

the paper

Message from the President

Hello PPPS artists!

I hope you have been able to create some beautiful artwork during this challenging year. And, perhaps also to use this time to learn new skills, watch artist videos online, take online classes, or just slow down and breathe. I would love to hear from you about your activities in the past year.

Meanwhile, I'll take this opportunity to summarize some of the things PPPS has been doing. We began this year with an in-person meeting in January at Coutura Designs. Like all of you we had no idea what was to come as we were outlining plans for programs and workshops.

Then came a time of absorbing the need to cancel meetings and make new plans. With the efforts of some talented artists and our resilient board, we have had two well-received Zoom demonstrations and a successful workshop. On May 30 we watched **Leslie Trujillo-Batts** show us her wonderfully detailed approach to painting a still life (with bugs!) in pastel. Our second demo in July was given by **Becky Johnson** from Colorado City. This award-winning signature member of the Pastel Society of America showed us her studio and her beautiful landscape techniques. These demos can be watched from links on our website.

This year we have had an "online only" exhibit on onlinejuriedshows.com which was juried and judged by **Lorenzo Chavez** of Parker, CO. Lorenzo taught



Desmond O'Hagan



Margie & Margot in plein air painting in Monument Valley Park

our very successful workshop last year at Library 21c. And, for the first time, these same paintings can be purchased online at another site: <https://onlinegalleryshows.com/>. The exhibit ends October 31. Three of our members were awarded ribbons in this national show.

In September, twelve artists joined **Desmond O'Hagan** at the home of our Exhibits Chair, **Lyn Farrell**, for a two-day workshop. Lyn and her husband Brian emptied out their very large living/dining area for a well-spaced painting experience complete with sack lunches in a treehouse!

Some of us also tried plein air painting for the first time in Monument Valley Park. If you are interested in more of this, contact me. Stay tuned this fall and next year for other interesting programs planned by our terrific Education chair, **Margie Miller**.

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Color in Quarantine, A National Exhibit

9/11/2020 to 10/30/2020

Color in Quarantine is now posted on pikespastel.org/events and is for sale on OnlineJuriedShows.com.

The paintings were juried in and judged by **Lorenzo Chavez**. Lorenzo Chavez was born in New Mexico. His inherited connection to the colorful and historic Southwest as well as seeing the Taos Society of Artists works as a young boy was the catalyst for his art career. He graduated with honors from the Colorado Institute of Art in 1983 and continued his art education at the newly founded Arts Students League of Denver starting in 1987.

Chavez has been an active professional fine artist for 35 years. He participates in many national invitational group exhibitions including the Pastel Society of America at The National Arts Club in New York City, Artists of America Show in Denver, Plein Air Painters of America, American Impressionist Society, and many others.



Lorenzo Chavez

In addition, he was featured in a successful one-man show at the C.M. Russell Museum. He has participated successfully in several C.M. Russell Art Auctions and Coeur d'Alene Art Auctions. His work is featured in articles in *Southwest Art*, *Artists of the West*, *Pastel Journal*, *American Artist* and *Art-Talk*. Books include *Pure Pastel 1&2*, *Pratique de Arts France*, *Colorado Landscapes*. Visit his web site at lorenzochavez.com.



Golden Light



Guardian of the Desert



Dinetah



Afternoon Light

Here are the winners of the show and Lorenzo's comments!



BEST OF SHOW: "Coxcomb and Still Life" by Diane Stolz

A beautiful still life of flowers and brass and who does not enjoy a work of art created in a beautiful way. This painting stood out from the first look and became more interesting with every look afterward. It has a beautiful design that moves the eye around the pictorial space and has a remarkably interesting color harmony of greens and purples.



SECOND PLACE: "Storm Horizon" by Mary Sexton

This landscape was handled beautifully. Its bands of vales and color are handled with just enough variety. Look at the variation of line. The dark band of mountain shape is placed masterfully in the landscape design.



