



Artist Marie Kash Weltzheimer to Provide January OPS Demo

Working in pastel or oil, Marie's subjects consist of still life, figures and landscapes. She enjoys portraying people in their environments as well as the effects of light and shade, and is challenged to enable the viewer to retreat from the pace of everyday life.

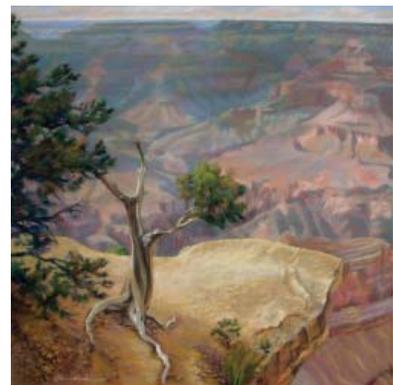
Marie was born in Akron, Ohio and moved with her family to Ardmore, Oklahoma as a small child. Her mother, noticing Marie's love for drawing, kept her supplied with the tools she needed to keep pursuing her talent. Beginning in elementary school Marie started winning awards for her art. She earned her degree in commercial art in 1982 from The University of Central Oklahoma. After several years of working as a graphic artist, she gradually found her way to full-time painting and drawing.

Marie has been a signature member of the Pastel Society of America since 1989. She has exhibited in numerous local and national shows receiving several "Best of Show" awards for her work including the Oklahoma Art Workshops 11th Annual National Juried Exhibition. Other awards include the Steven Leitner Award during the Pastel Society of America's 19th Annual Exhibition in New York City, and First Award of Excellence during the Pastel Society of the Southwest's 11th Annual Exhibition in Dallas, Texas.

Her work has been published in "The Best of Pastel" and "The Best of Pastel 2" by Rockport Publishers, as well as the May 2000 issue of "The Pastel Journal". Her work was featured on two CD covers by Edgar Cruz, "Opening Night" and "Opening Night 2". She has also been listed in Who's Who in American Art and Who's Who in the South and Southwest. Most recently Marie's work was shown with the International Association of Pastel Societies exhibit at Ventana Gallery in Santa Fe, New Mexico. In the 25 years she has been working as a professional artist, she has placed her work in numerous private, corporate and public collections.

Marie lives in Edmond, Oklahoma with her husband and three beautiful children.

"The quietness, beauty and majesty of nature is my inspiration. Whether it is a landscape, tablescene or even a portrait, I'm interested in retreating from the noise of everyday life; to escape trends and other man made pursuits."



Message from OPS President Donna Branson

Dear OPS Members,

I hope that all of you are enjoying a wonderful, relaxing holiday week filled with everyone and everything that brings happiness to your lives. I was fortunate to receive several art books, gift certificates, and the “Bride of Monty,” Great American’s newest pastel collection, for my Christmas gifts. Our grey skies and cool temperatures provided a perfect opportunity for me to curl up in front of the fireplace and devour one book! I am always amazed at how much one can learn and be inspired by seeing another artist’s paintings and reading about their thought processes. Makes me so anxious to start using my new pastels, . . . , just mulling which painting to start first. As if I wasn’t stoked enough, I just finished watching my alma mater pull out a win in an incredibly exciting Cotton Bowl game. This has indeed been a great week for this artist and a wonderful start to 2015!



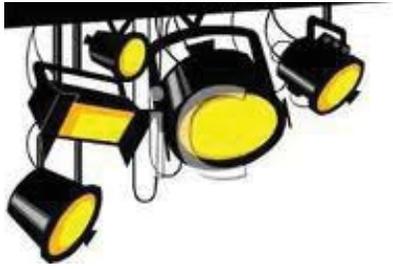
We have an outstanding demonstration planned for our January meeting that you won’t want to miss. Marie Kash Weltzheimer, who paints in pastels and oils, has amassed an impressive list of accomplishments and awards, as our OPS website and Jimi’s coverage of our speaker in this newsletter both attest. If reading an art book and looking at art can inspire an artist, then imagine the benefits of watching an artist demonstrate her techniques while letting us in on the how and why of her work.

I have to say that these past five years of watching the many artists who have so ably demonstrated creating exceptional works of art for our OPS meetings have enriched my life and truly made a difference in my art! I am most thankful to each of these artists and to OPS! We’ll have to wait to see if Marie will demo a still life or a landscape, whichever, you can be sure that inspiration and learning will occur.

I wish all of you a happy and creative, pastel-filled 2015! See you Monday, Jan 12th!

Donna

Donna Branson, PhD
President, Oklahoma Pastel Society



Spotlight on OPS Member Georgia Vaughn



How long have you worked in pastels?

Unbelievable but the math says 76 years.

