



May Meeting to Feature a Paint Around

A couple of years ago, OPS held its first Paint Around which was inspired by a similar event held as the opening event for the International Association of Pastel Societies Annual Convention. So, we've decided to hold another Paint Around during our May meeting which will be facilitated by OPS member, Becky Way. If you have never participated in or witnessed a paint around, be prepared to have a great fun-filled evening.

You might be inclined to think that a painting created by multiple artists would produce a less than desirable outcome. However, as you can see from the examples from our previous Paint Around, some very credible paintings were created by the participating artists.

This is how it works — each artist will start painting from the image they brought as reference. After ten minutes all the artists will move to the next easel and work for ten minutes. This will continue until all the artists have moved around to all the paintings and are finally back to the painting they started in the last ten-minute session.

If you don't wish to participate as one of our artists, you can choose to just watch. You can move around the room and get a sense of all of the paintings or stay in one spot and watch the evolution of one or a few paintings or do some of both. Regardless, the event is so much fun and so interesting to watch the paintings progress.

Please see our OPS president's column on page 2 for a list of what you need to bring if you plan to be one of our participating artists.

The meeting will be different from our usual demonstration, we will have several artists painting some very unique paintings! It should be a fun evening for everyone. Don't miss it!!



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Message from OPS President Lindel Hutson

Becky Way is in charge of the May meeting which will be a paint around party – and it is our last gathering until September.

Here's what you need to bring: a small set of pastels, a table easel, backboard paper – 8X10 or 9X12 – paper towels, and source material, which would be photos or something you want to paint.

Becky says if you don't want to paint, please come and watch because it should be fun and a lot of laughs. Each person will start the round on his or her own paintings. After 10 to 15 minutes, you will move on to the next painting, that of the person next to you. We can accommodate as many painters who want to paint. If you're new to pastels, you are still welcome to paint.

Don't forget about the June show at Master House Art and Frame in Moore. Categories are landscape, portrait/figure, animal, still life/floral, non-representational/ abstract. The fee is \$35 for three entries. Any additional entries will be \$10 each. June 4 is the date to bring your art to Master House, and the show opens with a reception at 1 p.m. on June 11. The show runs through June 25.

We expect to have at our first meeting in September artist Karen Israel from Connecticut. It's not yet set in stone, but Karen will be in the area presenting a workshop and we hope to have her do a demonstration at our first meeting. She has a significant pastel resume. For more information, check out her website: <http://artbykarenisrael.com/>

There are a couple of artist competitions with approaching deadlines sponsored by magazines affiliated with the Artist Network.

Deadline is May 13 for entries in the Strokes of Genius drawing competition: <http://www.artistsnetwork.com/competitions/strokes-of-genius>

Deadline is August 1 for the Pastel 100 Competition: <http://www.artistsnetwork.com/competitions/pastel-100-competition>.



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



Spotlight on OPS Member Beth Cooper

How long have you worked in pastel?

I started working in pastels for the first time in May of 2011.

What drew you to that medium? Why do you like to work in pastels? What other mediums do you work in?

I loved painting with Cray-Pas when I was a child. Cray-Pas are an oil pastel. It was so exciting to me that I could blend the colors (unlike regular crayons) and make a simple shape into a form. I must have painted hundreds of vases. Later in life I took a few watercolor classes which was such a popular medium back in the '80s. I considered myself a watercolor artist, even though I was never serious about selling and showing, my art was purely for my own enjoyment. I love working in pastel because of the versatility. I love the luscious colors and textures of the different brands of pastels. I love the look of a finished pastel painting. I love the luminosity you can only achieve with pastels and the glow the pastel crystals can give off. I love that it's a combination of drawing and painting, but I feel like it is mostly a painting process. I love the control of applying the pastels directly with my hand instead of having a brush between me and the paper. I also love the different papers and the experimentation that can be done with underpainting, textures, stroke application and I'm working on experimenting with making my own pastel paper. Also, I love the ease of transporting the pastels for plein air work and traveling. I also find it much neater than oil painting which I dabbled in for a year or so. Right now I'm concentrating on working with pastels only. I sometimes use watercolor for underpainting. I am starting to get the itch again to try oil painting but I want to feel totally comfortable with this medium first so I'm sticking with pastels for the time being.

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

I took a few college art classes as electives and in one class we were required to use NuPastels. I didn't even know there were other choices out there, like soft pastels! Years later, I was teaching art classes for home-school kids here in the Denver area and for Christmas in 2010 the kids gave me a gift certificate to a local art store. I had no idea what I would buy, but I found a small box of Rembrandt pastels and they were priced the same amount as my gift certificate so I bought them. Then, I found a weekend pastel class where we would be using turpenoid to paint with the "melted" pastels as an underpainting. I was intrigued and signed up. In



class, the minute I started using the softer pastels I was immediately hooked. I also discovered Terry Ludwig pastels in that class and found out about their annual “garage sale” at his studio a few weeks later and I was a goner (his studio is 25 minutes from my house!).

