

the paper

WINTER 2024

pikes peak



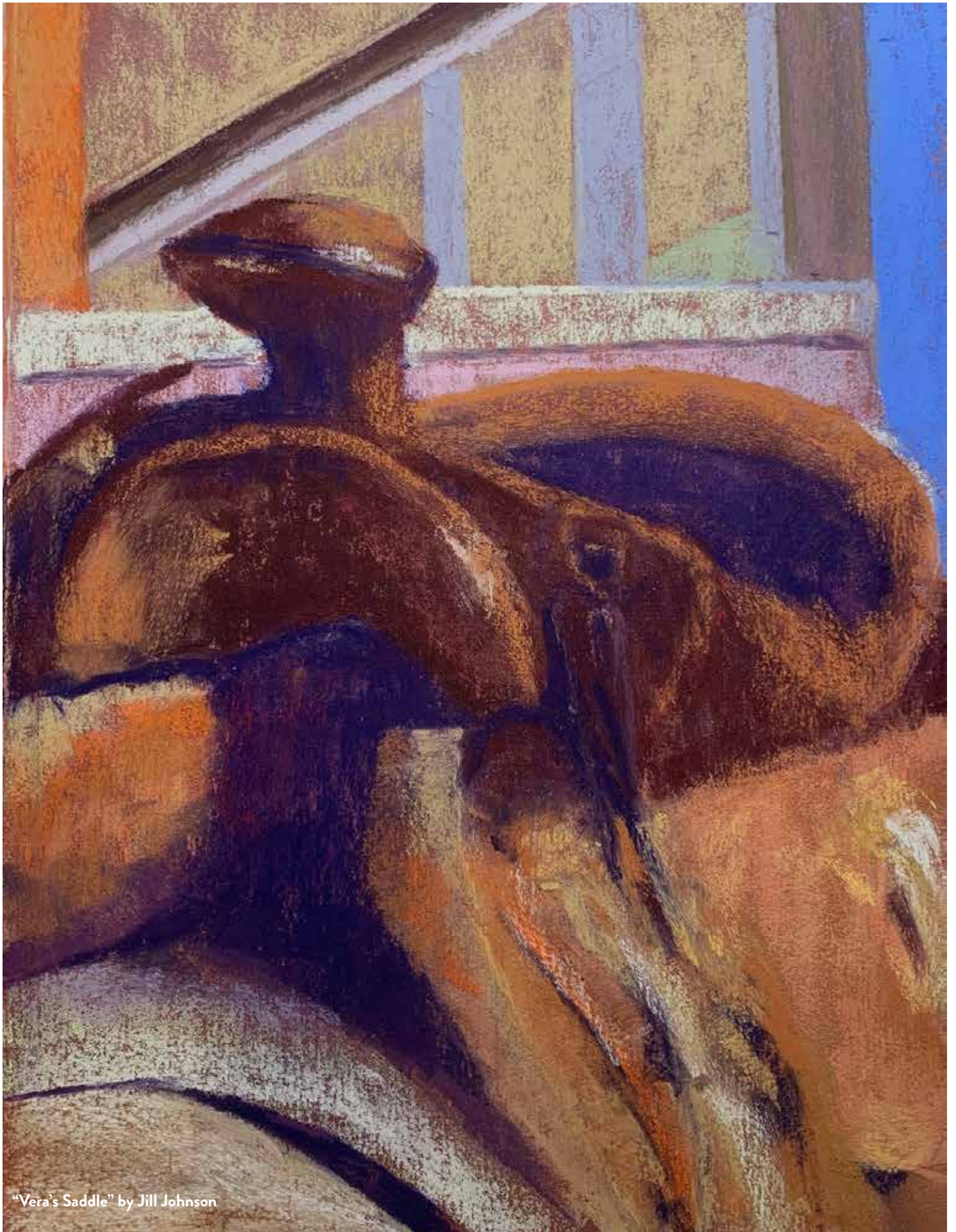
PASTEL
SOCIETY



President's Letter.....	1
2024 National Show.....	4
Desmond O'Hagan Workshop ..	6
PPPS Sponsors.....	7
Copyright Information	8
Meetings.....	12
Book Reviews	14
Events	16
2025 Calendar.....	17
Press	22
Member News	23
Book Club.....	27
Board of Directors	27
FREE Resources.....	30

Tea for Two by Elizabeth Amacher

Amacher



"Vera's Saddle" by Jill Johnson



the paper

SUMMER 2024

Message from PPS President Lyn Farrell Painful Lessons Can Be Beneficial

This is a story about my personal journey from the depths of despair to a place of gratitude and optimism in my own art journey.