What drew you to the medium?

I was 11 years old in 1938 and a NY artist named Helen Lorenz was in OKC on sabbatical for a short time teaching. Eberhard NuPastels (now Prismacolor NuPastels) was on her supply list, so after perspective drawing we were introduced to pastels or our-never-seen-before-NuWonderSticks! We kids all said they sure beat crayons and to us were like a dream medium. My old NuPastels are probably loaded with lead! It was winter and our class painted still lifes with different objects and flowers. I did my pony and mom's horse but after Helen returned to NY, I regressed and spent more time with horses. My first art class in school was when I was a high school senior. I chose art as my elective subject. At the Seniors Awards Assembly in May of 1945, I was presented the Les Beaux Arts Award, which spurred me toward art as my major and interior design as my minor at Oklahoma A & M College (now OSU) graduating with a BA in 1949. The schools curriculum didn't list pastels and acrylic was still in its infancy.

Why do you prefer to work in pastels?

In my youth I preferred pastels but later studied drawing, oils and watercolor painting. I like being versatile but pastels are still one of my top choices.

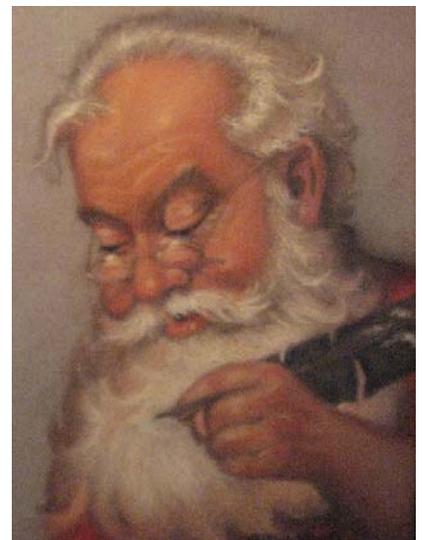
What other mediums do you work in?

I find freshness in watercolors not found in most mediums; however, many artists still hesitate to use them. I find the technique of using watercolor under pastels most interesting, and mixing oils always rewarding even though they dry slowly. Much like pastels, colored pencils entered my life but I'm more proud of my granddaughter for taking them full circle. Her name is J P Morrison Lans, a graduate from Kansas City Art Institute. She has an interesting show coming up in March 2015 at Living Arts Gallery in Tulsa, OK. She will be using visual LED lights as an integral part with her work which I find delights my eye and intellect. Another artistic granddaughter of mine is Britni Harris, a 2014 graduate from OU. She was one of the camera operators for the PBS show "Kristin Chenoweth Coming Home." Her shot was chosen as the cover design for Kristin's latest CD and DVD cover from that broadcast.

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

My mother, Elba Garrett, was a professional artist so perhaps I was

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born to paint. Mother did plein air painting a lot and occasionally, if not in school, I got to go with her. At that time she bred horses, we exercised them daily and I was more interested in horses than art or even boys.

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

To become more workable, oils often need to dry some, most flowers wilt and magnolias turn dark, the model goes home, one's work is interrupted and many times never finished, sometimes overworked. Perhaps these happenings teach us that maybe it is best to be working on more than one painting at a time. Learning to know when a painting is finished is an art in itself.

What is your favorite subject matter to paint?

I have always thought of favorites as limiting. When painting a portrait, perhaps my reward is to obtain a likeness and this is more important than the power to move a tree in a landscape or reposition a fruit or object in one's still life in attempting a better composition.

What kinds of experiences trigger ideas for your paintings?

Dreams and ideas are everywhere.

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

I was a domestic engineer, wife, homemaker, mother, mentor and in-home studio artist. Note: Still self-employed.

Are you originally from OKC?

I was born in OKC and I never lived anywhere else, except during college, from which I graduated in 1949. I met my future husband in our kindergarten class at Lincoln Elementary. The army drafted Bob right after we graduated from Central High School in 1945. He worked in Texas after his discharge but on my birthday on August 27, 1949 he was passing through OKC on his way to Stillwater to complete his education. He called, we had our first date, soon fell in love and the rest is history.

Anything else you would like to share?

When our fourth child was about ten years old she wanted to enter some art in the State Fair. I purchased some clay and we used the dog as our model. Sculpture was something I never studied and knew very little about. Both pieces were finished and entered in the State Fair. In her age group for children, she received a blue ribbon for her sitting dog. In the adult division, I received best of show for the bust of our dog. I am still in shock! I didn't do any more sculpting until our children were raised. Around 2001, OVAC had David Phelps's Studio on their studio tour and I attended. It was through David that I learned about the Oklahoma Sculpture Society. I joined and found another interest for my art.

What is something that very few know about you?

