



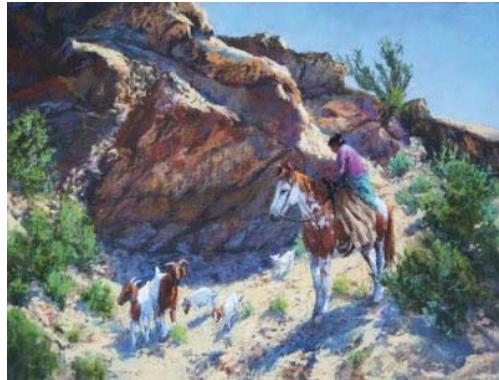
## October Meeting Will Feature Demo by Master Pastelist Dale Martin

Dale Martin was recognized as a 'Master' by the Pastel Society of America in 2001. He is a Signature Member of the Pastel Society of the West Coast, and Knickerbocker Artists. He paints on location and in his studio, and teaches workshops across the U.S.



Among Dale's numerous awards are the Sennelier and the Art Times Awards from the Pastel Society of America, the Eileen McCarthy Award from the Salmagundi Club, and the Board of Directors' Award from Pastel Society of the West Coast. His paintings have been published in Southwest Art, Oklahoma Today, in 200 Great Painting Ideas for Artists and in Pure Color: the Best of Pastel.

He has exhibited in one-man shows at such venues as the A.R. Mitchell Museum in Trinidad, Colorado, and Woolaroc Museum, Bartlesville, Oklahoma.



His work has been included in many private and corporate collections, including those of General Motors, IBM, Oklahoma Natural Gas, and Northwestern University, Chicago.

### In This Issue

President's Message – Page 2

Member Profile – Page 3

Tips from September  
Demo Artist – Page 4

# *Message from OPS President Lindel Hutson*

Dale Martin is the club's demonstration artist Monday evening. Then on Saturday, October 13, Dale holds a workshop, something many club members have been looking forward to for quite awhile.

If you have already signed up for Dale's \$50 one-day workshop, then you have received Pam Brewer's email with the supply list. If you didn't receive the supply list or if you are interested in participating, please contact Pam at [brewer1147@aol.com](mailto:brewer1147@aol.com).

For Dale's Monday demo, which starts at 6:30 p.m., we return to the Will Rogers Garden Center. Dale's workshop, however, will be at St. David's Episcopal Church, 3333 North Meridian.

The September demo artist was Cindy McBride, her first appearance before the club. We have another new artist scheduled for November: Dana Lombardo of Guthrie.

A special thanks to Cindy and the model who posed for her, Skye Hall. Cindy does wonderful portrait work. Many of us were impressed with the way she executed Skye's portrait without measuring the way many of us are accustomed to doing. Cindy lives in San Antonio but is an Oklahoma City native who studied with local legend Dick Goetz many years ago. She is interested in returning to do a portrait workshop. If you would be interested in participating in a Cindy workshop, please contact me at [lh0722@gmail.com](mailto:lh0722@gmail.com). If enough members show interest, we'll try to find a date for her to return.

Mark your calendar for November 12 when our artist will be Dana Lombardo, an Oklahoma native living in Guthrie. She specializes in figurative works and portraits and also does landscapes. Dana comes with a long list of credentials, including a listing in "Stroke of Genius," a professional portrait website. Dana is a member of Women Artists of the West and Portrait Society of America. Check out her website and view some truly outstanding pieces: <https://danalombardo.com/>,





# Spotlight on OPS Member

## Nancy Owen

I do not have any formal training but have always loved art and have been drawn to colors all the way back to my childhood when I stayed busy coloring and drawing. In school I devoted most of my time to activities and sports and didn't dedicate time to art. While raising two daughters I enjoyed all types of crafts like sewing, crocheting, macrame, and driving the girls to cheer and dance practice. I was a great taxi driver and home executive.

