

October OPS Meeting to Feature Desmond O'Hagan

Desmond O'Hagan was born in Wiesbaden, Germany, and was raised in the United States. He enjoys working in several media including watercolor, acrylics, charcoal, pen-and-ink, and monotypes; but his primary focus is pastels and oils. He feels that experimenting with a variety of mediums has helped him appreciate many different forms of art. This in turn enhances his own work. Constantly challenging himself has translated into a successful career in fine art encompassing several one-man shows and participation in group exhibitions across America including Denver Rotary Club's "Artists of America," Colorado Governor's Invitational Art Show, The Pastel Society of America, and the Salmugundi Club in New York City.

O'Hagan has also participated in group exhibitions in Japan, China, and France. He is a Master Pastelist with the Pastel Society of America, and is listed in Who's Who in American Art and Who's Who in America. O'Hagan has won awards at the Pastel Society of America's annual shows in New York City including the Mrs. Pearl Kalikow Award, Hudson Valley Art Association Award, and the Connecticut Pastel Society Award. He has also won the George Innes, Jr. Memorial Award from the Salmagundi Club. At the 1999 International Association of Pastel Societies Exhibition held in Albuquerque, New Mexico, O'Hagan was awarded the Prix'd Pastel Award (Best of Show). In May 2005, he was inducted into the International Association of Pastel Societies' "Master Circle".

His art is in public and private collections in the United States, Japan, Canada, and Europe. Included in those collections are The State of New Mexico, Sullivan & Cromwell LLP (NYC), The Denver Public Library, The City of Loveland, Colorado, and Jack Richeson & Company. O'Hagan's paintings are represented by galleries in Aspen, Colorado, Santa Fe, New Mexico, Boca Raton, Florida, and Ogden, Utah. In addition, O'Hagan displays and sells his work through his website and his studio in Denver, Colorado. He also conducts workshops occasionally through a variety of organizations including the International Association of Pastel Societies, Pastel Artists of Hawaii, Park Hill Art Club, Northwest Pastel Society, and Austin Pastel Society.



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Message from OPS President Lindel Hutson

Mark your calendar for Dec. 4 – 6, the date for the OPS show and sale at Northpark Mall in northwest OKC.

This event will be held in a large, unoccupied space in the north and west corner of the mall. We will accept credit cards and we will collect tax on sales.

Also, we want to do demonstrations to accompany the show so if you're interested in doing a demo please let us know. One priority of this event is to help drive more interest and understanding of the medium, and to increase our membership.

We have not ruled out a spring show at the gallery in Moore where we've had an event the past couple of years. Stay tuned.

Those attending our first meeting were treated to an excellent presentation by local artist Kelli Folsom.

A talented and very entertaining artist, Kelli teaches individual classes and currently is presenting a workshop on still life painting in oils at the National Cowboy and Western Heritage Museum.

For more information, contact Kelly via her website: www.kellifolsom.com.

During the demonstration she referred to her artist friend, Monte Thompson. Anyone interested, his website is: www.montethompson.com.

There are a couple of openings for the much-anticipated Desmond O'Hagan workshop this weekend at Dennis Parker's studio, 122nd and MacArthur, in northwest OKC.

Those of us who took his workshop two years ago came away impressed with his interpretations of light. And that's what he'll be teaching at the workshop Saturday and Sunday. For more information, contact Pam Brewer at brewer1147@aol.com or call, 405-620-3255.

The November meeting will feature a demonstration by Mitsuno Reedy, the OKC resident and nationally recognized portrait artist.

Mitsuno recently returned to Oklahoma City from four years of study at the Studio Incammanati in Philadelphia. One goal of the school is to "teach artists whose art and teaching will in turn inspire others." Mitsuno's demonstration should be a treat for all attending.

There is no meeting in December.

From our members, Jude Tolar is holding a solo art show and sale at Peck's Lodge on Campus Corner in Stillwater this weekend. The show opens with a reception Friday from 6-9 p.m. and the show is Saturday from 10-4 pm and Sunday from noon to 3 p.m.

