

Subject: News from Gary Huber Fine Art
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Gary Huber Fine Art Newsletter

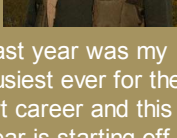
Dear Gary, here's the latest news from the studio

March, 2013

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Keeping up the Pace



Last year was my busiest ever for the art career and this year is starting off at a hectic pace as well.

In addition to the many art shows I intend to enter, there are several shows scheduled for which I must prepare far in advance. One of them will be a miniature show at the Bradford Brinton Museum late in the year. If you're in the area, you won't want to miss that.

But I guess the things I'm most excited about are some travel plans.

This month I went to the Western Masters exhibition in Great Falls, Montana, to scope out the show. I expect that by next year I will be fully ensconced in a room of my own there and I'll need to know how to set it all up with panels and lights. It's a big undertaking for the first time.

In April I'll attend the 2nd Plain Air Convention in Monterey, California. I'm looking forward to watching some pretty terrific artists work and having some fun painting that gorgeous coast with friends before and after.

June brings the International Association of Pastel Societies biennial convention in Albuquerque. It's hard to believe but this is already my fourth convention. This time I'll receive an honorary award at the banquet. Read the section titled Awards and Events to find out more.

I expect to spend some of the summer in the mountains. I'm determined to take more time to plein air paint here in the Big Horns and hope to do some camping. Yellowstone and Grand Teton National Parks are a stone's throw away and always beckoning.

September brings a long-awaited opportunity to revisit Monhegan Island in Maine. I haven't been on the island since the early 1990's. This time I'll take the paint box and try to capture some of the classic island views.

Hopefully fall will also bring together the Stonker painting group (see last November's newsletter). After that I'll be ready for a long winter's nap.

Quick Links

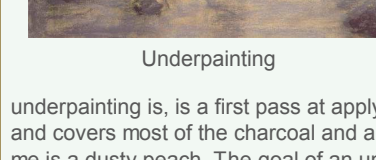
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Pastel 100 Honorable Mention

It was a fantastic piece of news to hear that I would be an award recipient for the 2013 Pastel 100 competition sponsored by *Pastel Journal* magazine. Of the thousands of entries in the competition, only 37 landscape or interior paintings are chosen to be given recognition in the March/April issue of the magazine. My painting, *Early Snow, Lake Creek* was judged worthy of the honor by Liz Haywood-Sullivan, this year's judge for that category. It was sure hard keeping that bit of news under wraps until the magazine was published! If you have the magazine you can see my painting among the other great landscape work on page 71. Thanks Liz and *Pastel Journal*!



Underpainting

The photo to the left is my underpainting and below is the finished piece. What an underpainting is, is a first pass at applying color. It comes after the charcoal drawing and covers most of the charcoal and a good part of the raw support color which for me is a dusty peach. The goal of an underpainting is usually to guide the final decision-making by providing some extra information such as warm versus cool or a light/dark value pattern. Some painters use very bright colors for underpainting in order to provide an extra level of brilliance in the final piece. There are probably nearly as many different theories about underpainting as there are artists. I'm looking at the underpainting here as a way to harmonize the final painting colors by neutralizing them and providing more of what you'd call a tonal quality to the final work.

Cool Beginnings

Recently in the newsletter I mentioned a book I was reading by Emil Gruppé, the painter most known for his impressionistic renditions of the Cape Ann area near Boston. The book is *Gruppé on Color*. In this issue I'd like to show how I've applied one of the things he talks about in his book, namely underpainting with cool colors.

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View to Long Lake, 16x20

This subject of land between two lakes in the Beartooth Mountains. Last summer when I was camping there, the atmosphere was very hazy with forest fire smoke from two states to the west. I thought the approach of the cool underpainting would lend more of the grayed atmosphere without painting the final piece in gray. The final painting has some snap and pop to it but due to the underpainting still retains a sense of deep atmosphere. Atmosphere, or aerial perspective, as it's called, make a viewer feel part of the scene, not a painting.

For more on this approach and to see a wide gallery of examples please visit me [on Facebook here](#). You will find one of my photo albums entitled Cool Beginnings. I'd love for you to have a look at them and 'like' any that appeal to you so I can get an idea of how you react to this method and its result. I'm happy to friend anyone if you need that in order to see the album.

Recent Doings

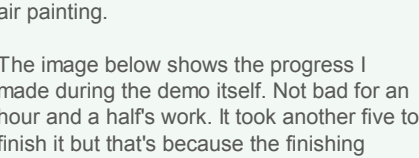
In February I was able to travel to Denver at the invitation of the Pastel Society of Colorado and present a two hour demonstration of my painting methods and some of the gadgets that I use when plein air painting.

