



February OPS Meeting to Feature Artist Ted Majka

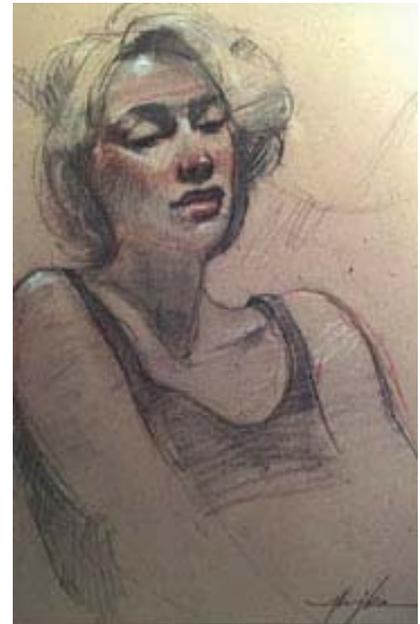
Ted Majka will be our demo artist for the Oklahoma Pastel Society meeting next Monday, February 8, at the Will Rogers Garden Center in Oklahoma City.

Ted has provided the program for OPS on several occasions and his demos always delight as well as educate. This demo will be a still life but the subject matter may be a little different from the norm. You'll just have to come to the meeting to find out what that is.

Much of his skill as an artist he attributes to Mary Geatches who operated Geatches Studio after the departure of Dick and Edith Goetz who started the studio.

After her death in 1985, Ted and the other students at the studio banded together, formed a board, purchased the equipment and kept the studio open. In 1991, Ted took over the teaching in addition to establishing an open studio space for artists to create alongside other artists.

The studio has now been in operation for more than 50 years and Ted has continued Geatches tradition of mentorship and education.



In This Issue

President's Message – Page 2

Member Profile
Patricia Ridge Bradley – Page 3

Pointers from OPS
January Demo Artist – Page 6

Message from OPS President Lindel Hutson



The program for our Feb. 8 meeting will be local artist Ted Majka (pronounced mike-uh), who is well known to many artists in this group.

His two-month exhibit of works at the Governor's Gallery at the state Capitol — Paint, Pastels, Parks and People — ended last week.

Ted is proficient in pastel and oils. He teaches at the Geatches Studio on 25th Street near the Paseo Arts District on Saturday mornings and Tuesday evenings.

If you've never attended one of Ted's sessions, I highly encourage you to do so. There are some excellent local artists at each session and Ted is an experienced — and patient — teacher.

"Artists need that camaraderie with other artists," Ted said in a recent interview. "The studio provides a place where artists can exchange ideas and share techniques. We don't hold anything back. We help each other. We owe it to younger artists to do that."

Ted, who is from Yukon, developed an appreciation for art as a youngster and enrolled in El Reno Junior College where he studied for two years. After that, he continued his education in workshops with artists such as David Leffel and Sherrie McGraw. Another teacher and mentor was Mary Geatches. He credits Mary with teaching him the art of color and composition. Anyone who has worked with Ted appreciates his expertise with color. He is one of the best when it comes to color suggestions. The Geatches Studio has been in operation for more than 50 years, and Ted took over in 1991.

Most pastel artists are proficient in drawing — something that Ted encourages. "A good painting is developed from a solid foundation of strong drawing skills with the addition of color. I practice these principles while striving to observe the subtle changes in values, plans, and colors that will enhance and improve the finished painting."

FYI ... Becky asked to change her painting demo to May and Ted graciously agreed to be our February demo artist.

A treat for the March 14 meeting will be a demonstration by Colorado artist Clive Tyler, who will be in town doing a pastel workshop. Pam Brewer has details for Clive's workshop. Clive is certainly no stranger to Oklahoma City. He's been here several times and his workshops are some of the best.

Thanks to Jude Tolar for her excellent presentation on how to paint glass at the January meeting. Jude's talents are recognized nationally through all the awards she continues to collect.

We were contacted by a group that is part of the Oklahoma Visual Arts Coalition (<http://ovac-ok.org/about/>) which is soliciting entries for a curated exhibit titled "A Hiding Place," which will take place in late summer.

Oklahoma poet laureate Ben Meyers and poet Jane Taylor will be curating the collaboration with eight poets. The interest of last year's Pencil Light collaboration (<http://ovac-ok.org/events/event/pencil-light-artspace-untitled-okc/>) between artists and writers inspired this group to create a similar exhibit for 2016.

