



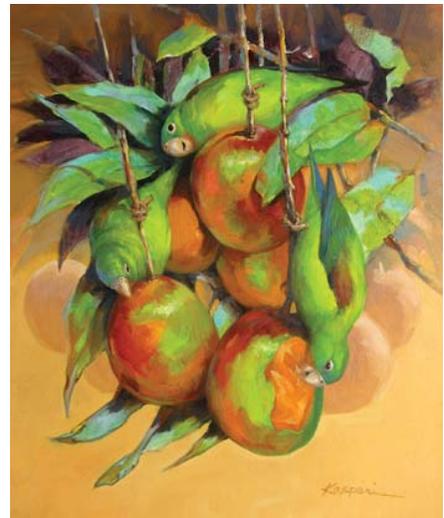
March OPS Meeting to Feature Artist Debby Kaspari

For those of you who have experienced a Debby Kaspari demo at past OPS meetings, you know what a treat we're in for during our March 9th meeting. For those of you who haven't watched her work her magic, you won't want to miss this meeting!

Debby is a representational artist with a naturalist's background. She travels with binoculars and sketchbooks and creates artwork from life drawings of animals, birds and plants on its pages. These paintings and mixed media works represent nature in its various moods, from sun-drenched and bold-leaved to the mossy palette of a forest underbrush.

She grew up in Berkeley and graduated from California College of the Arts. Field sketching and plein aire work from Oklahoma's landscapes to the tropical rainforests of the world have resulted in drawings and paintings shown in galleries and museums around the country, including solo exhibits at Sam Noble Oklahoma Museum of Natural History, Oklahoma State Capitol's Governor's Gallery and JRB Art at the Elms. She is a 2008 Eckelberry Fellow, 2008 Harvard Forest Artist in Residence and a member of the Society of Animal Artists. She has been on the faculty of Quartz Mountain Arts Institute teaching field sketching and nature journaling. She and her husband, Mike, live in Norman.

Mark your calendar now and plan to join us at the Will Rogers Garden Center, 3400 NW 36th, 6:30 p.m., Monday, March 9, and expect to be amazed by the ease that this remarkable artist can create amazing works with pencil, pen, pastel and whatever media she chooses to use.



Message from OPS President Donna Branson

Hopefully, everyone is painting and framing in preparation for our March OPS show. Linda, our show chair, is hoping everyone will participate with at least one painting in the show.

Our February meeting was a great opportunity to hear Rick McClure talk about his framing preferences and to pick up some reasonably priced, good-looking frames. Rick's examples further illustrated his points and he answered lots of questions about framing. Thank you very much for such an informative and interesting presentation, Rick! Many of our members commented to Pam and to me about how valuable they found that meeting and we are very pleased to know that. Thank you members for the feedback.



This month we are pleased to be able to have Debby Kaspari as our guest artist. Please note we will be back at the Will Rogers Garden Center for this meeting. Debby has spent considerable time traveling abroad and documenting her travels with wonderful illustrations that she has shared on her blog. If you aren't following Debby's blog, you might want to check it out, it is filled with inspiring posts. Hopefully, Debby will bring her drawings with her and fill us in on what she was able to see and do, as well as demonstrate painting for us.

About two years ago, I gave an OPS presentation where I talked about using notans as a way of planning and starting a painting. My presentation was based on Kim Lordier's workshop that I had attended. Well, I recently saw a Kim Casebeer's Facebook post on notans that I'd like to share with you, with Kim's permission. Kim makes the point that you can use notans to help find and fix composition problems. She showed a painting that she had almost finished but wasn't happy with. She reduced the painting to two values — light and dark — and quickly sketched a small notan of the work. Seeing it simplified and only in black and white shapes showed that the light portions were too centered in the painting, and they moved from top to bottom in a symmetrical way. She then created several notan variations as a way to determine the best "fix" for the painting, then proceeded to correct the painting. This makes perfect sense but it caused me to have an aha moment, so I thought I would share.