FIRST PLACE: "Spheres 1" by B.F. Reed

I love the balance of the strips and circle shapes. It is designed in a masterful manner. Strong contrasts of value and color. Look at this variation of shapes in the circle shapes and stripes. The circle shape of the glass bowl top really moves the eye around.



THIRD PLACE: "Reflections" by Margot Ardourel

This pastel has so much visual interest and its complexity makes this very compelling and gratifying. I love the gradation of values from darker value in the left side to lighter values on the right side. This painting has great movement.

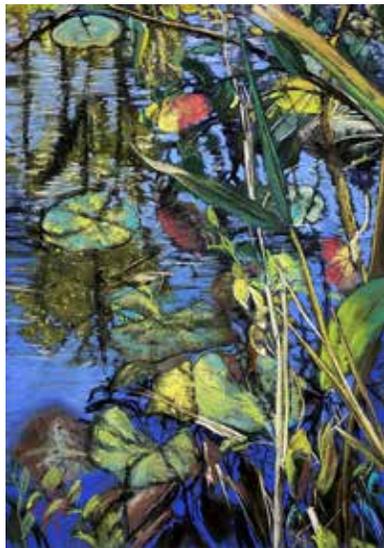
HONORABLE MENTIONS:

Congratulations to you all. It was a joy to study your works and you all deserve this honorable mention award. Bravo!

**“Storm Approaching”
by Cheryl Winterbourne**



Desert Beauty by Margie Miller



**“Marsh Dance”
by Janet Johnson**



**“Closed Due to Covid”
by Nori Thorne**



**“Uber Afterlife”
by Thomas Hardcastle**

Congratulations to all who entered. It is always a bold move to submit a painting into a competition. You are all to be honored for getting on the bucking horse so to speak. Bravo to you all!

Post Quarantine 2-Day Artist Retreat and Workshop with Desmond O'Hagan

Our 2020 workshop was a 2-day idyllic painting experience on a 67-acre private location high above lovely Colorado Springs. This event was an excellent opportunity for pastel and oil painters to learn from master painter Desmond O'Hagan.

Desmond lectured and demonstrated in both oils and pastels and provided lots of one-on-one instruction to all participants, who worked in either oil or pastels.

The two-day course included a slide presentation and lecture on painting in pastels and oils including people, still lifes, interiors, urban scenes, and landscapes, discussions on painting materials, surfaces, developing painting style, and working methods unique to pastels and oils.

Desmond's demos emphasized composition, color, and technique. Additional topics explored included solving common painting problems, experimenting with new approaches to painting, working from photographs, framing pastels and oils, and tips on photographing interiors and people for reference material.

Desmond O'Hagan was born in Wiesbaden, Germany and was raised in the United States. He enjoys working in a variety of media, but his primary focus is pastels and oils. Constantly challenging himself has translated into a fulfilling career in fine art encompassing several one-man shows and participation in group exhibitions in the United States, Japan, China, and France.



O'Hagan was recently awarded Eminent Pastelist status with the International Association of Pastel Societies (IAPS). He is a Master Pastelist with the Pastel Society of America. O'Hagan has won numerous awards through out his career. In May of 2005, he was inducted into the IAPS "Masters Circle".

His art has been the subject of feature articles in numerous magazines including *The Pastel Journal*, *American Art Collector*, *International Artist*, *The Artist's Magazine*, *U.S. Art Magazine*, *Southwest Art*, and *American Artist*.

Visit desmondohagan.com for more information.



"Dublin Market"



"The 9th Arrondissement at Night, Paris"



Everyone had a great time, and many lovely paintings were produced!



Member News

Many of our past and present members participate in pastel and other art events and shows around the country.

Congratulations to **Mary Sexton**, **Margot Ardourel** and **Margie Miller**, awarded prizes in our “Color in Quarantine” show. See pages 3 and 4 for the winning entries!

Leslie Trujillo-Batts, **Katerina Kostin**, **Becky Johnson**, **Starr Miller**, **Frances Dodd** and **Norbert Nagel** had pastels accepted into the 16th Annual Mile High International Pastel Exhibition, The Pastel Society of Colorado.