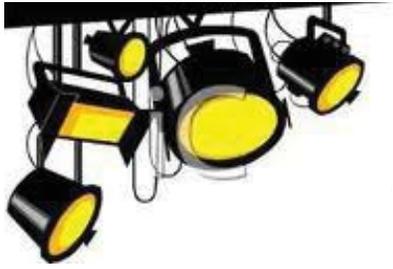
The chosen writers have been given the theme and are working on their poems, after which artists will be given a poem with which to inspire the creation of their artwork. This year, they have decided to include 3-dimensional and video art as well as 2-dimensional.

There are no entry fees, and Artspace would like to have three images depicting your approach to art or at least one video along with your bio. Please specify your preferred category (2-dimensional, 3-dimensional, or video). There will be eight artists in each category chosen by the writers.

The application deadline is Feb. 22, and you will be notified within one week whether you have been chosen to participate. After acceptance, selected artists will receive their poem.

Promotional materials and images of your artwork must be received no later than Friday, July 1, and the artwork must be delivered to Artspace no later than Saturday, July 16.

For more information contact, info@artspaceatuntitled.org. That is also the address for submissions.



Spotlight on OPS Member Patricia Ridge Bradley

How long have you worked in pastel?

For over four years.

What drew you to that medium? Why do you prefer to work in pastels?

What other mediums do you work in?

Growing up, I was always drawing. I went to OSU to pursue a degree in fine art and took a required figure drawing class, which then became my favorite subject and medium for years. I dabbled in watercolor, inks, crayons, and oils, but always came back to graphite. In 2011, I enrolled in an atelier drawing class with Leslie Lienau at the Conservatory of Classical Art in Edmond to brush up on old skills and learn some new ones. She taught classical methods and techniques, and introduced me to the wonderful world of charcoal. I love the deep blacks, smearable blends, and ethereal quality of its mark on paper. I haven't used graphite since.

I also enjoy painting in oils. In college, oil painting classes were more experiential than instructional, therefore I didn't really learn how to use them. In 2014/15, I took several oil painting classes at OCU under the master painter, Mike Wimmer, and finally learned to paint with oils after 40+ years. It is a difficult medium and have done a few passable works. I have much more practice to do before I'm comfortable with a brush.

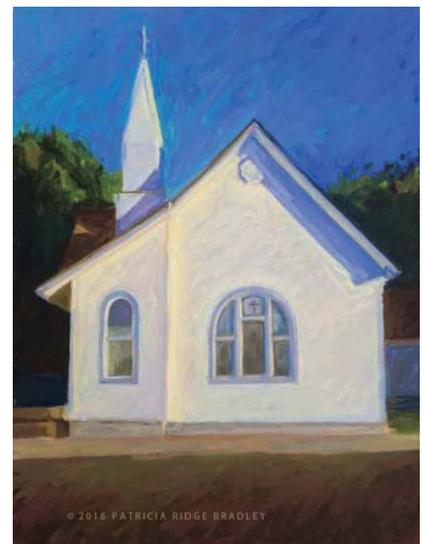
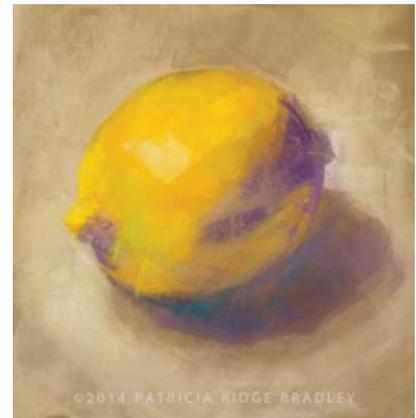
Have you always pursued painting or is this something that came about more recently?

My life-long love affair with black and white was interrupted few months after the class at CCA, when I took a pastel class with Leslie and was immediately smitten with the medium. Because of its similarity to charcoal, I could now DRAW with color. I've had to learn to see in color, instead of translating color into black, shades of gray, and white — a difficult transition for an artist who's medium was black.

I now want my paintings to ooze color. I use sanded paper and layer the pastels similarly to oil painting: thick over thin. I'll use hard pastels for the under painting, brushing off the initial color. Then I'll add another thin layer of hard pastels, a thin layer of medium pastels and then thick layers of soft pastels. I prefer Sennelier soft pastels, as their sticks are very soft and buttery. I still use charcoal and like its portability and simplicity, but pastels have taken over as my primary medium.

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

Typically, I work on one painting at a time. I have tried doing more than one, but my mind just seems to work better if I concentrate on one painting to the finish. I do tack a finished painting up and study it for a bit, while I'm working on another one.



(continues to next page)

What is your favorite subject matter to paint?