The image below shows the progress I made during the demo itself. Not bad for an hour and a half's work. It took another five to finish it but that's because the finishing touches always take a lot of study and thinking as well as reacting to what has already been painted. Some parts of the painting were almost erased in order to get down to a fresh surface where more tooth on the panel was available.



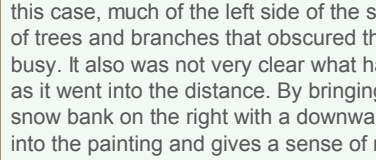
Drifting Once More into Spring

The final painting shown above left is based on a photo taken of Clear Creek where it emerges from the deep canyon that brings meltwater out of the Bighorn Mountains. This is a favorite painting spot for me and I felt I had enough familiarity with it to be able to paint and talk at the same time. Part of what I wanted to demonstrate to the group was how I simplify a subject and organize areas of the scene that are disharmonious and chaotic. In this case, much of the left side of the subject was a tangle of trees and branches that obscured the sky and felt very busy. It also was not very clear what happened to the creek as it went into the distance. By bringing in the well-lit distant snow bank on the right with a downward slant it pulls you into the painting and gives a sense of resolution to that question. See my [blog post](#) about the demo with more photos.

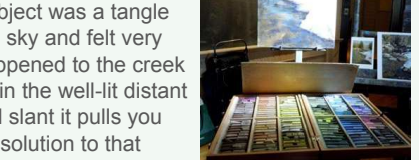


East and West

Over the winter I've been working on a number of paintings featuring two areas I love to paint and for which there is a heartfelt love in my soul - California's Big Sur coastline and the farm country of Pennsylvania where I was raised. It was in the latter, when I was five, that I had my first plein air painting experiences in the company of my artist mother who herself wanted to get out and paint. I can sure understand the urge!

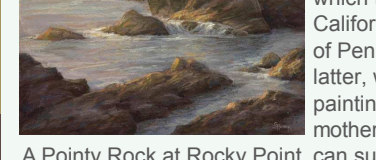


A Pointy Rock at Rocky Point



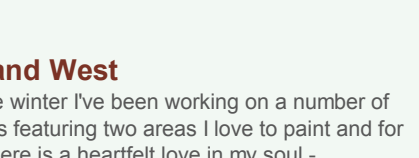
Fenceline, 9x12

Several years ago, when visiting my folks I went out for a drive with my Dad. He's a big fan of the rolling farmland that he too grew up in and even though he couldn't see well anymore, he still enjoyed being out there with me. I took some photos along an old highway called the Geryville Pike. One of them resulted in the little painting on the right called *Fenceline*.



An Affinity for Cedars, 12x16

Painting one got me in the mood and I did several more. *An Affinity for Cedars* is the view looking a little to the right. There I wanted to bring out the intense blue afternoon shadows but what also interested me is how the larger trees seem to cluster with the eastern red cedars. The title refers both to my own predilection for those juniper trees as well as maybe how nature arranges things with an innate sense of order. Actually cedars would grow anywhere in that country if allowed to. You can see some young ones along the tiny stream bank. If it's working, the shadows from trees out of the picture, the stream course and patterns of bright light should lead your eye deep into the painting.



California Headlands, 9x12

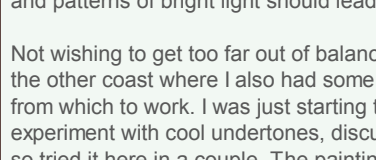
Not wishing to get too far out of balance I swung to the other coast where I also had some recent photos from which to work. I was just starting the experiment with cool undertones, discussed above, so tried it here in a couple. The painting at the top of this block called *A Pointy Rock at Rocky Point* and *California Headlands* were both started in the same way. I liked the resulting atmospheric sense so much that I decided to push it even further and *Heading In*, below, resulted. It was a very windy day at Morro Bay and the surf was really up in the early morning light.



Heading In, 14x18

I think between painting these images and several more I urge for a cold weather escape was quelled but now that the weather is getting warmer, thoughts turn again to where the next inspiration will arise. It won't be long before the Plein Air convention in Monterey and later this fall I will be on Monhegan Island on the east coast.

Using up a lot of frequent flyer miles this year!



A Few Moments of Glory, 20x20
 One of five images submitted to the PSA jury

Awards and Events

I have a very special award to announce in this newsletter. If you've been following my blog you already know about it which reminds me, if you aren't signed up for special blog alerts there are instructions below on how to make sure you aren't missing those.

The award is really not an award but something even better - signature membership in the premier pastel organization in the U.S. - [Pastel Society of America](#)! Signature membership means I can sign PSA after my name on paintings. It's a terrific honor and I give humble thanks to the jury for bestowing it on me at this time.