I was in a Lorenzo Chavez workshop that OPS had at Martin Park. My bugle just happened to be in the trunk of my car. At lunchtime when getting my food from my ice chest I picked up my bugle and for fun tooted the army's Mess Call. Later when the workshop was finished and I was loading my car, the bugle was again picked up and I played Taps. Many may remember this plein air workshop. Later Lorenzo Chavez told me he remembered it well.

I guess I should tell how this bugle stuff all started. When our children were young we moved to an acreage that was across the street from Hefner Park and Kid's Lake. Our children could not hear the police whistle used to call them home and wished I had a bugle since they knew I had played in a Drum and Bugle Corp. They granted their own wish by getting me one for mother's day. Mess Call was played and then for second verse I played Charge. They



all knew that these two calls meant that the meal was ready to eat so please hurry home before it gets cold!

Who is your favorite artist — who inspires you?

I have had a personal contact with each artist that I list here. First and foremost my favorite is my dear mother, Elba Garrett, who still inspires me. I cherish the inspiration I receive from looking at her paintings that hang in my home.

Silva McCown, a teacher in fourth through sixth grade, was my idol. Then Helen Lorenz showed me how perspective drawing worked and introduced me to pastels. Frederick Wm. Becker (1888-1974) whipped out his plein air oil paintings at Lincoln Park while I was still deciding what to paint. In high school I had Harold Caster who later moved to New York. I had Doel Reed and Ella Jack in college. I learned a lot from all these artists whose teachings I will always treasure.

After our children were raised, I joined several art guilds and took workshops. I have learned so much through this effort and continue to be inspired by these artists. I did workshops with these Prix de West artists — Joseph Bohler (watercolor), Mehl Larson (sculpture), Carrie Ballentyne (colored pencil) and Sherrie Mc Graw (oils).

I did two workshops in Norman from Eugene Daub (sculpture), who is known for his commemorative sculpture of Louis and Clark in Kansas City. Diana Ponting, a Canadian pastel artist, gave a workshop at Terry Ludwig's studio in Littleton, CO. Workshops in OKC were given by Dennis Parker and Rick McClure for oils, Sheila Minnich (colored pencils), Cletus Smith (watercolors), Mitsuno Ishii Reedy and Becky Way (pastels). I also am inspired by and enjoy the pastel works of Debby Kaspari, Clive Tyler and Sherry Brown-Hicks-Judy.

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

At OK Sculpture Society's November 2014 meeting, Tulsa, OK artist Rosalind Cook presented her new book titled, *Capturing the Spirit in Bronze*. Rosalind's work can be seen all over Tulsa, OK et al. Soon the Cooks will be moving to Crested Butte, Colorado.

Family history — spouse's name and occupation, children, grandchildren, pets, etc.? Lacking 129 days my devoted husband and I were married almost 60 years. Bob was a private practicing attorney for approximately 20 years or until he gradually weaned his clients and closed his practice taking full-time management of OCT Equipment, a business we started in 1953. We have two sons in the business working in the OKC branch location and two sons-in-law with the branch in Tulsa, OK.

Our delight was when we had our four children, two boys and two girls, then six beautiful grandchildren of which the first five are girls and the sixth is our only (and favorite) grandson. His mom, our baby, just received the title, 'Teacher of the Year.'

I taught art at a pre-school, was a leader of Bluebirds, den mother for both sons and leader of Brownies/Girl Scouts twice for about 20 plus years. My art has always been a part of my life and shared with my family. I used my decorating skills with our four homes and two buildings. I had payroll duties and other jobs through the years. Before marriage I taught horse-back riding and handcrafts at a Girl Scout camp, sold shoes, worked with a florist, taught swimming at a junior high and was a lifeguard. What did I leave out?

My parental grandmother was a direct descendant from John Hancock's lineage. Probably the reason my father had such a bold signature.

As for pets, we always had dogs, sometimes cats and horses were our luxury. Bob even built a two-stall barn in our backyard.

What do you do for relaxation other than paint? Most of the members already know the answer to this question. I usually carry my tools for relaxation in my purse to OPS meetings. Then I pull out my knitting needles etc. and start knitting.

Where did you go on your last vacation? Did you find any interesting subject matter to paint from your vacation? In October I was driven to the Judy Ranch in Gate, OK where I took many photos for reference of a 9000-acre ranch in the amazing panhandle of OK and the home of Sherry Brown-Hicks/Judy and her new husband Ron Judy. You may remember Sherry as a pastel artist that paints animals. In the past she has given demos for OPS.