Congratulations to **Norbert Nagel** who was awarded the Sally Davidson-Marovich Memorial for *Morning Snow*, and to **Frances Dodd** who was awarded an Honorable Mention for *Shoppers*. View the show online at marywilliamsfinearts.com/psc-mile-high-intl.html.

Becky Johnson was accepted into “Enduring Brilliance”, Pastel Society of America. Only 207 pieces were accepted out of 1,715 entries. Way to go Becky! You can view the catalog at pastelsocietyofamerica.org/publication/AnnualCatalog2020/index.html.



“Morning Snow” by Norbert Nagel



“Shoppers” by Frances Dodd



“Aspen Glow” by Margie Miller



Margie Miller and **Margot Ardourel** participated in the “Interlude” show at Commonwheel in Manitou from September 4 to 29. The show was a success for both.



“Afternoon in Siena”
by Margot Ardourel

Please send Member News to Mary Sexton, marys@goodgraphicdesign.com for inclusion in the newsletter!

Reflection on seeing the Monet Exhibit

January 8, 2020

by Pat Geonetta

Bonnie Anothony (driver), **Mary Sexton** (navigator) and me, **Pat Geonetta**, (holding down the back seat), set off on a beautiful day in January to the D.A.M. to view the one and only Monet Show. Unfortunately, Kris Olson was not able to join us. I hope others of you were also able to enjoy this specially curated, 120 paintings show of the talented Impressionist, Claude Monet.

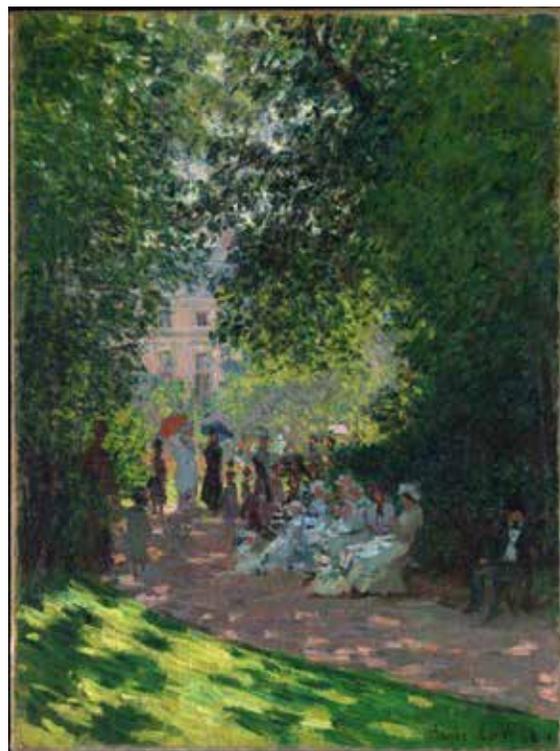


of the same river. Try to imitate his style of painting melting ice from the historic 1879 frozen Seine, then using a similar technique in painting the lily pads in a pond.

Maybe we all can't see a Monet Show, but we all can enjoy going to local art exhibits. Art is to be revered with friends then discussed over lunch.

The Water Lily Pond

The Park Monceau



Yes, there were over a dozen paintings from Paris and Giverny, his country home, but also many works from his travels to Normandy, Norway, Antibes, Venice and London. I enjoyed secretly critiquing his work, his “breaking some of the rules”, his lack of contrast in some, his use of light and shadows. It was a challenge to recognize his style progression from early works in the 1870s to his later ones in the early 1900s. It was fun to decide which works worked and which ones I decided were just ok, taking into consideration his cataracts and degree of sight loss later on in his career.



A big part of my fascination with this exhibit was imagining and wondering who can say “I own a Monet”. Over 60 paintings were on loan from Private Collections.

