



## May Meeting Will Feature Clive Tyler Demo on Aspens

Clive Tyler studied Fine Art and Design at Kent State University in Ohio with a double major and was awarded a Bachelors of Fine Art Degree. After a successful career as a graphic designer he took up pastels and is now known as one of the best pastelists on a national level.

Painting en plein air is clearly Clive's passion. He primarily paints landscapes, but there are also a lot of wild animals in his paintings. This is a circumstance beyond his control — when he's painting outdoors, animals just tend to show up. He feels it would be dishonest to leave them out.

According to Clive, his paintings aren't literal. "I'm trying to recreate the experience I had, personally, when I was outside. It's more about the emotional state, or something that seemed new to me even though I've probably seen it all my life," he says. His style is realistic, but only up to a point. He uses a subtle but exciting combination of sharp, clean edges and loose, painterly passages.

"I deliberately don't finish off my paintings because I don't want to deny the viewer his or her imagination. When viewers come up to the painting, it's there but it's not all there, so they get to think about what they see, open up their minds a little bit and really get involved.

Tyler defines himself as an impressionist. "In impressionism, you can say so much more by saying less," he answers. His canvases reveal deft yet loose strokes, a strong sense of composition, and a tendency to depict atmosphere as an essential element. Whether capturing a valley of aspens, a wintry river scene, or moose hiding among the willows, the very air seems tangible in all of his landscapes. How does he create this effect? "I usually employ two or three foregrounds," explains the artist, "six or seven middle grounds, and three or four backgrounds. It's the challenge of taking the three-dimensional world and transferring it to the two-dimensional plane." These carefully aligned spaces draw viewers into each canvas, conveying a strong sense of both place and presence.



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# Message from OPS President Lindel Hutson

See you in September, as the song goes. But not before we adjourn for the summer with one more demonstration from another outstanding artist: Clive Tyler. Clive is the featured artist Monday evening. His demonstration precedes the two-day workshop he is holding for us.

This has been an educational and entertaining year, and we're not finished. Just taking our annual summer break. We've offered demonstrations from some of the best: Jude Tolar, Marie Kash-Weltzheimer, Debbie Kaspari, Dale Martin, Ted Majka. Becky Way's pet portrait demonstration in April was amazing.

One artist recently told me that OPS is one art group in the city "that has it's act together." That's nice to hear, and we want to build on recent successes. To do that, please drop me an email with suggestions on what you would like to see in the future. More demonstrations? More workshops? Plein air events? Also, should we hold more shows? If so, when? Where?

We also need to elect officers at the Monday meeting. Here is the current list of officers: Lindel Hutson, president; Sue Ann Rogers, past president; Jan Hutchinson, vice president; Janie Schmitz, treasurer; Donna Connelly, secretary. Also, Linda Battles, show chair; Jimi Layman, refreshments chair and newsletter chair; Gary Sharp, membership chair; Pam Brewer, workshops chair.

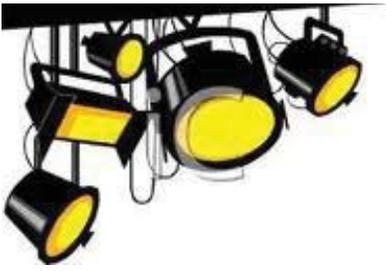
If you are interested in holding an officer position or want to contribute to one of the standing committees, please send me an email:

Lindel Hutson

[LH0722@gmail.com](mailto:LH0722@gmail.com)

Or feel free to text: 405-509-1231





# Spotlight on OPS Member Janet Meetze

I was born in New Port Richey, Florida and lived in that state until shortly after I graduated from the University Of Florida in Gainesville in 1976. We moved to Oklahoma around 1980 because of my husband's employment opportunity and at first I have to admit that I was ready to pack up and head south every winter. At some point during the ensuing years I began to think of Oklahoma as home though and developed an appreciation for the beauty of the area and a connection to the people here.

For as long as I can remember I have always had a fascination for making things and that was my favorite kind of play as a child. My degree was through the college of fine arts with an emphasis in Art History and my thought was to teach but I also wanted access to the studio classes available in the art department. I can remember doing some pastels in college but had not worked with them for years when I picked them up again a little over a year ago. Drawing has been an avid interest of mine since childhood and even when I was teaching I always kept a sketchbook. I did a lot of pen and ink with watercolor and mixed media entries. When I retired from teaching I really wanted to develop my painting skills and was becoming frustrated with watercolor as a painting medium and that is when I rediscovered pastels. Immediately that feeling of a child with a new box of crayons drew me in and for a little over a year now I have been trying to learn all I can about them. Recently I became a juried associate member of the PSA and discovered OPS through Facebook.