It began in September this year when I learned that I, along with several of our PPS members, had no paintings accepted into our National Juried Show. None. Ever since I have been a member of the Pikes Peak Pastel Society, I have had at least one painting juried into our national show. Having been the Exhibition Chair for three years I have had the sad duty of informing members each year that their paintings were not accepted, and I have been sympathetic, but I did not really know how it felt until this year, on Monday, September 9th.

To give you some background, beginning in the fall of 2023 I started painting almost every single day. I started taking private pastel art lessons with Katie Cassidy at that time and stopped all my lessons I had been taking in oil and other media. Katie is an amazing artist and teacher and I improved substantially under her tutelage.

My goal was to concentrate on pastel painting and get as good as I could get. I began drawing every night while I watched television, carrying my sketch book with me to draw at opportune times and, in general, make a focused effort to get better. I entered five paintings into the show and felt that at least three of them had a decent chance of acceptance. My husband, who is extremely picky told me that my artwork had improved immensely during the year and especially because of the concentrated art lessons. I knew that it was true—I was getting better.

So, when none of them were accepted I must admit that it devastated me. I thought about it every day for weeks. It was in my mind when I went to bed and when I got up every morning. I went through several stages of emotional processing—not unlike the stages of grief.

The first stage is Blame the Juror. The problem for me was that I personally know Desmond O'Hagan, our juror and judge. I also like and respect him as an artist. He stays in my home when he comes to do a workshop for us, so I have gotten to know him a bit. He was, in fact, coming to stay with me again to teach the October workshop and view our show to make the award decisions. So, I had 3 weeks and 3 days to get ready to see Desmond in person for two and one-half days. I had to work on my attitude quickly.

Other stages of the "Not-Accepted-Into-The-Show" grief are Utter Disbelief (surely there is a mistake); **Despondency** (Why am I trying to paint at all!); and **Revenge** (I will just quit everything and spend my time of something else).

Finally, I got to the grown-up stage. "OK, my paintings did not get in, I just need to get to work and get better."

Fortunately for me (and for Desmond) I got to the grown-up stage before he came to stay with me. I had thought about it a long time and decided that I would ask him when he was in my home, to tell me what was wrong with one of my paintings. I did not think I should go as far as to ask for a critique on every one of them. I got up my courage on the last morning he was with me. He and I were eating breakfast, and I

continued on page 2

told him that I did not get into the show and would appreciate it if he would tell me what was wrong with one of my paintings (I emphasized that I was only going to ask about ONE of them). He agreed and I whipped out the painting from where I had conveniently stashed it and set it in front of him at the table.

He talked to me for about 10 minutes about the painting and where it could be improved. It was truly the best 10 minutes of my artistic life. He pointed out that the painting was flat because it looked exactly like the photograph. There was not enough atmospheric perspective which could have been achieved through a better balance of values, color intensity and edge work. He showed me how the painting did not have enough clarity of where the light was coming and that there was not a variety of strokes (it was "too vertical").

I asked him if he would talk to the workshop group that day and critique my painting for them and expound on his idea (as a juror) of what makes a painting good. He agreed. The discussion with the group was excellent as he talked about what makes a painting interesting. Good paintings have a variety of strokes, a balance of temperatures (cool and warm), a balance of color values (light and dark) a variety of color intensity (bright and neutral colors), edges that are interesting and not all the same. Several participants told me that it was the best part of the workshop.

His explanations turned on a lightbulb in my head. I have posted his words in my studio so I can always remember them when I am painting. His explanation has become a roadmap to better paintings for me. After spending over a year diligently trying to improve my painting aptitude this one conversation about this one painting gave me more insight than any other thing. It has been so helpful in judging my work as I paint it.

To show you exactly what he meant, I have a picture of the original painting and a study I did attempting to implement Desmond's ideas.

This is Desmond O'Hagan's encapsulated mantra

Good Paintings have a balance of:

- **Values**
light, mid, dark
- **Color Intensity**
neutrals and intense colors
- **Color Temperatures**
warm and cool
- **Stroke character**
variety of mark making

The original

You can see that the back rock formations have sharp edges and are just as prominent as the ones in the foreground. Cheyenne Mountain looks fine because I glazed it with purple but the painting does have a flat, photographic look. Also, the lighting on the greenery is not clearly focused. In most cases you cannot tell where the light is coming from. The painting has almost all vertical strokes. "But these rocks ARE vertical" I told Desmond. He agreed that they were but added that I could find places to add more stroke variety as it looked too monotonous with so much vertical.