This show was a reminder of my own art journey, that not all paintings are Blue Ribbon winners, but many are a study to reach that goal. It is important to be persistent like Monet to paint the same scene several ways, for example colors from sunrise versus sunset. Painting from the left bank then the right side



Denver couple's esteemed art collection to go up at Fine Arts Center

Colorado Springs News | gazette.com | January, 2020



River and Mill Near Giverny

This couple loaned one of the paintings we saw.

The Mowers were filling their condominium walls with cheap art when a friend asked why they didn't spend their considerable net worth on more illustrious works.

So they did. What began as an investment for the Denver couple has evolved into a private collection of fine art to rival that of any private institution.

Pierre-Auguste Renoir's "Odalisque" kick-started the couple's 20-year treasure hunt. The painting was purchased from a failing Japanese bank that kept art in vaults as collateral and quietly sold off pieces. The famous names the Mowers have acquired since are impressive: Rembrandt, Claude Monet, Mary Cassatt, Edgar Degas, Pablo Picasso, Andy Warhol and Roy Lichtenstein, to name a few.

"We bought one, then another," said Dr. Morton Mower, "and then it got completely out of hand. These fine works became available, and they were at a reasonable price. It's like chocolate candy — you can't resist it."

Altogether the couple own 170 Rembrandt etchings, 30 to 40 Impressionist paintings and a few Pop art pieces.

The collection typically lives in the couple's Cherry Creek home, though they don't have nearly enough space to house it all. Part of it often is on the road. The collectors enjoy lending the pieces out for free to philanthropic organizations, universities and other institutions.

"We're liberating art," said Mower, who's also an adjunct distinguished professor of cardiology at the University of Colorado Anschutz Medical Campus. "People benefit from it. It's too nice of a collection to just keep it locked up where nobody can see it."

The Mowers still actively seek out new pieces and will frequently sell an older work to get a better one.

"Mort and I grew up rather poor," said Tobia Morton, "and to be able to afford this stuff now and to share it with everybody else is phenomenal."

Jennifer Mulson, The Gazette, 636-0270, jen.mulson@gazette.com

Book Review: “The Artist’s Problem Solver”

By Lyn Farrell



I admit to being a book junkie and since trying my hand at pastels and acrylics two years ago, I have been acquiring art related books at a fair clip. One of my best finds is *The Artist's Problem Solver*, edited by Sally Bulgin. I have lots of art problems to solve so this book appealed to me at first sight.

The Artist's Problem Solver is a compilation of columns from *The Artist* magazine, a London-based publication. The regular magazine column is called *The Artist's Practical Problem Solver*. This title is apt—the chapters all address a common problem faced by artists in multiple media and present very practical tips for solving them. The book has 24 chapters written by 10 professional artists.

The authors use oil, watercolor or pastels to demonstrate their work and advice. Their suggestions are down-to-earth and easy to understand and, hopefully, to use. I haven't tried them all in my own work yet.

The problems they tackle are common ones for artists, even for more experienced ones. There are several chapters on problems involving color. For example, one describes how to get realistic greens in foliage and landscapes, another one, how to obtain soft garden hues, others explain how to strengthen tones and how to use broken color. Many chapters are devoted to painting difficult subjects such as painting skies, adding figures to scenes, simplifying complicated urban scenes and adding just enough, but not too much detail.

There are chapters on composition and focal points, on successfully demonstrating depth in paintings

and how to show a sense movement and fluidity in scenes. There is a chapter on painting still life scenes and on painting wildlife in motion. Each artist has many illustrations of their work that shows how they solved the problem they address.

My favorite chapter is entitled “Children at Play”. I liked it not only because the author illustrates it with beautiful pastels but because he actually shows photographs that he used for his painting and illustrates his process for deciding what part of the photo to paint and how he placed the subjects in the painting, even moving them from one photograph to another to stage the perfect scene.

Another of my favorites is the final chapter “Rescue Strategies” wherein the author has some great advice on rescuing paintings that are not working. She even illustrates with three of her paintings that she initially did not like. She describes and shows how she fixed them.

Every chapter was so full of information it was like attending a mini-workshop. This book has inspired me to try many new techniques and I plan to keep it close to my easel for the next couple of months so I can be inspired to try them.