With pastels, still life is my favorite subject at the moment, primarily fruit and flowers. They are organic works of God and always catch my attention. I'm drawn to their intense colors, shapes, and textures, and conveniently, they "sit still" for hours and days at a time.

I have also been painting architectural subjects lately, mainly churches I've visited around the world. Buildings are built by mankind and reach to the sky and get more interesting as they age. In a way, I'm painting a creation of someone else, but I think they take on a personality of their own that I can capture. Churches are special to me, as I believe God is inside every one. I love painting them.

With oils, my favorite subject is the human form, portraits more than the full figure. Human beings are enigmatic, but we can see into the windows of their eyes to find their unique spirit and spark. I also like to paint landscapes plein air.

What kinds of experiences trigger ideas for your paintings?

For still life, a found bowl in a thrift store, the produce section of the grocery store, fresh flowers in big bunches will inspire me to paint.

I love to travel in Europe, the American Southwest and Rocky Mountains. I take a lot of photographs for reference of buildings, houses, churches, landscapes and gardens. I'll take my plein air kit on trips and go outdoors to paint in good weather. I also "people-watch," but not in a creepy way! I observe their faces and think about painting their portraits. I'll photograph them if allowed or ask for a sitting.

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

After graduating with a BFA, I quickly realized I couldn't get a job drawing nude women, so I went to work in banks for five years. In 1980, Steve and I moved to Denver, CO and I became a self-employed graphic designer for the next 36 years, working in the juvenile products manufacturing industry, for many performing and visual arts organizations, oil companies, medical industry, trucking companies, and many other businesses. In the last 16 years of my career, I worked for the Smithsonian American Art Museum designing quarterly publications and exhibition materials. During this time, I also designed eight coffee-table books for an architect/historian, a photographer, and a sculptor. I retired from graphic design in July of 2015.

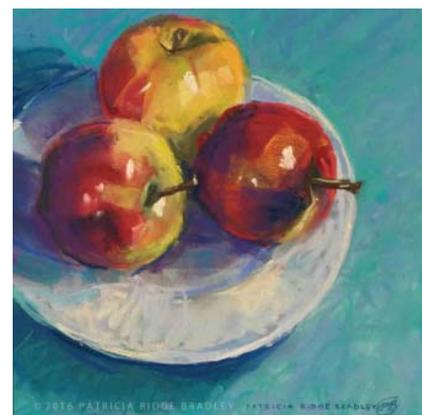
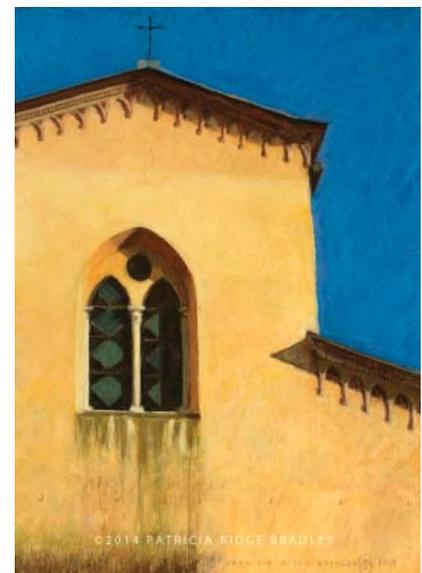
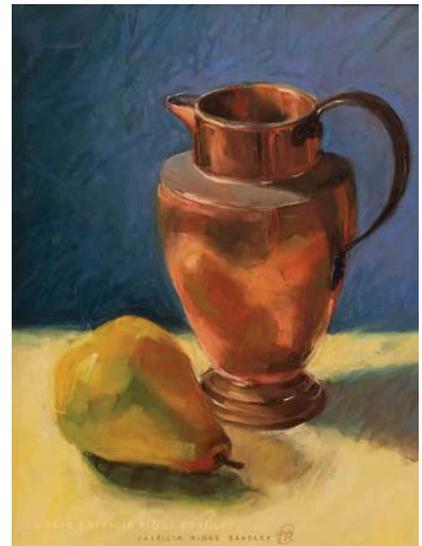
I intend to make fine arts a second career, and aspire to have a solo show someday.

Are you originally from Oklahoma?

I was born and raised in Enid, Oklahoma. Steve and I moved to Denver in 1980, then to Houston, then we moved back to Oklahoma in 2002.

Anything else you would like to share?

I credit my long career of designing pages of books, brochures, and packages for understanding composition. Brilliant technique and skillful execution can be destroyed by poor composition.



(continues to next page)

What is something that very few know about you?

I am quietly spiritual and like to spend time alone outdoors in the woods or the mountains.

Who is your favorite artist — who inspires you?