I have worked in many media throughout this time and also enjoyed many types of fiber arts. My teaching experience includes years of teaching adult classes in art and fiber arts as well as teaching art through Montessori schools for older elementary and middle school students. I have also actively entered my work in shows, written for some magazines and educational forums and been fortunate to win some awards over the years.



**Spring Storm Coming**

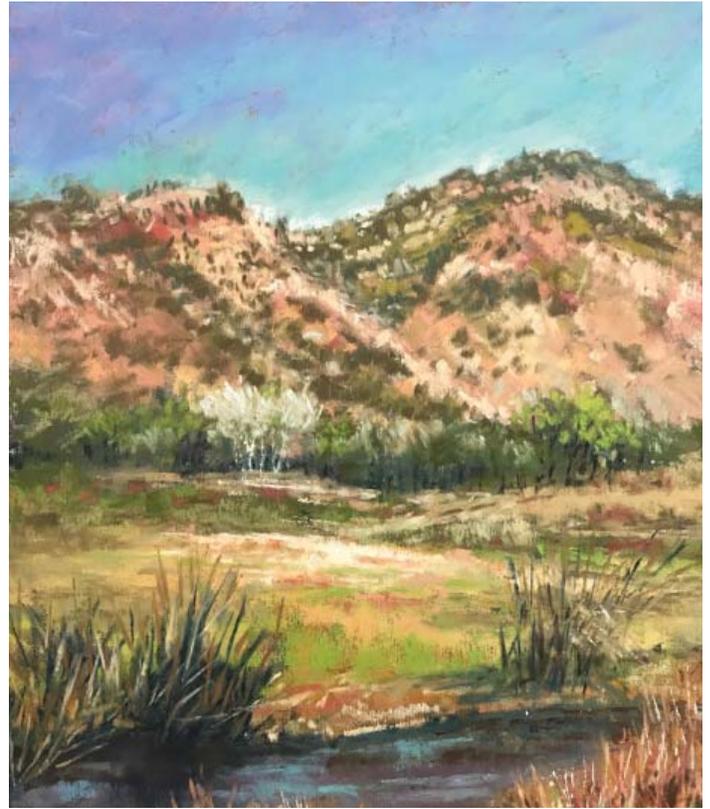


**El Rancho de las Golundrias**

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My current interest seems to be firmly rooted in the landscape, particularly Plein Air. I also have an ongoing practice in life drawing and enjoy figural work and an occasional still life. I often have a few paintings in progress at the same time and find I am much more productive since working in pastel. I also have an interest in underpainting and textural possibilities combined with pastels. When I was no longer teaching full time I started taking long walks with my husband and our dogs every day. This routine more than anything else has fueled my current interest in the landscape and Plein Air and the landscape has continued to challenge me greatly. I am inspired by so many artists it would be hard to know where to begin and I continue to add new ones to the growing list. At the Plein Air Convention in Sante Fe recently I was excited about the large scale work that Clive Tyler brought to show us and fascinated with some of the textural techniques that Tom Christopher uses. The stack of art books, magazines and videos next to my spot on the sofa gets unwieldily at times but an all time favorite that I reread often is *The Art Spirit* by Robert Henri.

My husband Francis and I are now both retired and have been married for 45 years this June. We have two sons, Francis and Joshua, also married and two beautiful grandchildren, Gavin and Laikyn.



**Chimayo**



**Church on Grant St. Santa Fe**

# Tips from Becky Way's Crazy Dogs Demo

Becky does “Crazy Dogs” to warm up for her K-9 portraits for the K-9 tributes group.

