



NEWSLETTER – MARCH 2024

Letter from the President

Hello everyone,

I would like to send thanks for myself and all the members, to **Mike Kamish, Debi Bloom, and Paula Fahy** for their excellent organization of the Barnes & Noble juried show. I would also like to thank all the people that volunteered to help out during the process. Please be sure to thank **Paula Fahy, Niesdri Welsh, Hiroko Jusko, Francine Bonair, Carol Goldsmith, Ron Boehner, Maryanna Mueller, Susan Trien, and David Gardner**. I also want to send a huge thank you to **Nina Veron** for putting together our program and **Joanne Andrews** for doing our wall cards. And a huge thank you to **Sylvia Ball** for doing the beautiful calligraphy on our certificates, **Susan Trien** for taking our photographs at the award ceremony, and **Linda Vannozi** for advertising and promotion and our flyer that we handed out to family and friends. Finally, I wish to send a huge thank you to everyone that participated in the juried show. It is a beautiful show, and I am proud of all of you and hope you share my pride in this wonderful exhibit.

As a reminder to all members, we only have two months of general meetings left in this term. Our regular members' meetings in April and May will both have presenters. Also, in May, is **Paddle and Pour** then June brings us our picnic, information for both is included in the newsletter. There are no meetings in June, July and August and we start back up in September.

We do have an opening on the board. After many wonderful years of serving our group, **Carolyn Dey Lobkowicz** would like to step down as recording Secretary. This is a volunteer position, and I would like to see another member step up for it. It's also your chance to be on the Board and have input into everything that we do. If you've ever wanted the chance to do this, here's your opportunity!

Keep painting and again, my thanks to all the volunteers, and congratulations to the award winners and all participants in a great show!

Margie

Letter from the Newsletter Editor

Welcome to the March Newsletter. Once again, I can honestly say that it has been fun putting the newsletter together. It's especially true this time because of the Barnes & Noble show, the fascinating member profile provided by Sylvie and the educational guidance on watercolor provided by Rohma. Your contributions are very much appreciated.

Keep in mind that this is your newsletter – so keep suggesting ideas and providing content – and let's make this a fun venture for all of us. All the best!

Mike

UPCOMING CLUB EVENTS

April 4th Regular Meeting at The Pittsford Community Center

Speaker: Richell Castellón

Website:

<https://www.richellart.com/>



Biography

Richell Castellón Ferreira is a Cuban-born Impressionist Artist based in the United State. Richell spent four years of intense study and education in art, learning the basics and the skills needed to launch his career as an artist.

In 2004 he graduated art school with high honors and won several prestigious awards as a well-integrated student of Fine Arts and recognition as the best student in his four years. After art school, Richell continued his studies and got his degree as “Instructor of Art” enabling him to combine teaching along with his own artistic endeavors and participation in multiple collective and personal exhibitions, during which he gained artistic recognition in Cuba, Spain, and Denmark.

Today, established in the United State, he continues his career and continues to create exceptional art, including being included recently, as a published artist in *both The Good life Central New York Magazine 2020 and Lake Affect Magazine 2023.*

Richell’s style is loose, improvisatory in feel, but there is a strong sense of place in each of his paintings — be it a scene from Cuba or from Syracuse, New York. While each scene represents a moment in time, Castellon fills them with an energy and spontaneity that also reflects an acute sense of observation. All the paintings exude a powerful sensitivity to the light or movement within a scene. Sometimes he offers us an unresolved narrative, and sometimes it’s simply about a naturally occurring play of lines, shapes, and patterns within an urban landscape. But there’s always an infusion of light and movement be it within a fully rendered color palette or within restrained tones of gray, black and white.



Richelle will be presenting in-person, and the meeting will also be shared via **Google Meet**.

Save The Date: Paddle and Pour

At the Port of Pittsford



The club will have a booth and we expect each person to be able to bring THREE (3) paintings each. Watch for details soon on how to register, where to park, and how to submit your paintings.