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

I usually work on one painting at a time. However I let paintings sit for a while to see if they need to be tweaked before I frame them. Having said that, today I took an unfinished painting off of my easel to do a

one-hour daily painting and I will go back to the other painting to finish it. But it’s usually one at a time, then I move on to something new.

What is your favorite subject matter to paint?

Right now my favorite subject is anything with back-lighting. I love the look of rim-lighting. Most of my back-lit painting references are from photographs that I have taken. I also am starting to enjoy painting children and may work on that theme for awhile. I have been influenced by my precious grandbabies. I take hundreds of photos of them in all sorts of lighting conditions. I’m not trying to do personal portraits, but capture a moment. Having said that, I think I am a better, more spontaneous painter when I paint outside en plein air or from life in the studio. I really enjoy being outside, especially in Santa Fe area where we live part time. I have been told that I am a “zoom-in” artist and I do better not trying to paint the entire scene I see before me. I love painting adobe walls and I have also been told that the theme of adobe is, for some reason, important to me. I’m still trying to figure that one out!

What kinds of experiences trigger ideas for your paintings?

It’s always how the light hits something. It’s always about the angle of the light, the glow the light gives an object. It’s always about the light and the capture of a fleeting moment.

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

I didn’t really have a set career path. My husband joined the US Navy after graduating from OU Law School and we took off to see the world. We had two children and I worked in variety of jobs. I was a clothing rep for a line of children’s wear, I taught arts and crafts classes for children and I had my own faux finishing business when my kids were in grade school. I painted baby nurseries, wall sayings, lots of faux bricks and vines and lots of wall glazing. (It was a physically demanding job!) My husband and I got involved in local politics once we settled in Denver. I became a volunteer for local candidates and eventually ended up on staff with our local congressman in the district office. I was the event planner for our congressional district and I also chaired the national high school art competition held at the US Capitol for several years. So I always kept an interest in art even while working in politics.



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Are you originally from Oklahoma? If not, where are you from originally? Where do you live now and how did you end up there?

I was born in Durango, CO where my dad worked as a land-man for Conoco. My parents are both originally from Okmulgee, OK. We moved back to Oklahoma when I was very young and I grew up in northwest OKC where I attended Heritage Hall the very first year it opened in the basement of All Souls Episcopal Church. We then moved to Edmond where I graduated from high school. I went to college at OU, met my husband and we took off for eight years in the Navy. We lived in Rhode Island, Seattle (where our children were born), Sardinia, Italy (where he was stationed on a submarine tender) and then to Norfolk, VA. We returned to Edmond for a brief year. My husband eventually was offered a job here in Denver in a new law firm and he accepted it and we have been here since 1992.

Anything else you would like to share?

I have always wanted to create something and I finally found what I love the most and that is painting in pastel. I have taken over a dozen workshops with some of the finest pastelists in the country. I had a deep desire to learn as much as possible as quickly as possible. I read constantly about art techniques and I do as much plein air work as I can. I also decided it was time to quit taking workshops and figure out who I am as an artist on my own. I have so much information in my head, but I need to see where it will lead me so I can find my own voice and my own style. I'm working on it!

Having said that, I am a very social person and love painting with other people so I couldn't resist taking two workshops this summer even though I promised myself "no more workshops!" One is with Diane Fechenbach who I have studied with over the past few years here in Denver. She is a lot of fun, a great teacher and a fabulous artist so I will be painting at one of her workshops in June in Abiquiu, New Mexico. I have also taken four or five workshops from Albert Handell and am going to a special painting week with him and few other artist friends up in Jemez Springs, NM at the end of the month.

What is something that very few know about you?

I love to travel, we love to travel as a family. However, I had a small glitch in my travels for 13 years after we returned from Italy because I developed a phobia for flying! We just missed the terrorist attack on the Rome airport the Christmas of 1985. After that my anxieties about flying got worse and worse. Luckily, I found a class offered at DIA called "Flight Without Fear." I took the class and with a lot of work and therapy (and tears) I started flying again and I even volunteered for several years with the class to help others! It was probably one of the hardest, scariest and most awesome things I have ever done, to face down a fear

like that. Now I combine my love of travel with my love of pastel painting — it's a perfect combo!

Who is your favorite artist — who inspires you?