Jude also is holding a workshop, Art Under Glass, Nov. 6-8 in Edmond. For more information and to register: classicalart.org/workshop.

For anyone who wants to enter the International Association of Pastel Societies annual juried exhibit, deadline for entries is Oct. 15. Follow this link if interested: www.onlinejuriedshows.com/Default.aspx?OJSID=5502.



Spotlight on OPS Member Mitsuno Reedy

How long have you worked in pastel?

I tried pastels a couple of years after enrolling in the evening art classes at Lubbock Garden and Art Center in 1970.

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

Oil painting was my choice, but I had a hard time mixing colors without getting them muddy. When I heard about a pastel workshop by Ben Konis from Amarillo, TX, I took it and immediately felt familiar with this medium. It reminded me of my elementary school art classes using oil pastels. To my relief, I saw the colors were already there for my eyes to identify and pick up and apply on the painting, rather than having to mix on the palette first. Other mediums I work in are graphite, charcoal, oil and watercolor.

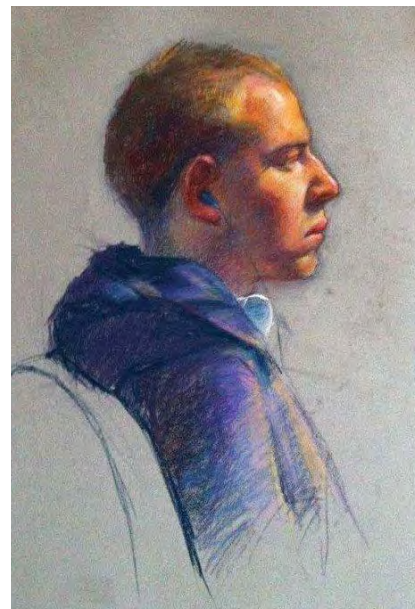
Have you always pursued painting or is this something that came about more recently?

As a child, I won a gold ribbon at a regional Children's Art Show with a landscape in oil pastel which I did from my second floor classroom window. For this, I was awarded the opportunity to attend a workshop by an accomplished contemporary art instructor. I was only 8 or 9 years old, had never seen an easel, model stand, never had to go to another city by train by myself before. The instructor's instructions went over my head and I had to look over the shoulders of a high school award winner next to me to figure out what to do. I suffered greatly from this traumatic experience, and I kept this episode to myself, determined never to get myself into this kind of situation again. I turned to Japanese calligraphy and studied it for three years in high school.

It wasn't until my first year in the United States that I felt safe enough to start drawing again. But I had to work as a steno-transcriber in Kansas City where I first lived, and became a mother after moving to Oklahoma City, so I was busy raising my daughter for a while.

After the divorce, studying at OCU and OU, I ended up in Lubbock, TX, with my new husband in 1970 where I found myself depressed. The visit to the doctor was what changed my life for good. After examining me he said, "Mitsuno, there is nothing wrong with you physically." He listened to me for two hours and at the end told me what his prescription was. It was to enroll in an art class and start painting.

That is what I did, and I never stopped painting ever since! I am so grateful for this country doctor's insight.



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

Usually, I work on only one painting at a time. It is my nature to stick with the one I am working on until completion.

What is your favorite subject matter to paint?

It is hard to say, but I have been very attracted by portrait painting from the minute I started taking a portrait class in Lubbock. I recall my mom commenting that I spent a lot of time looking in the mirror as a child, so I must have been curious about the human face from early childhood.

What kinds of experiences trigger ideas for your paintings?

When my heart leaps with joy when I see something. It usually is the play of light and shadow on animate or inanimate objects. Most of the time, that's when the combination of light/shadow pattern, color harmony and good design are there simultaneously. Sometimes I see master painters' artworks and love the way artists see the world, which is new and fresh to me, it becomes a trigger idea for my painting.