See you Monday, March 2nd, 6:30 at the Will Rogers Garden Center. Remember, you can bring your paintings for the show with you, if that is more convenient than bringing them to Master's House in Moore on Tuesday. Until then, happy painting!

Donna
Donna Branson, PhD
President, Oklahoma Pastel Society



Spotlight on OPS Member Jan Hutchinson

How long have you worked in pastel? What drew you to the medium? Why do you prefer to work in pastels? What other mediums do you work in?

I've worked in pastels about 10 years. I went to a Drawing II class at Francis Tuttle fully expecting to do graphite as we had in Drawing I. I fell in with a renegade band of pastelists who swept me up in the fun of getting dirty while making art. I previously worked in oils and then had a time period where I didn't paint. I love the immediate impact of pastels and the fact that it doesn't have to dry. All the colors available appeal to me — it's like delicious food waiting to be sampled. I still do work in oils and also draw and sometimes add some watercolors to the drawings. I have no idea what I'm doing in watercolors, but I enjoy playing with them.

Have you always pursued painting or is this something that came about more recently?

I started painting in the early 70's when a friend invited me to go with her to a painting class. I had no idea that I could draw or paint — it wasn't something that was encouraged as I grew up so it was a complete challenge. That class was oils and we spent the first six weeks doing color charts, value charts and a color wheel. I really learned a lot just mixing colors and then moving into painting.

Do you work on only one painting at a time or do you have several projects going at the same time?

I normally have more than one painting going at a time. I work on one until I either think it is finished or am stymied by something — then I set it where I have to look at it frequently or put it where I see it reversed in the mirror until I see either that it is okay or see the error of my ways. There are times when it's a good experience, but not a good painting. I have quite a collection of paintings that shouldn't see the light of day.

What is your favorite subject matter to paint?

I paint mostly landscapes — I love the variety that God has created in this world and certainly can't adequately capture it in a two-dimensional form. I do the occasional still life and have dabbled in portrait classes.

What experiences trigger ideas for your paintings?

I'm always looking at forms, light and shadow, values, and colors whether it's while traveling or just looking out the window. There is always something that catches my eye and makes me want to paint it.



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What is, or was, your career path, where did you work, and for how long?

I worked in commercial insurance and managed the database for the agency where I worked for nearly 29 years. I went to work part time temporarily when our second child went to college just to help with expenses and didn't leave.

Anything else you would like to share? What is something that very few know about you?

At the height of the macrame craze in the 70's I had a macrame business with a couple of employees where I designed and they produced macrame. I dealt with Hobby Lobby on NW 23 and Shartel when he specialized in jute and African trade beads and would occasionally bring in a truckload of picture frames from Mexico. I also designed and painted needlepoint canvases for Yarn Garden in the late 70's.

Who is your favorite artist — who inspires you?

The last book I read about painting was Alla Prima by Richard Schmid — I highly recommend it, he's very readable and encouraging as well as extremely practical.



Of course as a favorite contemporary artist, I have to go with Clive Tyler, Lorenzo Chavez, Richard Schmid, C.W.Mundy, Terry Miura, David Cheiffetz. Actually, I think there are too many to mention. I also love Rembrandt, Monet, and many of the other classical artists.

Tell us a little about your family.

I've been married to Pat for almost 49 years — he's retired also. We have two children — Sean who currently lives in San Francisco and Shannon who lives with her husband Jamey and their two sons in Siloam Springs, Arkansas. We have a little yappy dog, Tink, who rules the house with a loud bark and also currently have three granddogs. It's always fun when everyone is home since they all bring their dogs.

What do you do for relaxation other than paint?

I have to say I'm a college football and basketball fan and now of course a Thunder fan. I used to play golf but due to time constraints haven't played much recently. I listen to a lot of audio books and podcasts while I'm painting and have just discovered savvy painter podcasts which are interviews with various artists.