- Done on Canson Mi-Teintes paper or sanded felt gray. Canson is good because vine charcoal works well on it. Can smudge it.
- Two eyes and a nose form a triangle — outside corners of eyes and bottom to nose for measuring the triangle.
- Looks for strong light and dark and picks a photo with those characteristics. If no strong light and dark, goes for at least one good eye.
- Edges are very important (lose some), color temperature, too. Also values (light and dark) important.
- Starts with the triangle in charcoal. If that looks good, she puts in an eye with Nupastel. Fairly fat eyelid under the eye so that is a light area.
- Noses have a mid-slit. Also a line underneath the nose and mouth. Burgundy (a bit) in the nose because of blood supply. Noses are shiny because they are wet. Hair under the nose is usually short and stubby. The muzzle is a six-sided box. Turquoise is always appropriate. Dogs have big planes on the nose, same planes as our noses but bigger. Uses blue for reflection on the nose. The dogs all have a mustache under the nose, even the girls. Uses Nupastel and pastel pencils.
- Need a variety of color and strokes for the hair. Nupastels are also good for that.
- A little blue on the eyeball to make it look wet (in addition to the dot of light). There is a “pocket” under each eye. Put a crazy color next to the eye to make the eye pop. Sclera of the eye isn't white, she uses blue for that too. Eyes, nose and mouth realistic, then lets the rest get crazy.
- Back to charcoal to establish shapes. Chamois is great for taking off extra charcoal.
- Smooth dog: Nupastels in light yellow, light pink and light blue. Furry dog: Soft pastels.
- Important areas: bright strokes; less important areas: big strokes.
- The lip has a little glow/reflection on it. She puts it in and then knocks it down.
- Uses Nupastels to “stitch” separate areas together.
- Uses a daylight clip-on, rechargeable lamp on her easel.
- Uses a dark square pastel for wavy hair on ears and wiggles in some of those lines.
- For black dogs, need a strong under layer of black. then blue over it (“useful blue” — ultramarine Schmincke). If it gets messy, go back in with more black to clean it up.
- Always go back to check the value which is the most important part.
- Stay mindful of the planes too. You want the nose to come forward.
- The Canson paper catches pastel dust so Becky puts color around the dog to cover it up. Light pink, light blue and light yellow together just vibrate.
- To make teeny little strokes of fur she twists a Nupastel.
- For the shadows on a white dog, she often uses blue. You can then go back in with the charcoal if needed. Then you put the white on top and it will pop.
- Almost always have to go back into the eyes and darken them. This is because the pastel dust falls on them, covering up some of the darks.



## Upcoming Workshops

### Lorenzo Chavez, P.A.P.A.

- October 12 – 14, 2018, Palo Duro Canyon, Texas, contact 806/354-8802, [www.amarilloartinstitute.org](http://www.amarilloartinstitute.org)

### Marla Baggetta, PSA, IAPS MC

- June 14 – 16, 2018, Sedona, Arizona. Plein Air in the Red Rocks. Contact: [info@marlabaggetta.com](mailto:info@marlabaggetta.com).

## Member News

### Jude Tolar:

- Jude gave a demo to the Oklahoma Art Guild at its April meeting. She painted red roses in a glass vase, working from life.
- She was the Featured Artist for the recent OSU Museum of Art fundraiser gala in Stillwater, OK. She painted live during the event, and the painting was then auctioned off. She painted orange roses in a glass vase, from life.
- Jude will sell pastel paintings at the debut Pop Up Art Shops Friday, May 18, 6-9 pm, at Prairie Arts Center, 1001 S. Duck, Stillwater, OK. Framed and unframed pastels in various sizes.

We want to share news of what workshops or shows you've participated in too so please email your information to [jimiathome@cox.net](mailto:jimiathome@cox.net).

## Current & Upcoming Exhibits

### Oklahoma City Museum of Art:

- **The Art of Oklahoma**, November 16, 2017 – September 2, 2018.
- **Apichatpong Weerasethakul: The Serenity of Madness**, March 31, 2018 – June 10, 2018
- **The New Art: A Milestone Collection Fifty Years Later**, February 17 – December 30, 2018.
- **Isabelle de Borchgrave: Fashioning Art from Paper**, June 16, 2018 – September 9, 2018.

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

- **In the Principles Office: Tom Ryan the Art Student**, April 7 – November 11, 2018.
- **The 46th Annual Prix De West Invitation Art Exhibition & Sale**, June 8 - August 5, 2018.
- **Cowboy Crossings Opening Week**, October 1 – 31, 2018.

### Gilcrease Museum, Tulsa:

- **Seasons of the Desert: Landscapes of the American Southwest**, March 16 – June 10, 2018.
- **To Endure in Bronze**, December 1, 2017 – December 31, 2018.
- **Norman Rockwell: Behind the Camera**, February 17 – June 10, 2018.
- **T.C. Cannon: At the Edge of America**, July 14, – October 7, 2018.

### Philbrook Museum, Tulsa:

- **Spider Woman Was Here**, March 17 – July 22, 2018.
- **Flutter**, March 17 – July 14, 2018.
- **Rena Detrixhe: Red Dirt Rug**, March 4 – July 22, 2018.
- **Innovative Impressions: Prints by Cassatt, Degas, and Pissarro**, June 9, 2018 – September 9, 2018.



*Elections for OPS officers for 2018 -2019 will be held at the May 14 OPS meeting.  
If you're interesting in serving,, please let Lindel know.*



*Thanks to Janet Meetze and Linda Battles for providing refreshments.  
Let Lindel or Jimi know if you can provide refreshments for the September meeting.*

**See you on Monday, May 14th, 6:30 p.m.  
at Will Rogers Garden Center, 3400 NW 36th, Oklahoma City.**