VA. This show is organized by the Midwest Paint Group of which he is a member. The show has guest painters who have been invited by each of the MPG members. *Self-Portraits* is open and runs to August, 2019.

<https://www.taubmanmuseum.org/calendar/11691/midwest-paint-group-and-invited-guests-self-portraits>

•**Barbara Jablonski** is offering a 2 day workshop in conjunction with the Clayton Second Annual Plein Air Competition on August 20th-21st. *Architecture and Waterscapes* launches artists into the adventures of painting out of doors “en plein air” by teaching the techniques of alla prima oil and plein air painting with a full-color palette.

Questions? Email Barbara (bjablons@rochester.rr.com) or call Barbara at (585-381-3980)

www.BarbaraJablonski.com



The Clayton Second Annual Plein Air Competition in August.

River Muse, Art Gallery & Studio will present the Clayton 2nd Annual Plein Air Competition on Thursday, August 22nd, Friday,

August 23rd, & Saturday, August 24th. This event is limited to 30 plein air artists, on a first-come first serve basis. The first 30 registrants received will be accepted. Artists registering after 30 will be placed on a waiting list.

River Muse Art Gallery & Studio presents the 2019 Clayton Plein Air Competition from August 22 – 24. Plein air artists from throughout New York State will gather in the Village of Clayton to paint scenes of the surrounding islands and landscapes within the Town of Clayton. Partial proceeds from this year’s event will benefit the Thousand Islands Rescue Service, and the 1000 Islands Land Trust. Visitors will be able to bid on artworks as they are being completed, with final judging and bidding at the awards ceremony on Saturday, July 24 at 2PM at River Muse Art Gallery & Studio

Location: Clayton, NY - 229 John Street, Clayton, New York

Contact: Hope Marshall

inforivermusegallery@yahoo.com



DID YOU KNOW?

GVPAP receives 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.



The Perils of Plein Air Painting

Any plein air painter knows that the creative spirit is buoyed by a beautiful June day in a compelling setting. And for those of us enamored of snow scenes and frozen streams, those conditions apply just as well. Yet there are particular hazards in winter that severely test the dedication of the painter.

For example, on a dreary March slush, the small band of artists I (The All-Weather Gang) was painting our easels in the driest spots we the soggy road. One of my friends trademark orange cones, a warning to work was in progress and that drivers against time, passing, if not in something less than contemptuous



day heavy with melting joined about 40 years ago south of Batavia. We set up we could locate by the side of was positioned between his passing traffic that important should forego their race reverent silence, at least in indifference.

As usual, that idyllic model was quickly demolished as wishful thinking. A pickup truck careened around the corner and passed the five of us in the blink of an eye, leaving chaos and cries of distress in its wake. The driver's truck did to us what a speedboat does to people in canoes and rowboats, but instead of waves of water we had waves of gelid slush. Although no one escaped unscathed, my friend bore the brunt of this intrusion.

He, his easel, and his open hatch were directly in the way of a solid wall of gray, dirt-filled mush, half ice, half water, and all cold. His clothes were covered with it, and the rear compartment of his van looked like the dishwashing area of a busy restaurant. But that was nothing in comparison to his half-completed painting, which was a moving exhibition, some new form of art in which a varicolored slop was sliding from top to bottom, leaving new combinations of color and textures in its wake. It was a liquid kaleidoscope, an amazing canvas whose image, in a state of flux, was losing its struggle with gravity.

Suffering only a fraction of my friend's grief, I invented new vocabulary, but he allowed himself only innocent sputtering. He was a model of restraint, considering the extent of the damage. He must have decided to reserve all color for future canvases, not useless displays of temper.

Fortunately, all succeeding adventures gave him the opportunity to demonstrate that truth.

—Gilbert Jordan

ADVERTISEMENT

FOR SALE: Brand new Versa Plein Air Easy1 from Artwork Essentials (unused in the box). The size 12x16" at \$250, no shipping, no tax. Contact Barbara. bjablons@rochester.rr.com

www.ArtworkEssentials.com

WANTED

MORE “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