



March OPS Meeting to Feature Artist Clive Tyler

Clive Tyler has been described as an environment painter because he immerses himself in his locales so that he can represent them as best he can. He paints outdoors as much as possible. “I have to be there; then I can paint,” he explains. Even his larger pieces, done in the studio, are based on his plein air painting experiences.

Clive occasionally paints in oils, but prefers working in pastel. All of his plein air pieces begin with a number of different ideas that he works out in a sketchbook. He sometimes does a very detailed drawing on buff-colored paper, and then uses an underpainting process somewhat like that of an oil or watercolor painter. Rather than using a wash, he puts down fields of lightly applied color that establish the right values and temperatures.

Clive has had a successful career as a graphic designer. In his journey from his design career to fine art, Tyler began taking workshops with such teachers as Lorenzo Chavez and Skip Whitcomb at the Loveland Art Academy. He adopted the pastel medium mostly because someone gave him a pastel set for Christmas that year. Also, he had confidence in his drawing skills and liked the suggestion of drawing in the use of pastel sticks.



Please note the March OPS meeting will be at Dennis Parker’s Art Studio, 12120 Warwick Drive!

In This Issue

President’s Message – Page 2

Member Profile
Terry Hunt – Page 3

Pointers from OPS
February Demo Artist – Page 5

Message from OPS President Lindel Hutson

Our featured artist this month is Clive Tyler, who comes to the meeting fresh from his two-day workshop focusing on painting animals in pastel. Clive's workshop and our upcoming meeting will be at Dennis Parker's studio, 12120 Warwick Drive (121st and MacArthur), in Oklahoma City.



Clive is a frequent and welcome visitor to Oklahoma. He's an Ohio native who now lives and works in Taos, New Mexico. Pastel painting en plein air is clearly his passion, but he often adds wild animals to his paintings. He says when he's painting outdoors, animals just tend to show up — becoming a part of the landscape. So he feels it would be dishonest to leave them out.

Another plein air painter, local artist Rick McClure, will be at next month's meeting. Rick says his true passion is found in capturing both cityscape and landscape in plein air. Many of his on-location gems stand on their own while others form the basis for larger studio works — all of which sparkle with spontaneity. Rick will talk to us about art and also about how to prepare for a show and what judges look for.

Speaking of shows, Linda Battles is working with Masters House in Moore, the site of our two previous shows. Linda is trying to arrange a show in late spring or early summer.

Jude Tolar is rapidly becoming our group's rock star. When not collecting awards, she's featured in art magazines. The latest issue of Pastel Journal features a four-page spread by Jude called "Portrait of a Flower," starting on page 14. Says Jude, "Painting floral subjects is a glorious experience but one that can also be perplexing, especially when painting in plein air." In the article, Jude spells out how to compose and paint a floral subject. The magazine refers readers who want to view more of her floral portraits to this website: artistsnetwork.com/medium/pastel/jude-tolar-pastel-florals. Her painting, "Backlit Daffodils," was a PleinAir winner for Best Outdoor Still Life and appears in the February/March issue of PleinAir Magazine. And that's not all: Her painting, "Primal Scream Daylily" was another PleinAir Salon winner and will appear in the April issue of the magazine. She also won first, second and HM in Advanced Pastels in the Stillwater Art Guild Spring Show. The show runs through March 31st.

***See you on Monday, March 14th , 6:30 p.m.
at Dennis Parker's Art Studio, 12120 Warwick Drive!***



Spotlight on OPS Member Terry Hunt

How long have you worked in pastel?

I started working with pastel in February 2008, but I did not paint for three years due to working out of town. I began again last month which means I have been working with pastels for five years.

What drew you to that medium?

Jude Tolar drew me to pastel after watching what beautiful work she could do at her Tuesday Art time.

Why do you prefer to work in pastels?

One of the main reasons I enjoy working in pastel is that I can stop if I get a call and when I come back the same color is still there waiting unlike watercolor.

What other medium do you work in?

I used to also do watercolors and pencil but have done mostly pastel the last eight years.

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

I started watercolors when I was in the Army in 1976 while stationed at Fort Hood, Texas. I was an illustrator for the Army and ran a printing press for classified documents. By the time I got out, art had become work so I quit. Later, Jude Tolar asked me to paint a watercolor for her husband Jim's birthday and that made me want to paint again.

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

I used to work on several paintings at a time, but with time so limited I only work on one painting at a time now.

What is your favorite subject matter to paint?

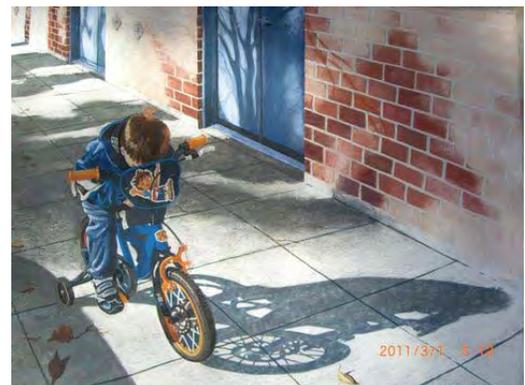
On our Tuesday Art time it would be flowers. Other than that it would be trees with lots of light and shadows. Lots of things move me. I am all over the place in some ways.

What kinds of experiences trigger ideas for your paintings?

