

Subject: News from Gary Huber Fine Art
From: Gary Huber Fine Art <gary@garyhuberart.com>
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Gary Huber Fine Art Newsletter

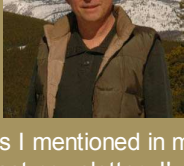
Dear Gary, here's the latest news from the studio

December, 2012

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Becoming a Social Animal



As I mentioned in my last newsletter, I've been getting involved in the social media scene.

It's been a steep learning curve. I've made a few mistakes but none completely fatal. There is still much I don't know about how to use all the outlets available to us artists for communicating with our collectors, artists, friends and family.

It's a balancing act that I'm sure will become easier. For the last month I've been working on getting Facebook, Twitter, LinkedIn and my web site to play nicely with each other.

As I've often heard, it can become addictive. One reason is that you can get feedback from your peers almost instantly on something you're trying. It's far more efficient to post an image and a little description on FB and wait to hear from your friends than it is to send personalized emails to them. And then you wait anxiously to see who responds and how many likes it brings.

If you haven't already done so, I hope you'll check out my page on Facebook. It doesn't take the place of a web site but it is a way to get new information out quickly. If you want to see what I'm working on most recently, friend me. That's where I'll post new work for which I'd like feedback.

The link below will take you directly to my page. As always I love hearing from you so please stay in touch either the old fashioned way or through one of these new-fangled social media outlets.

Quick Links

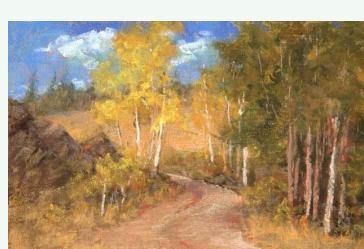
Gary's Home Page
 News
 Blog Posts
 More About the Artist
[Gary on Facebook](#)

Join My Mailing List!



Merry Christmas and Happy New Year

Thank you for being a part of Ann and my lives over this past year. We've had a blast attending art events and meeting many of you in person. We've made a lot of friends in the art world and many of our long-time friends are fans of my art. The holidays are always hectic here as some of Ann's family comes to spend cherished time with us but we all need to take a moment throughout the year to express our gratitude for beloved families and friends and share with those who may not be so fortunate.



Davidsons' Road, 8x10, plein air

Plein Air Painting

One of the phrases you might hear when talking to artists is "en plein air." It's a french term whose roots go back to at least the middle of the nineteenth century when artists began a movement that is still enormously popular today.

The phrase refers to the act of making a painting in the open air, rather than the studio which up until that time had been the norm. In the 1800's along with the industrial revolution there was an art revolution. It's been suggested that newly invented portable paint tubes were responsible at least in part for the change. Freed from the bonds of the studio, Barbizon colony artists ventured out into the Forest of Fontainebleau near Paris to paint directly from nature. This was in the days before photography so you can imagine the impact that had on an artist's ability to record the natural settings in which he was depicting his Greek goddesses. Eventually when the first "Impressionists" came along they omitted the historical figures and went straight for an accurate depiction of the landscape including the most ephemeral light effects.

Historically in the U.S. many painters worked outdoors even in winter. Edward Redfield of the Pennsylvania Impressionist colony at New Hope painted large canvases outside in winter in one day. Amazing fortitude people had back then! His plein air interpretations of snowy Bucks County landscapes have stood the test of time and bring some of the highest prices for American paintings.



Autumn Alchemy, 6x6, painted en plein air

Today, artists go to the woods, beaches and snowy fields to paint from nature for the same reasons they did back then. There's no better way to learn the truth about your subject than to experience it directly with pastel or brush in hand and bugs, wind and the smell of sage in your nostrils. Some of your physical experience can't help but come through into the work. For me, the sense of atmospheric perspective is always more tangible when I'm on location than looking at a photo.

Photographs are useful complements to the first-hand experience and are often referred to when making a studio painting. The plein air piece acts as a study from which a larger studio painting is composed.

Today there are numerous plein air painting events held around the world in which the public can watch artists at work. Usually there's an auction of the resulting work. If you hear about such an event in your area or when you are on vacation try to search it out. You might find you have a whole new appreciation for what artists do. I have a section on my web site devoted to some of my [plein air work](#). Most pieces are for sale at very affordable prices. Many are in my [galleries](#).

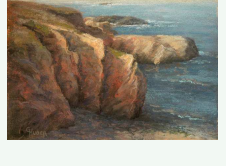


Garrapata by Morning

Recent Awards

I'm thrilled and honored to have been awarded Master Signature Membership status by the Pastel Society of Colorado. I've been a member since 2005 and a board member at large for the past two years. Master Signature status has been granted to only a handful of their 270 or so members in recognition of artistic excellence and service to the society. I really a great professional honor and I thank the membership and Diane Edwards, Membership Chair, for the recognition.

The painting above received a **Merit Award** in the juried members' show of the Pastel Society of the West Coast. This piece was done from a plein air study done on location, standing along the bluff as the early morning light came over the Santa Lucia Mountains. The study is shown at right and you can see I stayed fairly close to the original plan but there are some color changes to harmonize the piece. I'm looking forward to doing a few more of this same cliff. The last time I was there the waves were a lot more active.