The study I did attempting to implement his suggestions

It is not a finished product but the atmospheric perspective is much better and I did put more horizontal strokes in the painting as well as make sure the light source is more defined. This one is definitely more interesting than the first.

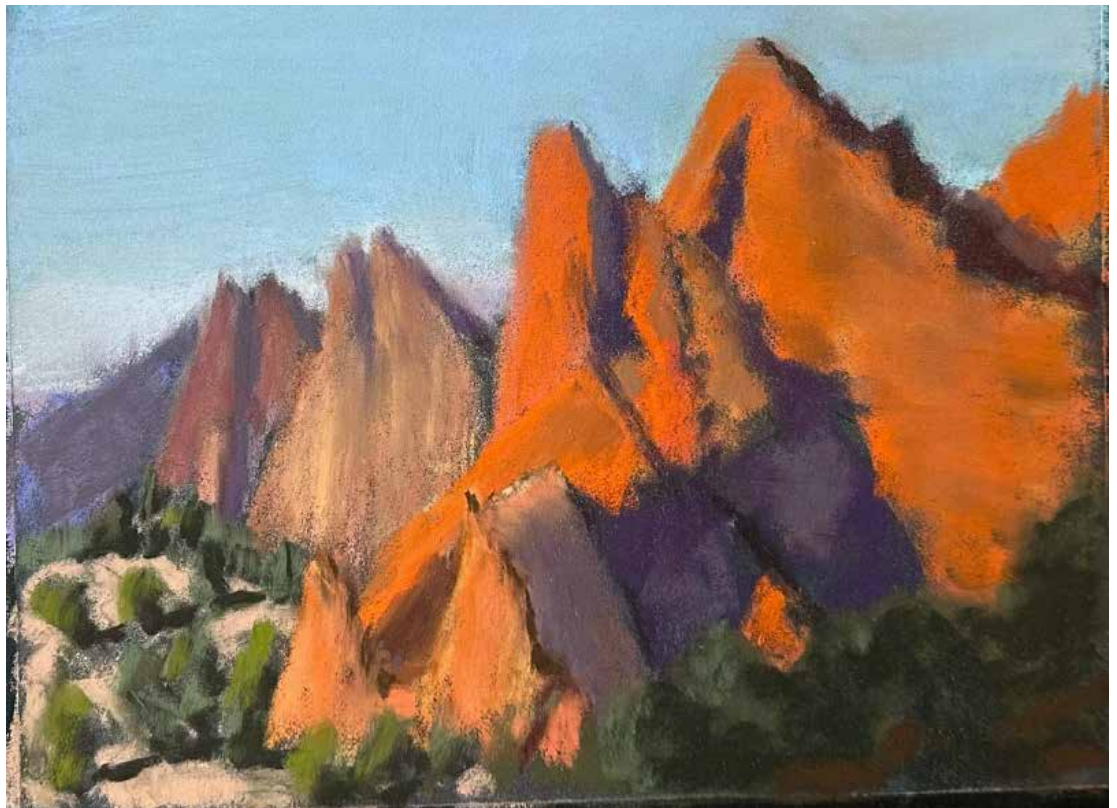
I would not have believed it in September, but this whole experience has been the best of my painting career. I have come to be profoundly grateful that

I did not get into the September show and had the chance to hear Desmond's explanation of the elements of an effective painting that will serve me well in the future



THE ORIGINAL

THE STUDY



Our 2024 National Juried Show at Library 21c

The exhibit began on October 2, 2024 and ended on October 31, 2024. The Pikes Peak Library District hosted the exhibit at Library 21c, 1175 Chapel Hills Dr, Colorado Springs, CO, 80920. The Opening Reception/Awards Ceremony was held on Saturday, October 12.

Awards with Juror, Desmond O'Hagan's Comments

Best in Show \$750 cash plus sponsor gifts

Serenity by Angela Liu
Interesting approach to the figure—found it very intriguing and mysterious and very nice handling of color but very subtle. The incredible gaze of the eyes pulls you in.



First Place \$500 cash plus sponsor gifts

Tea for Two by Elizabeth Amacher
The composition jumped out. It has a nice balanced feel to it. I like the shadows and perspective. The table top is a nice temperature change from the dinnerware.