Ideas for my paintings come from many sources. The most important are things I see with lots of color, light, and deep values. I also like doing anything that involves my grandsons.



Terry and his wife, Joyce, on a visit to San Francisco.



Asleep at the wheel.

(continues to next page)

What is or was your career path, where did you work, and for how long? After leaving the Army in 1978, I started an electrical career after showing up for a drafting job on a power plant and finding there was none. So I took a wire pulling job at the plant and worked my way up to journeyman electrician. Later I went to a Union apprentice program for four years in Oklahoma City so that I would know theory and code. I went into business for myself in 1985 as an electrical contractor and 31 years later I am still learning.

Are you originally from Oklahoma?

Yes, I was born in Sapulpa and my family moved to Missouri when I was in the 4th grade. We moved to Arkansas when I was in the 5th grade and back to Oklahoma when I was in the 7th grade.

What is something that very few know about you?

I am very religious but in a quiet way. I feel very blessed in so many ways and look for the positive things around me. My grandmother, Mom Hunt, always told me everything happens for the better if you look hard enough and she was right.

Who is your favorite artist — who inspires you?

My favorite artist of all time is John Pike. However, the artist that has inspired me the most is my dear friend, Jude Tolar. Without her, I would still be saying that I will start painting again when I retire. Between Jude and my wife, I have lots of support to keep painting.

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 read very little and when I do buy an art book it's because I like the pictures. I have read small amounts telling about the paintings but for the most part I just look at the paintings to study the light, shapes, values, and colors trying to see what I feel they were wanting people to see and learn.

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

I married my high school sweetheart, Joyce Hunt, and we just celebrated our 41st wedding anniversary last Valentine's day. She works very hard helping her mother who is 107 years old and lives in her home in Guthrie. We have one great daughter, Courtney, who has given us two wonderful grandsons, and they live just outside of San Francisco. It's always a great place to visit. We have two dogs, a miniature pincher and a black Doberman, and both are a fun part of our lives.

What do you do for relaxation other than paint?

My wife and I have owned houseboats for the last 18 years and many ski boats before and since. We spend weekends at the lake year around unless we are at her mother's, with our kids, or at a funeral.



Ted Majka Tips & Tricks from OPS February 2016 Demo

- It makes you a better artist if you work on a variety of subjects.
- Mass in the shapes first and dark values.
- Blue, bright light on the pastel paper pulls your colors down, makes you see stronger colors. Use yellow light on the subject.
- Have to have contrast — light against dark — to make a painting look good and to be better.
- Establish lightest lights and darkest darks early so you can properly compare other values to these.
- Incorporating six colors into a still life painting makes for a nice, colorful painting.
- Use black to set an object down on the surface that it's sitting on.
- Since pastel is pure pigment use a small fan to gently blow the pastel dust away from you so that you don't breathe it in.
- If there's too much pastel on the paper, use a small knife to scrape it off. Then start over.
- Never use fixatif.
- Red pastels can easily crumble but you can wrap each in a paper towel until need to use them.
- Halfway through a painting, Ted goes back with a charcoal pencil to redraw, correct, refine which strengthens form.
- On highlight for a shiny subject, put it in first as a yellow highlight, then put a white in the middle. That will look brighter than just a completely white highlight.
- If you want something to look darker, put something lighter next to it.



Upcoming Workshops

Pastel 100 Competition

Sponsored by *Pastel Journal*, America's leading magazine devoted to pastel artists, this annual competition offers cash, prizes and publicity to its talented winners. Get rewarded for your finest work! Winners will be featured in the April 2017 issue of *Pastel Journal*. You must enter online. There is no limit to the number of entries you may submit. For more information, log onto <http://www.artistsnetwork.com/art-competitions-preparing-your-entry>.

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.

Alan Flattmann Workshop, June 13-17, 2016, Cloudcroft Art Workshops, New Mexico. Contact: Jan Rasch, 575-682-2889, janrasch@tularosa.net or www.CloudcroftArt.com.

Albert Handel Workshop, June 19-25, 2016, Santa Fe, New Mexico. Contact: 505-983-8373, alberthandell@msn.com or www.alberthandell.com.

Doug Dawson Workshop, June 23-25, 2016, Carson City, Nevada. Nevada Artists Association. Contact: Linda Townsend, 714-637-2348 or Doreen Sadilek, 775-885-7072. Studio Landscape.

Robert Carsten Workshop, September 12-16, 2016, Santa Fe, New Mexico. Contact Valdes Workshops, 505-982-0017, www.valdesartworkshops.com.

Lorenzo Chavez Workshop, August 23 – 26, 2016. Contact Valdez Art Workshops, 505-982-0017, www.valdesartworkshops.com.

Lorenzo Chavez Workshop, October 14-16, 2016, Amarillo Art Institute. Plein air painting in Palo Duro Canyon. Contact 806-354-8802, www.amarilloartinstitute.org.

Marla Baggetta Workshop, October 18-20, 2016, Phoenix, Arizona. Contact Diane Greeneich, dgreeneich@gmail.com.



*For our April meeting
Rick McClure will share information
on preparing for a show and what judges look for.*



*Thanks to Bob & Rosanna Kaiser & Rita Busch
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, March 14th , 6:30 p.m.
at Dennis Parker's Art Studio, 12120 Warwick Drive!*