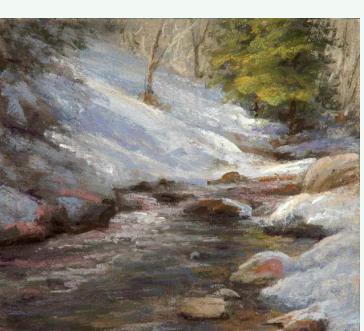
Side Canyon Snow

Bold Design

I mentioned in the last issue that I had visited the Edgar Payne exhibition in Pasadena, California and the feeling of great strength that his work has.

On a trip through our local geologic feature, Bighorn Canyon, the remains of an early snowfall hid in the shadowed recesses of side canyons and their coolness against the warm rock and grass slopes made for a stunning contrast.

I felt that by keeping the top two thirds of this painting in the cool shadows with only a few ledges catching some light, maybe I was giving the composition an unusual design. What do you think? Click the painting to see it larger.



Winter Glade Study, 6x6

Current Events

There are three shows I'm participating in this holiday season. Two contain only paintings of the size six inches square plus the frame.

One show in Idaho Falls, Idaho, called **Tight Focus**, is sponsored by the Pastel Society of the Northern Rockies. The show is being held in Blake G. Hall Gallery and runs through Jan. 5, 2013. You can [see the show online](#).

The second show is the **Randy Higbee Gallery 6 inch Squared** show. Held in their gallery in Costa mesa, California, you can also [view and purchase the work online](#). This is my first year of entering this popular show and I'm quite pleased to have three California coastal scenes accepted. They were painted especially for the show. All the locales are in the vicinity of Carmel and Big Sur.

The final show is online, sponsored by the International Association of Pastel Societies. I'm honored to have work in this very elegant and prestigious show. You can see it [at this link](#). My painting is about half way down the page. IAPS holds two shows per year. This is the sixth painting I've had in their shows in the last three years. I'll be attending the IAPS convention next June in Albuquerque and look forward to meeting many pastel friends there.



The Bookshelf

I've received the books I mentioned last time and I want to tell you about them.

The first is a brand new book about Utah artist, LeConte Stewart and the other is an older collectible title, *Gruppé on Color*.

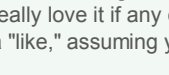
LeConte Stewart Masterworks can be found on Amazon. Stewart was one of the most influential impressionists to come out of Utah in the last century. He had a long career and was quite prolific. He counted as his major influences Edward Hopper and John Carlson. He was a contemporary and friend of Maynard Dixon whose influence can also be seen in some of Stewart's landscapes. [Here's some more detailed info on him](#). I strongly recommend the book. It's well written, quite thick (303 pages) and contains one of the best summaries of the early art schools in this country that I've read by art historian and Stewart expert, Mary Muir.

The book by Gruppé is only available on the secondary market and is probably more interesting for artists than the art collector. It's about a lot more than color and is in essence nearly a complete course in oil painting. The emphasis is on this exemplary artist's color palette and how he uses it to achieve many moods and tones in his diverse body of impressionistic work. I've found his ideas to be of value and have taken some of them straight to the easel and tried them out in pastel. I like the results and will be sharing more about them when I feel they are ready for public view. His underpainting seems particularly well suited to pastel work.

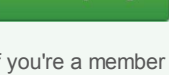
Next time I'll tell you about another new book on my shelf. It's about the 20th century eastern U.S. landscape artist, Aldro T. Hibbard and another great addition to my library.

Social Networking, Fine Art Prints

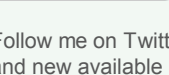
So far, as noted on the left, my social networking effort is coming along. The items in the blog have proven to be popular. My next step is to get a video camera and start recording some action content. Here are the links in easy clickable form. I'd really love it if any of you that have Facebook accounts would go there and give me a "like," assuming you really do.



If you're a member of LinkedIn please send me an invitation to link with you.



Follow me on Twitter @GHuber1. This is often the first place that art show results and new available prints are announced.



Look for me on Facebook at [facebook.com/GaryHuberFineArt](#).



Find my prints and note cards for sale at Fine Art America.



Upcoming Events

21st Juried Exhibition, International Association of Pastel Societies, Online, Dec. 19, 2012 until ?
Tight Focus, Pastel Society of the Northern Rockies, Idaho Falls, ID, Nov. 10, 2012-Jan. 5, 2013
6 inch Squared, Randy Higbee Gallery, Costa Mesa, CA, Dec. 8-Jan. 4, 2013

Have a Terrific 2013!

Thanks for reading my newsletter. Remember that this is relatively new for me and I'd love to get some feedback. All my contact info is below but [this link will take you directly to the contact page](#) on my web site.

Contact Info

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 Twitter: @GHuber1
 Facebook: Gary Huber Fine Art
 Fine Art America: Gary Huber

Save 15%

See something on my web site you like? The holiday season is a great time to think of adding a small painting to your collection or giving one to a family member. Please ask for a price quote for any piece you see on my web site and mention you saw the offer in the November newsletter and you'll automatically get 15% off the list price. List prices start in the \$200's and are based on size and the age of the painting. If a framed print or note cards are what you need, please see my connection at **Fine Art America**. If I'm not offering the print you want then please contact me to see what might be done about that.

Offer Expires: December 31, 2012

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