We will also be looking for VOLUNTEERS to set up and take down the booth and greet and assist visitors throughout the day.

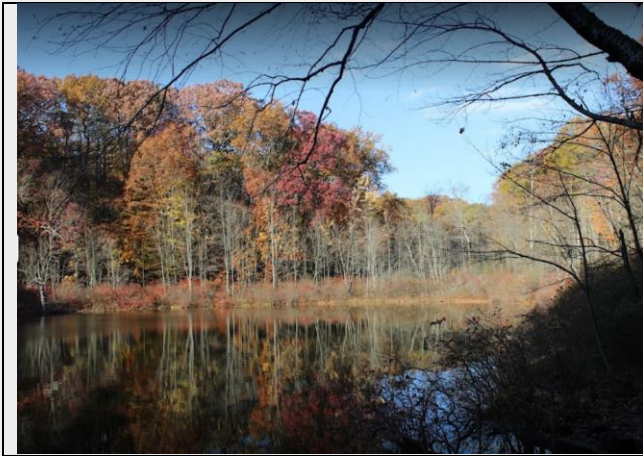
Photo from Paddle and Pour 2023



Save The Date: PAG Summer Picnic

At the Devils Bathtub Pavilion at Mendin Ponds Park

This year's summer picnic will be held at the Devil's Bathtub in Mendon Ponds Park. Mendon Ponds Park is on the National Registry of Natural Landmarks because of its geologic history and presence of significant geological features left from the ice age — including Devil's Bathtub, which despite its polarizing name, is a fascinating, rare phenomenon in nature. It is a meromictic pond, meaning that the layers in the water do not mix nor do they "turn over" like most ponds do each spring and fall. This is due to the depth — roughly 47 feet at its deepest point — and protection by the geologic features around it. We have reserved the pavilion at the top of the hill by the stair way to the Bathtub.



And ... the PICNIC SPEAKER will be Kathleen Giles

Kathleen Giles is a fabulous water colorist. You can see more of her work on her web site: <https://www.kgilesstudio.com/>

A few samples are provided below. We are still working out the details, but you can plan on a great event and opportunity to enjoy the outdoors, the camaraderie of being part of PAG, and a great learning opportunity.



We will also be looking for VOLUNTEERS to assist with set-up and cleanup. Watch for more details in emails coming soon!

NEW MEMBERS

PAG currently has 55 members!

Please invite your artist friends to join us as we are starting to plan out a great new season!

OTHER REMINDERS

Check the PAG website for a list of all upcoming events and meetings. <https://pittsfordartgroup.com/>

Guest Policy

GUESTS interested in joining are welcomed and encouraged to join us at our monthly meetings to hear and see what's going on and to watch our wonderful demonstrators. To help with rising costs it would be appreciated if a \$5.00 donation was made to the group for in-person attendance. Any donation amount made will be applied to the joining fee.

Sunshine Committee

Sylvia Ball will send occasion appropriate cards to members or their families. If you know of someone who is ill or a member that has passed, please contact Sylvia.

ROTATING EXHIBITS

The rotating exhibits are an opportunity for members to display their work at various locations around town. If you have questions about this schedule, please contact **Laura Davis**. Remember - you can share any of these exhibit spaces with other members!

Venue->	Pittsford Town Hall	Friendly Home Main	Star P.T.	Presbyterian Church
# pieces->	10 to 15 medium	22	16	3 large, 7 small
Oct - Dec '23	S. Hyatt	H. Jusko	J. Andrews	P. Fahy
Jan- Mar '24	B. Jablonski	C. Schott	L. Davis	S. Simpson
Apr- Jun '24	R. Khan	M. Kamish	S. Zimmerkidd	L. Vannozi
Jul - Sep '24	L. Sciortino/ D. Johnson	S. Zimmerkidd	S. Culbertson	H. Jusko
Oct - Dec 24	R. Boehner	A. Limbeck	K. Herman	N. Varon