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

Shortly after taking on pastel as my medium and portrait as my subject matter in Lubbock, I started to sell my work and winning local competitions, and consequently started getting invitations to do a demonstration by art organizations of surrounding towns. I also tried my hand at sending my works to the newly formed Pastel Society of America in NYC, and was admitted as a signature member in 1978. In 1975 I had moved to Austin, TX, where I was invited to show my works in Austin's prestigious annual outdoor show (Amado Pena was next to my booth), and in 1979 I moved back to Norman, OK. In 1980, I flew to NYC to attend the seminar held by John Howard Sanden where I learned not only his techniques but the business side of portrait painting.

I was practically unknown in Oklahoma, but very fortunately in 1982 when Dr. Zuhdi, the famous heart transplant surgeon in OKC, commissioned me to paint and draw the famous opera tenor Luciano Pavarotti's portraits for the charity concert program. By this, I was introduced to the art patrons of Oklahoma overnight. Coupled with the information I gained in NYC for a portrait career and the break I received from Dr. Zuhdi, I launched my professional portrait career.

Where are you from originally, what brought you here and how long have you lived here?

I was born in Osaka, Japan, and was educated there. I married my first husband in Japan and moved to Oklahoma City via Kansas City in 1964. Except for the nine years in Texas, and the recent four years in Philadelphia, I have lived in Oklahoma for a total of 38 years. I consider Norman, Oklahoma, as my home town, where I raised my family and established my art career.

Anything else you would like to share?

I was honored to paint the late civil rights activist, Ada Sipuel Fisher, for the portrait gallery in the State of



Oklahoma Capitol rotunda in 2007. Because of some difficulties I faced by this commission, I decided to study with Nelson Shanks whom I had met at OU in 2006.

What is something that very few know about you?

I have co-translated four books from English to Japanese, which were published by a publisher in Tokyo, Japan. Recently the latest edition was digitalized.

Who is your favorite artist — who inspires you?

Mary Cassatt is my favorite pastellist. Albert Handel is my favorite contemporary pastel artist. John Singer Sargent, Joaquin Sorolla, Cecilia Beaux all inspire me.

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 sorry to let you down on this, but for the past four years, I have been so immersed in oil painting and the oil painters that I have not purchased any pastel books.



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

I am a widow. Bill Reedy died 31 years ago. He was a landsman at the time of his death. I have two grown daughters who are married and live in California. I have six grandchildren and one great-grandchild so far.

What do you do for relaxation other than paint?

Meditation in prayer and reading the Bible and other inspirational books by great teachers of the past. My lifelong love for God, the creator of the universe, and the meaning of life for me are the source of my inner peace and hope for the future.

Experience in Philadelphia?

It was the best training I have ever had in drawing and painting in oil. Although my age and experience were somewhat of a hindrance to learning new skills, painting from life only throughout the four years of training, especially in long poses of 120 hours on each drawing or painting, is hard to duplicate in my own studio.

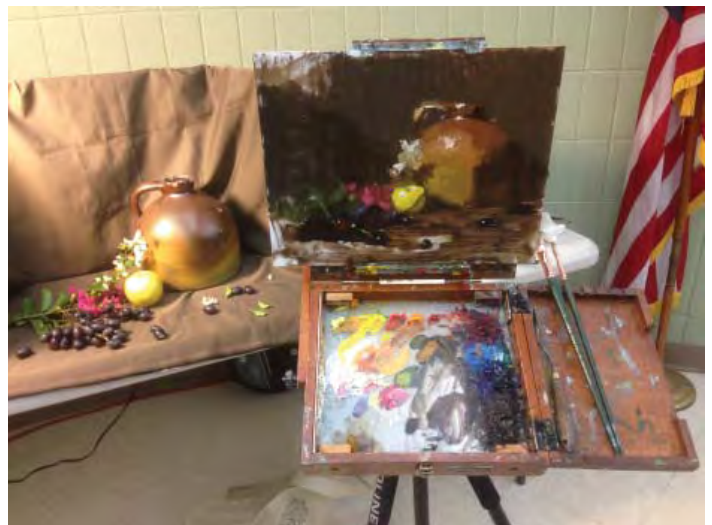
Nelson Shanks passed away on August 28, only 10 weeks after I last saw him and talked with him in his estate mansion and studio. On that day, June 10, 2015, he asked me if I would stay and teach at Studio Incamminati, but of course I had set my heart on returning to my Oklahoma, so I had to turn this honor down. He wanted me in that case to teach in Oklahoma and because of his legacy, I feel the mission to teach his high standard method of realism as well as I can.