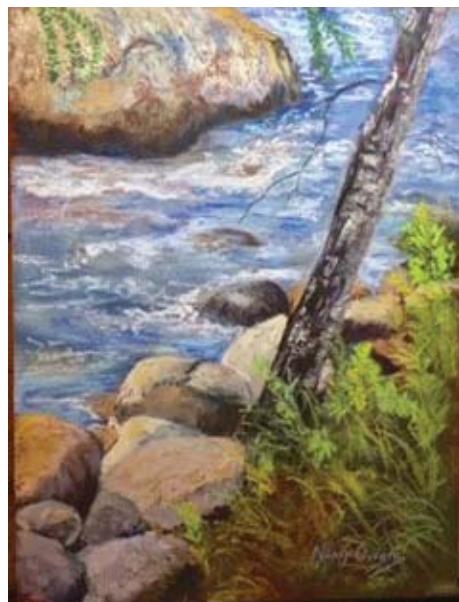
I later started enjoying painting again when I was invited to a tole painting class. The process was a lot of fun even though it was very basic acrylic painting on wood or small canvas. This encouraged me to start looking for additional art classes at local vocational schools and a state college. I mostly worked in graphite and acrylic until later.

Some years later I got back in to the work force. I had a demanding career and could not devote much time to art but took some pastel workshops as I could and I loved the immediacy of pastel and all the luscious colors. It is now my medium of choice. Such fun!!

Now that I am retired I have more time to paint using pastels and do so frequently. I also work in acrylics and colored pencil on occasion. I have so much more to learn about composition, values, Plein air, etc. and I know I need to practice, practice, practice if I want to continue to improve. In October 2017 I participated in a 31 in 31 challenge completing a painting daily. It was hard for me to do but satisfying and very helpful.

I feel blessed to see the world with an artist's eye as artists truly see the world differently. I see colors and compositions in nature that others say they did not even notice. I am so happy I notice beautiful things in our world. I am attracted to nature overall and enjoy painting landscapes, some flowers and birds as well. I mostly paint from my photos but I know I need to paint more outside as I know it is very beneficial as everything is so much more vivid.

I continually study from pastel instruction books, workshops, YouTube and pastel group demos. I hope to always continue to educate myself, practice more, and paint more for many years to come. I paint for a challenge and the feeling of accomplishment is very rewarding and makes me happy.



# Tips from Cindy McBride's September Demo

- Working from life is the best way to work. More info and more accurate info than working from photos.
- Cindy takes three hours to finish a portrait (20 minute painting; 7 minute break, etc.)
- She prefers mi tientes paper for portraits because she can get subtle colors with it that you can't get from sanded paper. She likes shaded paper for still lifes because you get such intense colors with it.
- Cindy uses Rembrandts and some Terry Ludwig pastels. She has Ludwig Intense "Darks I and II" set for the darks that Rembrandt lacks. She loves Ludwig pastels.
- She also loves Great American's "Greens" set. Has the Great American "On the Terrace" set but doesn't like it because it's not colorful enough.
- She prefers steel gray Canson for portraits, for African-American models she prefers burgundy paper.
- Standing to paint is best, so you can easily step back and look at your work.
- Uses lots of color — greens and purples on faces. Fluorescent light brings out the green, so she uses a warm spotlight to bring out the rosy qualities in a face. (Outdoors brings out the blues.)
- Setting up the model: Not straight on the face. Look for interest, look for shadows. Two keys: 1. Value (light/dark) 2. Temperature (warm/cool). Value is hard to see with color work, but so important! Value & temperature — if you understand and can see these, you can create a work of art. Moves the spotlight so there's some highlight on the shaded side of the face. Moves the model until the pose is interesting. Background is usually a medium value. Spends a few minutes connecting with her model to get the essence of her model.
- Starts with medium values. Ruddy cadmium red and cadmium yellow for an underpainting of face and neck. Rubs it in. This warmth keeps the face from being too beige. No brown for dark areas. Uses medium purple instead.
- Sketches in eye sockets, nose and dark areas, shadow on mouth, dark beneath chin. Leaves darkest darks until she knows things are in the right place. Hard to move darks. Lots of blending/rubbing in the beginning stages. Uses the end of her stick. As she builds up layers, she does less and less blending.
- Puts points/marks to indicate placement. Compares to start, then measures to double check.
- Blonde hair has a lot of green. Squint to simplify. Looks for the big masses and the lights and darks of the form.
- Avoid the local color. There's light between you and your model. So, if can't use beige, use your imagination to figure out what to use.
- Don't stare, compare. When looking at an area, ask how it compares to other areas. Is it warmer or cooler? Is it lighter or darker? What value is it?
- Develop the background as you go. It affects and influences the model.
- Doesn't draw the eye, e.g. She places color to give the impression of the light forming the shape.
- Upper lip is usually cooler than other areas. Forehead is cooler too but may not be as cool as the upper lip. Underneath the nose is difficult because of the reflected light. Keep that light dark enough.
- Never let the family of shadow go into the family of light. And vice versa.