CLUB LEADERSHIP 2023 – 2024 Positions

Executive Board Officers

- President, Margaret Mitchell
- Vice-President, Mike Kamish
- Treasurer, Debi Bloom
- Recording Secretary, Carolyn Dey Lobkowicz
- Corresponding Secretary, Joe Sirianni

Standing Committees

- Membership, Carol Schott
- Refreshments, Paula Fahey
- Rotating Exhibits, Laura Davis
- Sunshine, Sylvia Ball
- Website, Joe Sirianni
- Publicity, Linda Vannozi
- Newsletter, Mike Kamish

RECENT EVENTS

MARCH MEETING

Speaker James William

The March Meeting featured speaker James Williams. **Website:** <https://www.facebook.com/purplemoonstudio/>



Jim shared his unique artistic journey with the group. He showed an aptitude at a young age in both creative art and the exacting science of technology. Starting with selling sketches of cars to friends on the school bus (for \$0.25 each!) Jim went on to study Industrial Design at RIT and then worked his way up into Product Management positions and successful careers at several major regional companies including Xerox, Welch Allyn, and PayChex.

For those not familiar with what Industrial Design involves, one definition is: **Industrial designers combine art, business, and engineering to develop the concepts for manufactured products. It focuses on the principles of functionality, aesthetics, simplicity, and innovation.**

Few people can do all that well – but with his multitude of skills Jim was able to excel in that role. He designed physical products at first and later moved into user interfaces for software driven devices. You can see that mix of skill sets in his current work. Jim is particularly interested and effective at bringing antique and dilapidated machinery and equipment to life, in colorful, and fun, acrylic paintings.



For his presentation he started the process with one such painting and as that painting is ultimately completed, we will be sharing photos of its progress in this newsletter. The process begins with a photo of an interesting tractor or vehicle or other type of machinery. Jim uses a grid pattern and pencil to translate the image to a canvas, where he adapts and adjusts as needed to create a more interesting and impactful composition. Knowing what to leave out is as much or even more important as knowing what to put in. He then begins, starting upper left and working the painting to substantial completion, one “mass” at a time.



Many different brands of paint may be used. They are laid out on artist pallet paper which is stored in a Tupperware style container between sessions. By keeping a damp pare towel in the container with the paint, the pants stay usable for days at a time.

The painting is progressively completed, one section at a time, after which color intensity and value is refined and fine highlights and details are added. The result is a detailed painting with a balance of artistry and technical detail that is fitting for an accomplished Industrial Design specialist.

In addition to his fine art painting, Jim and his wife participate in multiple regional art shows and produce high quality prints of Jim’s work, coffee mugs and similar products with his artwork. Jim also does commissions, crafting landscapes and personalized scenes for all sorts of life events and purposes. For information about commissions or to view Jim’s work, please visit his website listed above.

Spring Juried Art Show at Barnes and Noble

Article by Mike Kamish

The Spring Art Show is underway! A record 77 Paintings were entered.



Judge

Patricia Tribastone, PSA Master, NOAPS, AWA, IAPS Master Circle

Award Winners

Best of Show	Juror Awards	Merit Awards
"Waiting for the Freeze" by Hiroko Jusko	"Out for a stroll" by David Gardner	"Goldfinch" by Magaret Mitchell
Body of Work	"Emergence" by Linda Vannozi	"Out of our back door" by Debi Bloom
"Twilight", "Peonies" and "Wyeth" by Mike Kamish	"On the Pond" by Niesdri Welsh	"Off to the Races" by Karin Wallin
	"Dilemma" by Sylvie Culbertson	"Fall in the Air" by Helen Presberg
	"African Beads" by Kristin Spath	"Daily Walk" by James Williams
	"Pause and Reflect" by Rohma Kahn	"Winter Beauty" by Sylvia Ball

A BIG THANK YOU to Volunteers that made this event possible

Chairs: **Debi Bloom, Mike Kamish, Paula Fahy**

Advertising & Promotion: **Linda Vannozi**

Member Communication: **Joe Sirianni**

Art Intake: **Paula Fahy, Niesdri Welsh, Hiroko Jusko, Francine Bonair, Carol Goldsmith**