My favorite artist is Vincent van Gogh, a genius ahead of his time. I also admire Sargent, Sorolla, Lautrec, Degas, Cezanne, Manet, Andrew Wyeth, Sherrie McGraw, David Leffel, Bettina Steinke, Richard Schmid.

Are you reading any good pastel or art books right now and, if so, what is the title and the artist and what specifically do you like about the book?

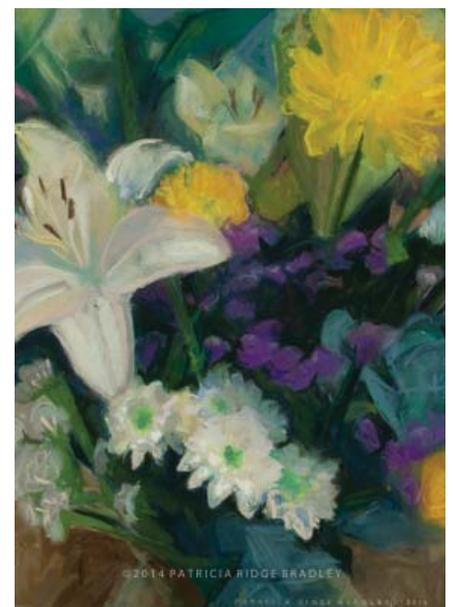
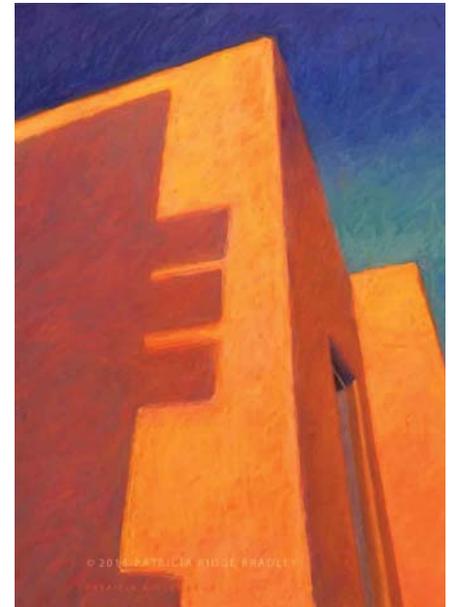
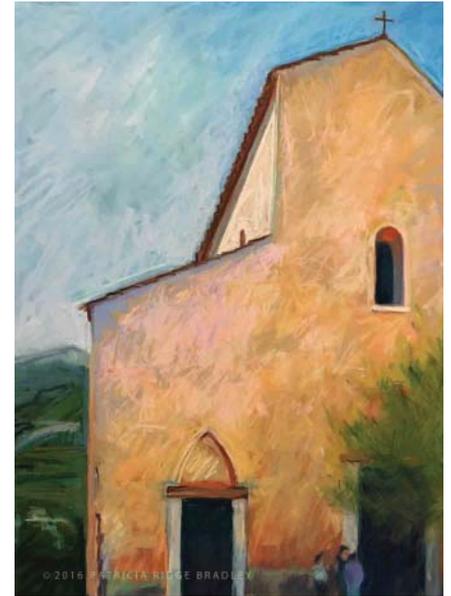
“All About Techniques in Pastel,” Barron’s; “Alla Prima II,” by Richard Schmid; “Sherrie McGraw, Then & Now,” by Sherrie McGraw. I am still learning about pastel, so I buy technique books when I find them. The other two are living painters whose work I admire.

Family history — spouse’s name and occupation, children, grandchildren, pets, etc.?

I have been married to Stephen Bradley for 42 years. He is the vice president of crude oil marketing for Continental Resources. We have a daughter, Mary Catherine, who lives in Kansas City and works for Cerner Corporation, an electronic medical records company. We have one cat, seven dogs and three horses and live on a horse farm outside of Oklahoma City.

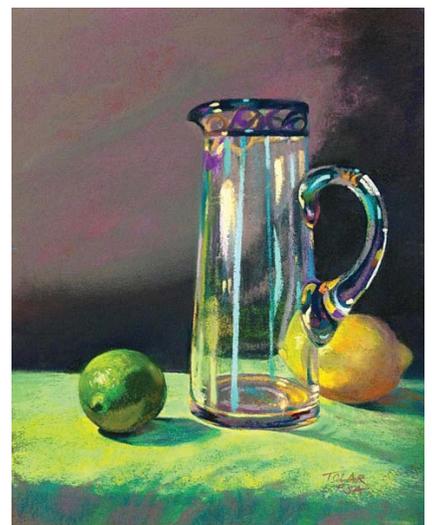
What do you do for relaxation other than paint?