(continues to next page)

- Uses Ludwigs in the background. Finds them a bit too strong in color for the face.
- Nostrils are warm. Don't get them too large. Give just an indication of them.
- Loose isn't how it's done, it's how it looks in the end.
- End of the nose is typically warmer. Artists often exaggerate this warmth to give color to the portrait.
- Mouths are usually overworked.
- Uses a Ludwig red for inside of the nostril and for shadows on the ear.
- A mirror helps you have a fresh look at your work.
- Looks for what's the least wrong. Works all over the painting.
- Opposite the highlight on the eye is an area of local color in the iris. One eye's highlight is larger/more prominent than the other eye's highlight.
- Don't make the eyebrows too dark. In the dark, look for the color and bring out the light.
- Hair — blur your eyes to figure out the essence of it.
- Earrings — just have to make a commitment and go with it.



## Upcoming Workshops

**OPS Presents: Dale Martin Workshop**, one-day only, Saturday, Oct. 13, 9:00 – 4:30 p.m., St. David's Episcopal Church, 3333 North Meridian, \$50. We'll be in the Scout Hut which is behind the church. To sign up, email Pam Brewer, [brewer1147@aol.com](mailto:brewer1147@aol.com).

## Member News

### Jude Tolar:

- I attended the opening festivities for the Women Artists of the West National show, in Bartlesville, OK. Two of my pastel paintings juried into the show. I was also one of several artists who gave demos there.
- I've sold six paintings over the last two months.
- My next workshop is "Focus on Trees." Friday-Saturday, Nov. 16-17, 9-4 pm. We'll learn about tree structure, shapes, foliage, close-ups as well as tree masses. We'll work from life a bit and also from photos. Sponsored by Oklahoma Art Guild; open to oil and acrylic artists as well as pastel artists. For details or to register, [www.okartguild.com](http://www.okartguild.com). Click on the "More" tab in the top menu, far right.

We also want to share news of what you've been up to so please email your information to [jimiathome@cox.net](mailto:jimiathome@cox.net).

## Current & Upcoming Exhibits

### Oklahoma City Museum of Art:

- **Masterworks of British Painting**, August 3, 2018 – Feb. 24, 2019.
- **The New Art: A Milestone Collection Fifty Years Later**, Feb. 17 – Dec. 30, 2018.
- **Victorian Radicals: From the Pre-Raphaelites to the Arts & Crafts Movement**, Oct. 13, 2018 – Jan. 6, 2019.
- **Off the Wall: One Hundred Years of Sculpture**, Dec. 22, 2018 – May 12, 2019.
- **Ansel Adams and the Photographers of the West**, Feb. 1, 2019 – May 26, 2019.
- **Van Gogh, Monet, Degas, The Mellon Collection of French Art from the Virginia Museum of Fine Arts**, June 22 – Sept. 22, 2019.

### National Cowboy Hall of Fame and Western Heritage Center:

- **American Indian Artists: 20th Century Masters**, Sept. 1, 2018 – May 12, 2019.
- **Cowboy Crossings Opening Weekend**, Oct. 4, 2018, show runs through January 5, 2019.
- **Horseplay**, Nov. 17, 2018 – July 14, 2019.

### Gilcrease Museum, Tulsa:

- **To Endure in Bronze**, through Dec. 31, 2018.
- **Albert Bierstadt: Witness to a Changing West**, Nov. 3, 2018 – Feb. 10, 2019.



*Thanks to Nancy Owen and Susan Owen  
for providing refreshments for our October meeting.*



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