Pointers from Rick McClure's February OPS Presentation

- Prefers dark or black flat or recessed frames with gold inner lip. Can use silver lip for airie, high key paintings. The eye needs a place to rest on the painting and frame will fight each other.
- Frames with carving make a frame look expensive but can be distracting from painting. Ornate frames can easily be overdone.
- Use convex frames only on abstracts, not on representational paintings.
- Representational painting needs flat or recessed frame, preferably at least 3-4".
- If using gold frame, go with a non-garish gold. Warm paintings work well with gold frames.
- Be consistent with your pricing. Price by square inch.
- Be consistent with frames in a show.
- When framing drawings, use cream or neutral mat and simple frame.
- Custom build muted silver frames, otherwise don't use silver.
- Have gold lip on silver frames or silver lip on gold frames.
- Leave questions unanswered in a painting, don't say too much. Let them love the 'fat lady' in front of the house.



Upcoming Events

OSU Museum of Art, Frank Lloyd Wright's Samara: A Mid-Century Dream Home; Feb. 9–April 21, 2015; several programs in conjunction with the exhibit including bus tour to Bartlesville. March 28 online registration required; presentation by Scott Perkins, April 16, 12:00–1:30.

Donna Branson will give a pastel landscape demonstration at the **Mid-Del Art Guild's March meeting**, Monday, March 2, 2015, 7:00 pm, Tom Steed Auditorium, Rose State College. A workshop focused on underpainting techniques is scheduled for Sat., March 7; 9:30-3:30, Rose State College, Tom Steed Bldg.

Gilcrease Museum, Rendezvous 2015 Artists' Retrospective and Art Sale, April 16–July 12; Featured artists: painter — Andy Thomas and sculptor — Walter Matia. Master class with Andy Thomas, April 13–16, 9:00 – 4:00, Henry Zarrow Center for Art and Education.

Oklahoma Pastel Society Spring 2015 Art Show & Sale, March 14–April 18, Masters House Art and Frame, 223 S. Broadway, Moore. Receiving art March 7, 10 a.m.–Noon. Artist Reception & Awards, Saturday, March 14, 2 p.m.

Call for Entries

March 1, 2015, is the due date for the **26th IAPS Juried Exhibition 2015 Convention Show**; download prospectus at onlinejuriedshows.com.

Pastel Society of the West Coast Online Juried Exhibition; March 4, 2015 due date; download prospectus and entry form from onlinejuriedshows.com.

The **Northwest Pastel Society** is holding its 29th Annual International Open Exhibition. May 9–June 20, 2015. Entry deadline is March 7; digital entries only; prospectus is available at onlinejuriedshows.com.

Pastel Painters of Maine Juried Exhibition; online submissions due April 1; go to pastelpaintersofmaine.com for the prospectus. Juror and judge, Barbara Jaenicke will be giving a 3-day workshop, June 24–26; and a 2-day workshop, June 29–30.

Pastel Painters of Cape Cod will host a national juried exhibition June 17–July 12; April 15, 2015 is the submission due date; onlinejuriedshows.com

Pastel Society of Colorado will host their 11th Annual Mile High International Pastel Exhibition; Entry deadline- **April 27, 2015**, onlinejuriedshows.com; Liz Haywood-Sullivan will have a 4-day workshop in Denver July 8–11.

Upcoming OPS Meetings

We have some outstanding artists lined up to finish out the season! Patricia Bradley will demo on April 13 and Mike Wimmer will be our demo artist on May 11. You won't want to miss any of these amazing and gifted artists, so be sure to mark your calendar and plan to attend.

*Thanks to Bob & Rosanna Kaiser and Ronda Zenker
for providing snacks for our March meeting.
We need snack providers for our April & May 2015 meetings
so let Donna or Jimi know if you're interested.*

*See you on Monday, March 9, 6:30 p.m. at the
Will Rogers Garden Center, 3400 NW 36th, Oklahoma City!*