A final note on finding good and cheap art books

My favorite used book website is Abebooks.com. I've used this site for over 20 years. It is a platform for used booksellers all over the world to sell their books. The site was purchased by Amazon a few years ago but it still operates separately. I purchased *The Artist's Problem Solver* for less than \$5. In fact, most of the books I buy on the site run about that price. For Christmas this year I picked out 13 books and let my husband buy them for me for less than \$105, including shipping. Lots of the books on the site ship for free. I encourage any book lover to try it.

PPPS Member Larry Swanson

November 4, 1936 – January 10, 2020



Lawrence R. Swanson, 83, passed away at his home in Colorado Springs on January 10, 2020, surrounded by his wife and children.

Larry was born November 4, 1936, in Omaha, Nebraska, to Philip and Mildred (Johnson) Swanson. A physicist and scientist, his career spanned college level teaching and aerospace engineering. He was known for his dry sense of humor and his love of pastel portrait drawing. Larry was an active member of the First Evangelical Free Church and then Woodmen Valley Chapel, both in Colorado Springs.

He attended Beals Elementary School in Omaha, and graduated from Central High School there in 1954. In 1959 he earned a BS in Mechanical Engineering at Iowa State College (now University) in Ames, Iowa, spending his junior year abroad at the American University of Beirut in Lebanon. He completed a Bachelor of Divinity at Fuller Theological Seminary in 1963, traveling one summer to Ecuador to visit mission workers to indigenous people groups. After discovering a passion for teaching physics, he pursued graduate degrees in that field, earning an MS in Physics from California State University, Los Angeles, in 1966, and a PhD in Physics from the University of California, Irvine, in 1970.

In 1970 he began his teaching career at Pasadena College (now Point Loma College in San Diego) in California, and for the next ten years taught physics, math, and computer science courses there, at Greenville College in Illinois, Azusa Pacific College (now University) in California, and Sterling College in Kansas. In 1980 he and his family moved to Colorado Springs, where he began working as an electronics engineer, first at TRW and then at Contel. Later he held government contracting positions in



satellite analysis with Textron and Autometric, and most recently held the position of Principal Research Scientist at Boeing until his retirement in 2006.

Larry liked to visit art galleries, read how-to art books, and watch caricature artists work at fairs. He took numerous community art classes in drawing and painting. For more than a decade he was a regular attendee at the open studio held at the Colorado Springs Senior Center and joined painting competitions with Victor Celebrates the Arts in Victor, Colorado. He cultivated raspberries and played the clarinet, once programming a computer to play a duet with him onstage before a live audience.

He enjoyed learning languages, and his studies of Hebrew and Greek enriched his semester in Beirut and subsequent visits to Israel. At one time he considered mission work in translation, and learned some Spanish before excursions in Ecuador and Mexico.

Featured PPS Artist: Larry Swanson

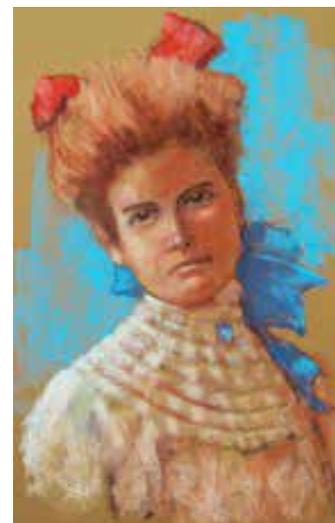
I grew up in Omaha, Nebraska. I can only vaguely remember having one or two art classes in elementary school. I didn't take any art classes in high school or college; my education had an emphasis in engineering, sciences, and mathematics.

It wasn't until later that any artistic impulse grabbed a hold of me. After a lifetime career in science (college teaching and the space industry) and neglect of any right-brained impulses, I decided it was time to use the other side of my brain.