Hanging: **Niesdri Welsh, Ron Boehner, Maryanna Meuller, Susan Trien, David Gardner**

Ribbons: **Debi Bloom**

Wall Cards: **Joanne Andrews**

Program **Nina Varon**

Greeter: **Paula Fahy**

Photographer: **Susan Trien**

Awards: Certificates **Sylvia Ball, Margaret Mitchell**

Closure: **Paula Fahy, Niesdri Welsh, Susan Fredericks Hodes**

Photo Gallery: Getting Ready



Photo Gallery: Award Winners



Debi Bloom



Helen Presberg



Jim Williams



Sylvia Ball



David Gardner



Sylvie Culbertson



Rhoma Kahn



Mike Kamish



Kristin Spath



Niesdri Welsh



Linda Vanzozi



Karin Wallis



Margaret Mitchell

CRITERIA FOR JUDGING ARTWORK

Criteria Used by Art Judge Patricia Tribastone for the 2024 Show

1. Composition and design

Is there a focal area expressed by value, line, color, or texture? Is there a center of interest that engages the intellect? Is there a way to enter the painting, and is there an eye path? Does the eye path prevent me from leaving the painting? Is there balance, rhythm, but not repetitiveness that becomes boring? Do I want to stay in the painting and not leave? Is there a resting place?

2. Color

Has the artist used color to help express the subject, either with harmony or discord? Is there a dominant color, a pure chroma color, and neutrals, and are they used to express importance, distance, and support the focal area? Are different values of color used? Do the passages of color and color shifts please the eye, and help lead the viewer through the painting?

3. Execution

If drawing is involved, is it well executed in terms of accuracy, perspective, and proportions? Is the artist competent with the medium, and demonstrate skill with the materials? Is there obvious photo distortion that has not been corrected?

4. Originality

Has the artist taken an original look at the subject matter?

5. Intent

Is the artist's intent clear, i.e. peaceful, chaos, expression? Has the artist used their own expression for the painting, whether a new subject, abstract, or well used subject? Is there something left unsaid, and left to the imagination? Is there an emotional quality to the painting?

6. Presentation

Has the artist used a framing method that enhances the painting? For instance, does the subject matter have breathing room? Does the frame complement the painting, or detract? Are the frame and mat in good condition, and clean? Can the painting be easily viewed?

MEETING NOTES – General Meeting 3/7/2024

**Pittsford Art Group
General Meeting
Spiegel Community Center
35 Lincoln Avenue
Pittsford, NY 14534
March 7, 2024**

Twenty three PAG members met at the Spiegel Center for the March General Meeting and we welcomed a guest, Michelle Beshty.

Board members present were Margie Mitchell, President; Mike Kamish, Vice-President; Joe Sirianni, Corresponding Secretary; Debi Bloom, Treasurer; and Carolyn Lobkowitz, Recording Secretary.

February Minutes

The Recording Secretary presented the February meeting notes which are now part of the PAG Newsletter and asked for any changes or approval. They were approved as they stand via a voice vote.

Barnes and Noble Show

Mike Kamish thanked all the volunteers who have worked to make the show come together. Seventy-seven paintings were submitted and awards will be presented on Saturday, March 9, 1 to 3 pm.

Pat Tribastone, the show judge, has provided her criteria for judging art works to the group and these will be published in the March newsletter.

Margie Mitchell, President, noted that a journalist from *Lake Effect Magazine* who is doing an article on Best in Show winners for area art groups will be in attendance Saturday.

Questions or Concerns

None were presented.

The business meeting closed at 7:15 and was turned over to Mike Kamish to introduce our guest speaker and PAG member, James B. Williams.