Notes about Joey Frisillo's November Demo

- While in oil and gas industry, she took up photography. Taught her how to SEE.
- Outdoors, her work is direct and immediate; in the studio, it's more thoughtful with composition at forefront.
- Using different features of Photoshop gives her various options to “see” her photos in big shapes. Particularly likes the “cut-out” filter and various ways to work with VALUE (as opposed to color.) Switches B&W to color and back again. This helps Joey to be prepared mentally before starting a painting — helps her make a better painting.
- Uses thin layer(s) of pastel for underpainting but also has used transparent air-brush colors.
- Joey lightly draws diagonals on her paper from corner to corner and then sorta/kinda “grids.”
- Works the big shapes at the start. Usually puts in a warm underpainting to capture that warmth in a sunset (or sunrise) sky.
- Uses the edges of Ludwig pastels; moves around the painting so as to NOT concentrate on any one area at a time.
- Builds some transparency in trees by using some warms behind them. Also likes to establish WARM DARKS that work as a guide through the painting.
- Uses pastel pencils to sketch the placements, shapes, etc., on to the sanded paper. (Note: Joey likes Kitty Wallace's “Belgian Mist” sanded paper – although that color can vary a lot between batches. Has also used Uart and Art Spectrum among others.
- The pinks and corals in the sky bring the drama.
- Referring to her reference photo, Joey told us that she's painted the same scene (which is near her home) in various formats whereas the painting she painted for the November demo was (almost) a square.
- Joey likes most all pastel brands, especially Ludwigs and Senneliers.
- “Paint the same ‘something’ 100 times. By the time you get to the 100th painting, you'll get very creative.”
- Likes trees in the winter and very early spring — when they are “naked.”
- Skyholes are SO important when painting trees. A photograph sort of “clumps” all the leaves together. You HAVE to see/observe in life to really see the nuances. Watch for (or create!) those skyholes in the trees and foliage.
- Look for unusual lines — those add interest, variety and vitality.
- Joey said that she (sometimes) struggles with creating atmosphere.
- It's NOT just color — it's mostly value. Also lack of edges. “Feel — but not see — the edge.”
- Lots of bits of color in everything — but VALUE is key.
- Joey “burnishes” some of the sky color(s) onto some of the leaves; also adds the sky color to the birdholes too.
- If shipping a pastel painting to be framed, Joey clamps the painting between two “bigger than the painting” pieces of foam. The clamps keep the painting from shifting around during shipping.



Thanks to Sue Ann Rodgers for sharing her fabulous notes!

Upcoming Events

4th Annual Plein Air Convention and Expo

April 13-17, 2015, Monterey, CA

This year there will be tracks for oil, pastel and water media. Call 561-655-8778 or go to Pleinairconvention.com.

Northwest Pastel Society 29th Annual International Open Exhibition

May 9-June 20, 2015

Entry deadline is March 7; digital entries only; prospectus is available at OnlineJuriedShows.com.

Mid-Del Art Guild Pastel Demo

Donna Branson will give a pastel demonstration at the Mid-Del Art Guild's March meeting, Monday, March 2, 2015, 7:00 pm, Tom Steed Auditorium, Rose State College.

WORKSHOPS IN FARAWAY PLACES:

Margaret Dyer Pastel Workshop

May 14-26, 2015; Florence, Italy; go to margaretdyer.com.

Terri Ford Pastel Workshop

September 28-Oct 1, 2015; Giverny, France; go to terri-fordart.com.

Christine Ivers Plein Air Pastel Workshop

September 20-26, 2015; Tuscany, Italy; go to info@artworkshops.com.

Mike Mahon Plein Air Workshop

August 8-17, 2015, South of France; oil, pastel, and acrylic welcome; go to mmahon.com.

Susan Ogilvie Pastel Workshop

May 30-June 5, 2015; Tuscany, Italy; contact 206/715-6663; Sept 17-20, 2015; Lumby, BC Canada; contact 778/3735684.

Member News

Jude Tolar's painting, A Red-Hot Day Lily, won 2nd place in the Still Life category at the 60th Annual Member OAG Show, held Nov 7-26, 2014. Congratulations, Jude!

February OPS Meeting

During our February OPS meeting, artist Rick McClure will provide tips on selecting frames for paintings. Plus, a supplier has been invited to bring a truckload of his frames to purchase. His frames are beautiful and competitively priced so this is a great opportunity to stock up on quality frames to enhance your paintings. Please note that the February meeting will be held at Dennis Parker's studio at 12120 Warwick Drive in Oklahoma City.

*Thanks to Donna Branson & Janie Schmitz
for providing snacks for our January meeting.
We need snack providers for our February thru May 2015 meetings
so let Donna or Jimi know if you're interested.*

*See you on Monday, January 12, 6:30 p.m.
at the Will Rogers Garden Center, 3400 NW 36th, Oklahoma City!*