*Mitsuno will be our November demo artist
so mark your calendar now and plan to attend!!*

November 9th, 6:30 p.m., Will Rogers Garden Center.

Kelli Fulson Pointers from OPS September Demo

- Composing is a visual play. Each character has a part, and some have stronger parts. All are tied together for a drawing. Spacing is really important. Get the most pleasing sizes is the goal.
- Paint every day. Put in the time. Study with favorite artists. Find your own voice.
- Go from big to little. Simplify your shapes. Avoid the trap of rendering.
- Put in only 70% of the information and let the viewer fill in the other 30%.
- Find the most beautiful solution with the least amount of work.
- Keep in mind what the story or the point of the painting is.
- Put in the background and shadow shapes early to set the later stage of putting in the light. Lay in the forms and background, then do the largest or most important object first.
- Keep the shadows quiet and the light area active.
- Keep your interest piqued, stay engaged.
- Shadows have less color, less opacity which makes them recede.
- Hard edges: A form is beginning or ending. An overlapping object needs a hard edge to look like it's in front.
- Soft edges: Illusion of soft edge by letting some light spilling onto it. Develop your shape so the eye goes to the middle of the form. That gives the illusion of a soft edge.
- The more reflected light you have, the more drama you have.
- Use the full value range, from light to darkest dark. Also use the full color range, from intense to dull color.
- Try to find some similarity between the elements of the painting to unify them.
- Don't put a highlight on every grape, use highlight to lead the eye through the painting.
- Render the secondary elements simultaneously to the same level of finish.
- Work in a variety of sizes. You can learn different things from different sizes.
- It's important to watch videos to see how other artists paint. Edgar Payne is good for learning landscape composition, Kevin McPherson for plein air landscape.



Upcoming Events

Jude Tolar Workshop: Art Under Glass

Come to my workshop, Art Under Glass, a Master Class Workshop at the Conservatory for Classical Art, 12 E. Burton Place, Edmond, OK. A three-day pastel workshop at Leslie Lienau's wonderful art venue.

We'll work from life to paint glass and other reflective subject matter. Join me for painting, seeing and art fun. Friday–Sunday, November 6–8, 9–4 pm. For information or to register: <http://www.classicalart.org/workshops.html>.

5th Annual Plein Air Convention & Expo

April 15-19, 2016, Tucson, AZ, El Conquistador Resort. For more information go to www.pleinairconvention.com.

Painting in Pastels or Oils in San Miguel de Allende with Lorenzo Chavez

Learn to visualize in pastel and/or oil the Mexican landscape in unique and exciting new ways while honoring the traditions of the past.

Find out more at www.1worldarttravel.com/lorenzozos-rooms.html.

Member News

Two of Jude Tolar's pastel paintings have juried into the Pastel Society of New Mexico's national show. Primal Scream Daylily (a floral portrait) and East Meets West (a

still life). The opening reception is Saturday, October 31, 2 pm, at Hispanic Arts Center, EXPO NM, in Albuquerque, NM. The show runs October 31–November 29.

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 October meeting.



*Thanks to Linda Battles & Sue Ann Rodgers
for providing refreshments for our October meeting.*

*We need two people to provide refreshments
for our November meeting.*

Let Lindel or Jimi know if you're interested.

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