I have so many favorites! The old masters I love are John Singer Sargent (who doesn't?), Joaquin Sorolla, Walter Launt Palmer (a recent discovery for me), and Maynard Dixon. Current living artists I admire are Clyde Aspevig, Daniel Gerhart, Quang Ho, Richard Schmid and Albert Handell. Some pastelists I admire are Richard McKinley, Barbara Jaenicke and Sally Strand (I am going to Australia next year for a 10-day workshop with Sally and I'm so excited!) There are so many fabulous pastel artists in the Denver and Santa Fe areas and I'm getting to know many of them as friends — too many to name!

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

I am reading "Daily Painting" by Carol Marine. It's actually my current handbook. And I love Elizabeth Gilbert's book "Big Magic: Creative Living Beyond Fear" which stays on my nightstand and I re-read excerpts from it often. I am also watching Quang Ho's "Nuts and Bolts" video. It's amazing — over six hours of instruction. I highly recommend it.

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

My husband is Billy Cooper who he is currently working with a private equity group doing international investment work. His job has taken us literally around the world and we love it! (Thank goodness I started flying again!) We have two children. Our son, who is getting married in October, lives close by in the Denver area. He works as the Director of Video Production for Kroger. Our daughter is married and they live in Georgetown, Grand Cayman where our son-in-law works in finance. She is currently pregnant with baby #3 and has Olive who is 2 1/2 years old and Lincoln who just turned 1! We have four dogs ranging from 4 lbs. to 90 lbs., two of them are bird-dogs for my husband's hunting. With all our traipsing between Golden, Santa Fe, Oklahoma City (my parents live in OKC) and Grand Cayman and a wedding in October and also baby due in October 27, we are super busy!

What do you do for relaxation other than paint?

We live in Santa Fe, NM about half of the year where we may someday retire. Santa Fe is really our relaxed place. We walk and hike, go out to the great restaurants and sit on the porch and watch the sunsets every night by the fire. Billy and I love to socialize and have friends stay with us in Santa Fe. We love exploring galleries and consignment shops for treasures and of course, I love to paint in Santa Fe!

Rick McClure Tips & Tricks from OPS April 2016 Demo

FRAMING:

- Uses custom framing for large gallery pieces and ready-mades for smaller ones. It's faster to get ready made frames, custom framing often takes four to six weeks.
- Generally likes to put a silver lip between the frame and painting. Does not like gold lip next to a painting.
- Since his painting style is representational and somewhat contemporary, he does not use ornamentation on his frames.
- Simplicity is the key to design.
- Marry the style of the frame to the style of the painting.
- Currently popular frame is chocolate or black with a gold fillet which works well on all but very high-key paintings (e.g., snow, beach scenes).
- Silver lips (fillets) are hard to find in a black frame.
- Silver frames are harder to use but still perfect for some paintings.
- Uses a gold lip/fillet with silver frame. He likes the contrast/breaking up of the solid silver frames.
- Ornamentation can work sometimes, especially on a smaller painting.
- You always need a place for the eye to rest and a lip provides that

WHAT HE LOOKS FOR WHEN JUDGING A SHOW:

1. Composition/design: contrast, dominant and subordinate elements, e.g., mostly light or mostly dark. Not half and half or all light or dark. Focal point — where it is positioned. Hold and direct the viewer's eye. No diagonal taking the eye out of the painting. Depth (in representational work) — 3-D, wrong perspective, overlap.
2. Drawing: Contrast — a variety of interesting shapes. Repetition really hurts a landscape. Size relationships — make sure all the parts are correct size. Negative space important. Linear perspective. Converging axis.
3. Value: Contrast — objects in the distance should be cooler/grayer, smaller/less defined. Direction of light — all parts need to be lit consistently. Modeling — 3D, wants to see a form turn. Accurate values relating to the planes of light. Mid-day: sky is lightest, horizon planes are next lightest, sloping planes are next, vertical planes are darkest. Accurate values / atmosphere perspective — things get less light and less dark as they go back. May have to exaggerate the grayness and less value to make your point.
4. Color: Focal area should have the peak of contrast in all ways — color, thickness of paint, etc. Reflected light is important. Use of color in shadows. Puts more color in the shadows than anywhere else. These colors have to be in the proper (dark) values.
5. Visual impact: Format and size. Don't put an intricate subject in a little painting or a small subject in a big one. Use of substrat space. Mood — e.g., snow scene should convey chill. Tactile quality — needs in interesting place.
6. Presentation: Frame should fit the medium and style. Frame quality. Signature horizontally on representational work, don't use cadium red light paint for the signature. Don't use angular signature — takes the eye away from the painting.