Late in life, around 1990, I took my first art class with Tina Riesterer (of Manitou Springs) beginning in soft pastels. My first pastels were a limited set of a cheap beginner set of 12 soft pastels and generic pastel papers. I was pretty handicapped with the limited number of colors available. At that time, I bought the book *Drawing on the Right Side of the Brain* by Betty Edwards, and did many of the exercises. I discovered I could draw a pretty good likeness of people's faces. Anyway, I was certainly a "late bloomer", and these experiences were life-changing for me.

I later graduated to Rembrandt soft pastels and more recently to Terry Ludwig pastels and Canson Mi-Teintes pastel paper which made pastel painting a little easier. I have since tried to learn to paint with oil paints with some success. (My thinking was that "real artists" have oil painting as part of their repertoire.) Still my favorite medium is pastels, and my favorite subject is the portrait.

Even though every face has the same number of eyes, ears, noses and mouths, there is still an infinite variety in the way they are put together. Each face has its own kind of beauty, and there is always a challenge in trying to get the person's facial character down on paper. It is always fun to do it. (In contrast, landscape painting is really hard! — how many trees should I include? — and which trees? — how can I make it interesting? I admire anyone who can do landscapes.)



Sometimes when I am doing a portrait, I will add some color I don't really see, but it is meant to add some element of interest or surprise. I might put some red or blue or green somewhere in the background, in the face, or in the hair. Anyway, I try to have a little fun, and it always is fun to do a portrait painting!

Most of my portraits are completed in under two hours; I have been attending the Wednesday morning portrait group for years (facilitated by Chuck Wilson at the Senior Center).

Every once in a while I'll get a "good one". Most of the completed portraits go in a pile in my studio, and a few will be framed and go in a show.

— Larry Swanson

Message from the President

[Continues from page 1]

Exhibits Chair **Lyn Farrell** is working on two exhibit opportunities for 2021. In June we are planning to have a PPPS member show at Commonwheel Art Gallery in Manitou Springs. We hope to include founding PPPS members as well to highlight the 20 years since PPPS began. Then in September we will have a member exhibit at Academy Art and Frame. There will also be a table for miniature works. Details on these shows will be announced next year.

Our treasurer **Elwood White** resigned after many years of service to PPPS. We will miss him and wish him well as he pursues other artistic ventures. **Margot Ardourel** stepped up as Treasurer after serving briefly as our Secretary. She had experience as Treasurer with the Pikes Peak Watercolor Society. We are grateful for our new secretary **Connie Cassani-Beard**. And for our Membership Chair **Pat Geonetta**, who has served in almost every capacity on the Board and is our historical memory for all things related to the people who have been a part of PPPS. Finally, none of what we do would be visible to you and the community

without our Communications chair and web guru **Mary Sexton**. Our beautiful website and all of the information is her huge gift to PPPS. I am very proud of and grateful for each of the board members.

I recently heard a friend give a paper to another organization on the state of affairs in our lives this year. She said: "I feel a genuine sense of loss at not being present for arts events." She spoke about hearing live music, watching live theatre, attending museums and seeing art in person. While we have many new and creative ways of communicating online, and thank goodness for them, it will be such a gift to meet and talk with each other in person again and see art hanging on the walls of special places.

Please stay in touch via email, look at our website, send Mary photos of your artwork and a short bio to include on our site, and most of all keep painting,

Ingrid Burnett
President

Board of Directors

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Special Thanks to Susan Tormeon
for managing our mail.

Please Volunteer!

We need help with finding exhibit space, hanging shows, reporting for the newsletter, suggestions for programs and workshops, awards, kudos, showing opportunities, etc.

Please send stories, events, reviews and other information to the email address below for inclusion in the next edition.

marys@goodgraphicdesign.com

Any pastel artist interested in doing a ZOOM demo for the group please contact Margie Miller at m4miller@comcast.net. There is a small stipend involved for the hour demo.

Some ideas include a studio tour, a demo of a small work, discussing pastels in plein air etc.

Do consider this opportunity to add to your artistic vitae during quarantine.

Pikes Peak Pastel Society P.O. Box 2443, Colorado Springs, CO 80901-2443