Respectfully submitted,

Carolyn Lobkowitz
Recording Secretary
PAGGeneralMtg03/24

MEMBER PROFILE

MEMBER: Sylvie Culbertson



Born and educated in England, my earliest exposure to art came from my parents. We lived a short bus ride from the National Gallery in London and my dad took me and my sister there on Sunday afternoons and he showed us his favorites, one of which was a treasure from WWII, an album of miniature paintings of Italy. My father never painted until I asked him to contribute to my autograph book for my school friends. He asked for my paintbox and brush and promptly created a painting of the tall ship, The Golden Hind, which appeared on a brass plate hanging by his chair. It was a valued gift and to this day, is framed in my living room. My mother also had an interest in art and often said she wished she could have found time to paint as a living, but that long ago with no training it was not possible.

For me, my interest evolved over time. I remember enjoying art classes but did not pursue that interest until much later in life when I was married with a house with empty walls. Thinking back to childhood and a tiny painting done by my dad and of sketches by my mother, I decided I would paint my own pictures – but soon realized that I needed help. Fast forward many years and I am a product of The Creative Workshop at The Memorial Art Galler where I took classes over about 50 years. Wendy Gwartzman was the first teacher and GA Sheller was a great help with drawing. I have never stopped taking classes.

I chose watercolor to work with as it was always beautiful to look at and I am still looking for that beauty and to capture it on canvas.

My journey to the USA was an adventure. I left England with a girlfriend and her aunt and after a stay in Toronto, ended up in NYC, where I quickly got a secretarial job. As much as I could, I saved my earnings for bus trips across the USA, where I recorded everything that I saw in “artistic” photos for our albums. 5 years later with a job waiting for me at Nestles in Switzerland, I chose instead, to marry my husband, Jim. Jim and I have been on many exciting trips. Over time, photography gave way to sketching – and as a result I have a dozen or so travel sketchbooks with vivid memories attached, and they are my much-used source of inspiration.

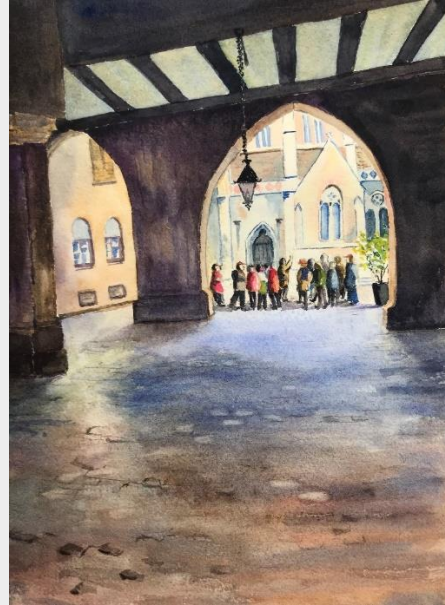
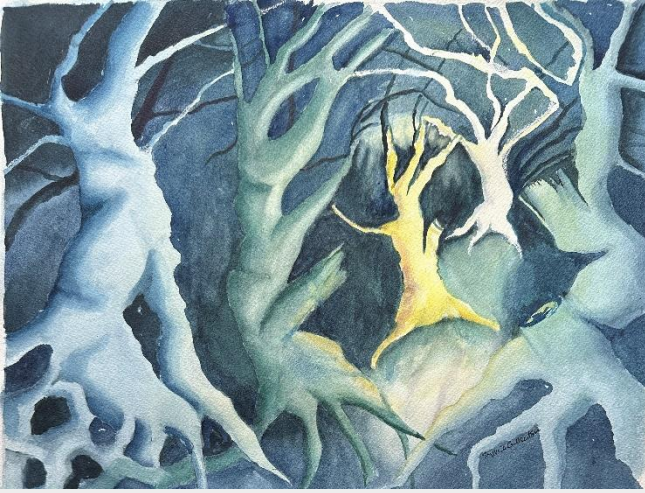
Why did I leave England? In the late 50s it was hard to earn money as a secretary I earned L6.50, a week. Over half went to the government, L2 to my parents, and the rest for the bus to work etc.

Many people were emigrating to Canada or Australia so a trip with a friend was not scary. L1 = \$5.00 at that time and was good value. Yes, my parents were upset. My two sisters and brother understood and did not complain. I am happy with my decision.