Rick's students always receive a card with these principles:

- 4 planes of light
- subordinate and dominant
- value
- integrity of masses
- contrast: value, temperature, busy vs. calm, thick vs. thin, color



Upcoming Events

OPS Art Show, June 11 – 25, Master House Art and Frame, 223 S. Broadway, Moore, Okla. Receiving artwork on June 4, opening reception will be the afternoon of June 11th, show runs through June 25.

Artisan Materials Expo and Creative Ascension, Buffalo Thunder Resort, Santa Fe, New Mexico, Sept. 29 – Oct. 2. This event will feature over 114 art workshops and 68 vendor booths selling artist materials. Materials will be for sale at greatly discounted prices and the manufacturers' representatives will be on hand to answer all technical questions. This event is held concurrently with the 2016 International Balloon Festival in Albuquerque. For additional information and to pursue a reservation, please visit www.expoartisan.com.

Connecticut Pastel Society 2016 Renaissance in Pastels Exhibition Call for Entries

This exhibit attracts entrants from all over the U.S. who appreciate versatile and venerable medium of pastel painting. Judges Ed Chesnovitch, PSA and Diane Reed Sawyer will award over \$10,000 in cash prizes and merchandise. The exhibition will be held at the Slater Memorial Museum in Norwich, CT, and will be open to the public on Oct. 7th. The Artists Reception and Awards Ceremony will be held on Sunday, Oct. 23rd. The deadline for entries is Wednesday, August 3rd, 2016, at midnight. For more information regarding entries and shipping, download the Prospectus at www.ctpastelsociety.org.

Call for Entries

CALL TO ARTISTS.... Enter SOON! 11th Pastels On High International Exhibit. \$5,000 total in cash and merchandise will be awarded (with \$1,000 of that for Best of Show). The show will be at the Sacramento Fine Arts

Center, Sacramento, CA. Visit www.onlinejuriedshows.com and look for the SPS rainbow. Entries open now through June 26, 2016. For Additional Information: sellenburg50@gmail.com or jenneub91@charter.net.

Dues are due!

*If you wish to renew your membership, please contact
Janie Schmitz, janieops@sbcglobal.net,
to make payment arrangements or you can pay her during the meeting.*



*Thanks to Janie Schmitz for providing refreshments.
We need volunteers to provide refreshments for
September, October and November.
Let Lindel or Jimi know if you're interested.*

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

<p>MASTER HOUSE ART AND FRAME 223 S. Broadway Moore, OK (405) 237-3131 www.masterhouse.com</p>			<p>04 JUNE Receiving Art 10 to Noon</p>
<p>Okla Pastel Society ART SHOW</p>		<p>CALL FOR ENTRIES</p>	<p>11 JUNE Reception & Award 2 pm</p>
		<p>CATEGORIES</p> <ul style="list-style-type: none"> • Landscape • Portrait / Figure • Animal • Still Life / Floral • Non-Representational / Abstract 	<p>25 JUNE Show Ends Pick up 10 to Noon</p>

See the next page for the entry form.

Oklahoma Pastel Society Summer Show

Name _____
Address _____
City State zip _____
Phone _____
email _____

Entry #1 Title _____
\$ _____

Entry #2 Title _____
\$ _____

Entry #3 Title _____
\$ _____

Fee \$35.00 for up to 3 entries. \$10.00 for each additional entry, space permitting. **New Members are welcome**, memberships can be purchased at receiving time for \$35.00. Master House Art & Frame takes a 20% commission on all sales.

Categories:

Landscape, Portrait/Figure, Animal, Still Life/ Floral, Non-Representational/ Abstract

All art is subject to approval.

Note: The parties that sign this agreement understand that the artwork left on display belongs to the artist and as such it is the responsibility of the artist to insure the artwork at their discretion. Masters House will in good faith provide protection and care of the artwork but is not responsible for damage or loss outside of its control. Sales reconciliation and payment to be complete within 14 days from the close of the show.

Place label on upper left back of paintings

Entry #1
Artist _____
Title _____
Category _____ \$ _____

Masters House Art and Frame

223 S. Broadway, Moore, OK
(405) 237-3131, www.MasterHouse.com

Show Opens with Artist Reception & Awards

Saturday June 11th, at 2 p.m.

Please invite your family and friends.

Receiving Art:

Bring Entry Form - Fee - Art

Saturday June 4th 10 a.m. to Noon

Masters House Art and Frame

(If this does not meet your schedule please call Linda Battles (406-2034) she will try to make accommodations - no guarantees)

Show Closes June 25th

Pickup Art

Saturday June 25th, 10:00 a.m. - Noon

Masters House Art and Frame

(If this does not meet your schedule please call Linda Battles (406-2034) she will try to make accommodations - no guarantees)

Entry #2
Artist _____
Title _____
Category _____ \$ _____

Entry #3
Artist _____
Title _____
Category _____ \$ _____