I go trail riding and camping (deluxe-style) with a close group of riding friends. I have two gaited horses and love to spend time in the woods on horseback. My husband and I own a cabin in NE Oklahoma near the Baron Fork River where we hike and enjoy river sports. We also own a cabin in northern New Mexico near the Sangre de Cristo mountains where we hike and ski, and will eventually horseback ride. I enjoy traveling the world, visiting churches, museums, archeological sites, living for a while in different countries and cultures.



Jude Tolar Tips & Tricks from OPS January 2016 Demo

- Paint what you love.
- Paint as close as you can get to your setup.
- No outlines on glass.
- What is behind has less chroma/contrast to tell you there's something between.
- Light follows the form.
- Use light and what is behind it and how the light goes through it.
- Can set up still life on colored paper or cloth.
- Have a diagonal in the composition.
- Paint the reflections on the surface not outlines.
- Very few sharp edges — just a few.
- Warm light from inside windows, cool light if not direct sunlight.
- Push the colors on glass.
- Stay away from pure white, no black.
- Values make it work, keep comparing.
- Precise drawing, symmetrical.
- Draw with mid-value nupastel — cool turquoise.
- Use sides of Nupastels, not the ends.
- The more you paint a subject, the more you get to know it.
- Take a photo of setup with phone to check composition.
- Dark colors look lighter on dark paper.
- Put in streaks of light, don't paint the object.
- Pale turquoise good for glass, sky blue good for light coming in from the sky.
- On the foot of the glass, there is a horizontal plane where dark usually is. Top doesn't have the dark.
- Soft touch, rounded edges on verticals and very skinny lines on outside of glass.
- Begin with darks, light on top.
- Mid-values to show form, like painting a petal all dark then putting light on top
- Jude uses bags from clearbags.com to transport her paintings in.



Upcoming Events

Focus on Trees, Two-Day Pastel Workshop by Jude Tolar, PSA. Friday–Saturday, February 19–20, 9 a.m. – 4 p.m., Multi Arts Center, Stillwater, OK, \$100 fee.

A tree can be a great art subject. The lines, form and shape of each tree are unique and stunning.

In this workshop we'll try different ways to depict a tree or group of trees in a painting. We'll paint close-ups of trees as well as tree masses in the landscape. We'll work with bare trees and trees with leaves.

February weather will likely preclude us from painting from life outdoors, so please bring photos. Bring some close-up photos of individual trees that intrigue you. (If possible, take some pics with strong light on one side of the trunk, such as we get right now in mid-morning light or late afternoon light.) Please also bring a photo (or photos) of trees in a landscape. I'll also have some tree photos you can use.

To register, contact MultiArtsCenter, 1001 S. Duck, Stillwater, OK, 405.747.8084

info@multiartscenter.org

www.facebook.com/multiartscenter

www.multiartscenter.org

If you prefer you can work in oils, acrylics or watercolors as the concepts should carry over.

Animal Workshop with Clive Tyler, March 12 & 13 at Dennis Parker's studio, \$250 fee. For more information, contact Pam Brewer, brewer1147@aol.com.

5th Annual Plein Air Convention & Expo April 15-19, 2016, Tucson, AZ, El Conquistador Resort. For more information go to www.pleinairconvention.com.

Richard McKinley Workshops, April 25 – 29, 2016, Hot Springs, Arkansas, www.arkpastel.com, contact Shirley Anderson, 501-915-2894, sranderson0930@sbcglobal.net; November 10 –12, 2016, Tucson, Arizona, contact Diane Shelby 928-864-6392, dishe@gmail.com.

Doug Dawson Workshop, June 6-10, 2016, Albuquerque, NM, New Mexico Art League, Contact: Buffy Nelson, 505/293-5034, bnelson.newmexicoartleague@gmail.com. This is an oil workshop but pastelists are welcome.

Member News

Jude Tolar's painting, "Backlit Daffodils" is scheduled to be in the February/March issue of PleinAir Magazine along with the other PleinAir Salon bimonthly winners. Her still life won Best Outdoor Still Life for the PleinAir Salon's November/December competition. Plein Air magazine will be available at Barnes and Noble Bookstores.



*Thanks to Jan Hutchinson
and Pam Brewer for providing refreshments.
We need volunteers to provide refreshments for April & May.
Let Lindel or Jimi know if you're interested.*

*See you on Monday, February 8th, 6:30 p.m.
at the Will Rogers Garden Center, 3400 NW 36th, Oklahoma City!*