Now that I focus on painting and we have the space, I have bene able to take over a spare bedroom in our house as my studio. So, the space is nice, and I only wish I had more time to be there.

I have a sister-in-law (Janet) who died in October and left 600 large paintings and her legacy to be looked after – a big headache for the family. I am warned – I need to start cleaning out. **Any ideas?**

Samples of Sylvie's beautiful work:



Studio Visit: Rohma Kahn

Member Rohma Kahn will be profiled in an upcoming edition of the Newsletter, but while we are waiting for that, Rohma was kind enough to be part of this month's STUDIO VISIT feature. In this case, Rohma reported that her "studio" was her dining room table, so though there wasn't much to share about the physical space of the studio, there was a lot to share about the "functional" aspect of the studio – including supplies used, palette and equipment. So, for those of you that also do not have a formal "physical studio" use this as an example of how you can describe your functional studio!

Rohma is a Watercolor artist who just happened to win a Juror's award in this month's PAG Juried Art Show at Barnes and Noble for her painting "*Pause and Reflect*" shown below. Congratulations Rohma!



Rohma has shared some of her recommended watercolor supplies below. Refer to the explanation that corresponds to the number in the photo.



Here are my go-to art supplies for painting in watercolor:

1. **ViewCatcher** by The Color Wheel Company. This is a great tool for painting outdoors, as you can slide out the plastic to create compositions of different sizes. What I like about it as an indoor tool is that you can use the small circle to isolate color values to perceive “true colors.” So handy!
2. **Sand eraser**. I use this to (carefully) remove masking fluid.
3. **Titanium white gouache** by M. Graham. For fine details when I haven’t preserved the whites of my paper with masking fluid.
4. **Bone folder**. I like to use this to smooth out the edges of masking tape when I use loose sheets of paper.
5. **The Masters Brush Cleaner**. If I am using a brush to apply masking fluid, I first coat the brush in this soap before dipping it into the fluid. Then, my brush is protected from the caked-on masking fluid after I rinse it off.
6. **Guitar pick**. My little hack for scraping out shapes like tree branches while the paint is still wet. I also use the pick to separate my page from a painting block when I’ve completed a painting.
7. **Drawing gum by Pebeo**. This is my favorite masking fluid- it has a longer shelf life than any other brand I’ve tried.
8. **Faber Castell Pit Artist Pen**. Waterproof and great for adding subtle dark lines.
9. **4 HB graphite pencil**. Useful for light sketching lines.
10. **Embossing stylus**. Sometimes I use this in place of a brush when I apply masking fluid. The metal ends spread the masking fluid quite well.
11. **Kneaded eraser**. Avoids damaging your precious paper when you need to erase sketching lines.
12. **Ocean or sea sponge**. If you dip it in paint and stipple it onto your paper, you can make quick foliage.
13. **Sheep hair hake brush**. Holds a TON of water and is great for wetting a large sheet of paper.
14. **Plastic syringe**. I fill this up and use it to rewet my paints.
15. **Rotating handmade brush holder** by BlackLabMill. This is a handy and lovely brush holder made by a small business. It’s available on Amazon for \$30.
16. **Reusable Kitchen Cloth** by Trader Joe’s. These are GREAT! They absorb ten times more water than paper towels and they are so easy to wash and re-use. They only cost \$3 for a pack of two.
17. **Arches 140 lb. cold-pressed watercolor block**. This paper can withstand lots of layering and re-wetting. As each sheet is glued into the block, the paper will always dry flat.

Other incredibly helpful tools include a palette and hair dryer.



My paints are a little messy here, but this palette is a game changer. I admired the Stephen Quiller palette, but the price tag was too high for my liking. I found this “dupe” on Amazon for \$50- it’s the MEEDEN Large 32-Well Ceramic Watercolor Palette. Fair warning: it measures nearly 13”x13” and weighs 8 lbs., so it is not travel friendly! The large mixing area is fantastic and arranging my paints along the color wheel has helped me refine my color mixing.