There are three major organizations that honor artistic excellence in this country - Pastel Society of America, American Watercolor Society and Oil Painters of America. The criteria for a signature varies with the organization. For the pastel society, you must submit five paintings for a jury to evaluate. There are no criteria other than artistic excellence. Most people do not get approved the first or second time or even third or fourth. I got it on my third try and I feel elated at that. If you want to read more about the experience I and many other artists go through in their journey to this honor, [see this blog post](#).

Another award comes from the International Association of Pastel Societies. It is a beautiful gold medallion, and quite hefty, I'm told. It is awarded to artists who have achieved acceptance into five of the organization's semi-annual shows. I will stand up before the banquet assembly at the IAPS biennial convention in June to accept this great honor. Read my [blog about it](#) and see the medallion.

I have two paintings juried into an excellent show sponsored by Northwest Pastel Society. *A Pointy Rock at Rocky Point*, shown above, and *Bighorn Sunrise*, featured in a previous newsletter, is the other. The points awarded for this show will give me enough for another coveted signature membership in that organization. Thanks NPS! You can find out more details about the show on my [web site events page](#).

If you're heading to the [Plein Air Convention](#) in April, I hope to see you there!



The Bookshelf

My Saturday and Sunday mornings generally start with a fresh pot of coffee and a good art book. Both are conducive to putting me in the mood to paint up a storm! I'd like to tell you a little about the large tome which came out only a few months ago featuring Utah artist, LeConte Stewart.

LeConte Stewart Masterworks (304 pages, 317 color plates) 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. In the early years of his career, even after studying with famous artists, John F. Carlson and Birge Harrison at the Woodstock School in upstate New York, his canvases barely sold for enough to pay his cost of materials. He took up teaching to help support his family as many artists still do. He became an icon to students of several generations and was a pillar of the amazing Utah representational art movement that is still blossoming to this day.

His work spans the period from the 1910's through the Great Depression and well beyond, painting until his late 90's! His Depression era motifs often involved railcars and hobos. Much of his body of work from that period has a haunted, lonely feel reminiscent of Edward Hopper. It is believed that the early loss of much of his family left him with a feeling of isolation. Empty landscapes and houses feel like people have abandoned them, and yet there is a great sense of peace and beauty in the work, especially his snow scenes and rural landscapes.

Though Stewart thought of himself as part of the Regional art movement, his style is more impressionist than that movement typically embodied. I'd like to quote a few paragraphs from the book because they struck me as interesting regarding Stewart's views on impressionism.

Though impressionism was an essential part of LeConte's style, his color generally does not exhibit the unmixed hues of the work of many impressionists. He saw shortcomings: "Impressionism came into my work through study of the impressionist movement in France. In New York I saw a number of French impressionist paintings after the height of the movement, [but] the idea of the art was lost because of the great concern with application of the pigment."

To Stewart, Impressionism was a means, not an end, and he used it to express feelings and to create composed designs: "I thought to myself, why not use this technique to express an idea rather than making it the end goal of painting? I have tried to think of it as [a] means of interpreting landscape rather than making it merely impressionistic."

It's also said that Birge Harrison and John Carlson provided him with his core philosophy and techniques, whereas the impressionists contributed approaches. Stewart was later influenced by Pennsylvania Impressionists for whom I have particular fondness: Elmer Schofield and Edward Redfield. You can see their obvious influence in Stewart's snow scenes and I'm sure if you look for it, you will find their influence in mine as well.

I still have many pleasurable pages to read and images to reflect upon in the book but I'm already sure that no art book shelf is complete without *LeConte Stewart Masterworks*. Next time I hope to be able to talk about Aldro T. Hibbard. Until then, happy reading!

Blogging and More!

I've been making more posts on my blog lately and I want to tell you that you can get fast notifications about new posts by signing up for a different newsletter. I hate to put you through extra work to get those updates but since they come out more often, I don't want to presume you are interested in seeing them. To get them (about once a week, sometimes more, sometimes less) you need to [click this sign-up link](#). You will be asked for your email address and then told that you are already signed up but if you want to change your settings click on something. Then you'll get an email and from there you can actually change the settings to receive the blog posts. I hate for you to have to go through that but it's to try and keep someone from changing your settings without your approval. Thanks for understanding. I look forward to sending you those updates. If you've already done it, you don't need to do it again.

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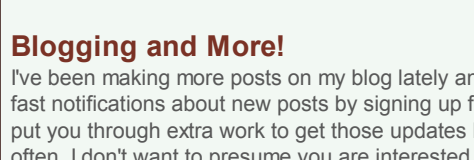
Follow me on Twitter @GHuber1. This is often the first place that art show results and new available prints are announced.

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

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Upcoming Events

27th International Open Exhibit, Northwest Pastel Society, American Art Company, Tacoma, WA, May 4 - June 15.

Enjoy spring, those who have it! Still cold and snowy here in Wyoming.
 Thanks for reading my newsletter. 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.

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