This little powerhouse is the MVP! The Heat It Craft Tool by Ranger works like a small hairdryer, but it is much quieter, lightweight, and reaches a higher maximum temperature without burning projects. I use it to quickly dry my watercolor painting as I work in stages- it greatly minimizes wait time and speeds up my work. I only wish I had purchased this sooner!

If you have any questions or would like any more information about the watercolor tools and techniques that Rohma uses, please reach out by email.

And... if you are also a watercolor artist – do you have any suggestions or tools that you like to use that you can share with the group?

UPCOMING COMMUNITY COURSES & EVENTS

Will you be offering or attending any classes? Is there an art show coming up that may be interesting to remember? Let us know and we can share the information with the club.

<p align="center">Upcoming Course Member: Barbara Jablonski May 14 - 16</p>	<p align="center">Currently Running Art Show Member: Barbara Jablonski March 1 - 31</p>
<div data-bbox="121 531 621 672"> <h2>Spring Plein Air Painting with Barbara Jablonski</h2> </div> <div data-bbox="643 531 761 684"> <p>Barbara Jablonski</p> </div> <div data-bbox="138 680 763 711"> <p>Tuesday, May 14 through Thursday, May 16, 2024</p> </div> <div data-bbox="138 716 474 762"> <p>Barbara Jablonski invites artists using any painting medium</p> </div> <div data-bbox="138 760 488 875"> <p>Who are "new to" plein air painting, Experienced artists who wish to learn OIL PIGMENT or ACRYLIC painting as a new medium, Studio artists who wish to learn new techniques to enhance studio painting of landscapes, waterscapes and architecture.</p> </div> <div data-bbox="138 896 453 942"> <p>This workshop introduces elements and techniques including</p> </div> <div data-bbox="138 940 480 1018"> <p>Composition and design Value, temperature and mixing of oil and acrylic colors Drawing, perspective and painting techniques The use of materials and equipment</p> </div> <div data-bbox="138 1039 321 1062"> <p>Registration Fee \$250</p> </div> <div data-bbox="138 1060 417 1083"> <p>Early Registration by Tuesday, May 23: \$235</p> </div> <div data-bbox="138 1094 449 1117"> <p>Contact BARBARA JABLONSKI 585-749-5225</p> </div> <div data-bbox="138 1129 433 1171"> <p>BJJablons@gmail.com for a full brochure and registration form or see the website.</p> </div> <div data-bbox="138 1182 329 1224"> <p>www.BarbaraJablonski.com webpage: Plein Air Workshop</p> </div> <div data-bbox="545 722 761 890"> <p>Shrimp Boats I 11"x14" oil</p> </div> <div data-bbox="539 928 758 1094"> <p>Hamilton Mansion 18"x24" oil</p> </div> <div data-bbox="539 1134 761 1224"> <p>Mendon Ponds 14"x5.5" acrylic</p> </div>	<div data-bbox="846 493 1065 667"> </div> <div data-bbox="1065 493 1281 667"> </div> <div data-bbox="1297 514 1498 636"> <h2>SOUTH AFRICA</h2> </div> <div data-bbox="846 667 1065 1058"> </div> <div data-bbox="1065 667 1281 900"> </div> <div data-bbox="1281 667 1498 827"> </div> <div data-bbox="1281 827 1498 1026"> </div> <div data-bbox="1075 909 1268 982"> <p>5 ARTISTS TRAVELING THRU SOUTH AFRICA</p> </div> <div data-bbox="1075 1005 1273 1115"> <p>PAT DELUCA SUZI ZEFTING-KUHN GABRIELE LODDER LOREE HARPOLE BARBARA JABLONSKI</p> </div> <div data-bbox="837 1134 1208 1186"> <h2>MARCH 1 - 31, 2024</h2> </div> <div data-bbox="841 1283 1071 1306"> <p>STUDIO 402 GALLERY</p> </div> <div data-bbox="841 1335 1066 1373"> <p>ANDERSON ARTS BUILDING 250 N GOODMAN ST. 14607</p> </div> <div data-bbox="1096 1268 1250 1423"> </div> <div data-bbox="1281 1026 1498 1224"> </div> <div data-bbox="1281 1224 1498 1434"> </div>

For the SOUTH AFRICA Art Show, Barbara will be sharing some exceptional wildlife and scenic paintings created during her travels. To whet your appetite to see the show, I've included this write-up from Barbara below.

SOUTH AFRICA Art Show

Author: Barbara Jablonski

If you know me, you know that I love to travel and paint on site. I love glorious scenes, especially the mountains, lakes, and BOATS. I've been all over this country both taking workshops and mostly painting throughout the U.S. But the trip to South Africa last April/May 2023 takes the cake! I simply love painting portraits of animals.

Five of us from the RAC went to South Africa on a 12-day plein air painting workshop and safari workshops with SA Workshops. It was the trip of a lifetime! Yes, we painted portraits in the workshop, but I took advantage of all the safari trips I could manage at the three game reserves that we went to throughout the country,

So, I have been at my easel doing studio paintings of the animals from the 1,600 photos I took. Many of you know that I badly broke my LEFT wrist and had surgery in February. I could move my left arm.... but I could paint. I painted nine of the animals. I credit my experience with plein air painting to represent my studio paintings of these animals as if I was standing right in front of the animal and "feel" atmosphere as I remember.

Someone said" ----Do you want to improve your plein air painting --- study life. If you want to improve your life drawing ... study plein air painting.

Thanks for reading. Sincerely, Barbara Jablonski



1



2



3



4



5

1. **Studio painting** of mom and baby. The male charged our jeep. Rhinos can run 31 mph. We got out of there fast! 9"x12" oil
2. **Plein air** of "Garden Route Game Reserve", S.A. In the lake were three rhinoceros. A sign said "no swimming" 10"x8" oil.
3. "Happy family" Lions 16"x12"
4. Wildebeest" 16"x12" oil
5. Oh, that tickles! Three rescued orphaned elephants are trained to interact with humans.

On-Going Series: AN ARTIST YOU MAY LIKE

ARTIST: Three Pioneering Women

Extracted from an article with a similar name on [ARTNET News](#).

In observation of Women’s History Month — as we celebrate the contributions of women to events in history and contemporary society — we want to call out three historical women artists who may not have as much name recognition as, say, Mary Cassatt, Georgia O’Keeffe, or Frida Kahlo, but who also offer abundant inspiration as artists and creative pioneers.

Gwen John (Welsh, 1876–1939)



Gwen John gave up much of what was expected of an early twentieth-century woman to become an artist. She left her homeland, isolated herself from friends, and never married or had children. Although she regularly exhibited her work in Paris and London, she became progressively more reclusive, painting her subjects — solitary women, empty rooms, and her cats — with single-minded focus. Writing of herself, John once said, “I cannot imagine why my vision will have some value in the world — and yet I know it will. ... I think I will count because I am patient.”

Rosalba Carriera (Venetian; 1675–1757)



Rosalba Carriera assumed an essential role in the history of pastel painting. In the early 18th century, she transformed pastel from a sketching tool to a medium of significance, just in time to help initiate the French rococo style. Her portraits, genial in spirit, deft of touch, and executed with a feel for luxuriant textures, made her famous throughout Europe. Scores of poems were dedicated to her; one sonnet concludes, “your colors have given Light to the world.”

Elizabeth Nourse (American, 1859–1938)



During her career in the late nineteenth and early twentieth centuries, Elizabeth Nourse was considered by many critics to be the equal, if not the superior, of her contemporary, Mary Cassatt. Like Cassatt, Nourse liked to paint mothers and children. In addition, she painted still lifes, portraits, and scenes of European peasant life influenced by her long residence in France and her exposure to the Barbizon school of art. She especially enjoyed painting festivals, religious processions and peasants engaged in everyday activities.