Second Place \$250 cash plus sponsor gifts

Abandoned by Janet Johnson
What attracted me to this piece was the contrast in colors between the bright sun and the shadow areas and love the use of pastel where the sky is carved from the trees, really handled well. Great balance of muted and intense colors and great composition where the house is off center.



Honorable Mentions

PB&J by Katie Cassidy
Nice combination of muted and intense colors. Like the subject matter.



Out There by Betsy Cook
Like the balance of color and the composition; nice swirl; it is unusual and grabs the eye's view.

Septembers Gifts by Katerina Kostin
Love the composition and the stylization of the pears. Nice balance of colors; almost a metallic quality of the colors.



In the Shade of Recovery by Margie Miller
Great stylization of the figure. Hits me that its like the East Coast painters from the turn of the 20th century. Great colors; love the background; painted the figure somewhat in shade.

Honorable mentions received awards from our sponsors including: *Blick*, *UArt*, *Diane Townsend*, *Earthberry*, *Ampersand*, *ArtSpectrum*, *Colourfix*, *Golden/Pan Pastels*, *Strathmore/Canson*, and *Jack Richeson*.

Sponsored Awards

Each Sponsor Award equaled or exceeded \$250 in value in sponsor products

Terry Ludwig Award

Cello Practice by Dan Rich
Calming feel; nice balance of muted colors and light. Very nice.



Royal Talens/ Rembrandt Award

After the Rain
by Patrick Kochanaz
Really nice use of color—balance between muted and intense. Love the graphic quality; very bold.



Academy Art & Frame gave two awards, chosen by Kim _____

Out There by Betsy Cook
(see page 5)

Canyon's Heart by Patrick Kochanaz

Visit pikespeakpastel.org to view all the accepted entries, and check out our very generous sponsors on page 6.

See page 5 for Desmond's Bio.

Our 2025 National Juried Show

Be sure to enter our next National Juried Show!

Lorenzo Chavez will be our Juror, and he will also be giving a 2-day workshop.



"The Journey", pastel by Lorenzo Chavez



Jack Richeson Award

Surveying the Kingdom
by Beth Gramith
Nice sense of depth and distance. Love the warm colors of the rams vs the cool colors of the mountains.

Frametek Award

Mountain Handoff by Diane Fechenbach
Great depiction of shadow; very typical of mountain ranges; well done.



Blick Award

August Memory by Becky Johnson
Very tranquil painting; like the Hudson River painters. Good use of warm and cool and light bounding off the clouds.

Desmond O'Hagan Workshop

Oct. 4 – 5th, 2024

“Capturing Light: The Art of Interiors”

Desmond O'Hagan's two day workshop explored the art of interiors. Along with discussions on composition, style, and technique, Desmond demonstrated pastel interiors, and offered hands-on instruction and critiques to each student. One of O'Hagan's primary goals in this workshop was to gently move students out of their comfort zone to experiment with new ideas and techniques

Desmond O'Hagan

Desmond 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 has achieved “Eminent Pastelist” status with the International Association of Pastel Societies and is a member of their “Masters Circle.” He is also a Master Pastelist with the Pastel Society of America and is listed in Who's Who in American Art. O'Hagan has won several awards in national and international exhibits including IAPS convention exhibit's Prix'd Pastel Award and “Southwest Art” magazine's Award of Excellence (twice) at the “Windows to the Divine” Exhibitions in Denver, CO. He has also won the George Innes, Jr. Memorial Award from the Salmagundi Club in New York City. His paintings have been the subject of feature articles in numerous national and international magazines, and his art is in public and private collections, and museums in the U.S., Europe, Canada, and China. Visit desmondohagan.com to see more.

Workshop students!



Above: “Late Afternoon, La Jolla;
Below: Oban Pub, Scotland



Please Support Our Sponsors!



**Academy Art
& Frame Company**

Academy Art & Frame Company
academyframesco.com



Jack Richeson & Co.
richesonart.com



Terry Ludwig
terryludwig.com



Blick Art Materials
dickblick.com



FrameTek
frametek.com

ROYAL  TALENS



Royal Talens
royaltalens.com/en



Holbein
[holbein
artistmaterials.com](http://holbein.artistmaterials.com)

**EARTH
BERRY**

Earth Berry Pastels
earthberrypastels.com



Dakota Pastels
dakotapastels.com



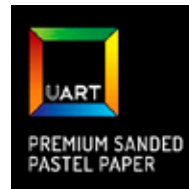
Air Float Systems
airfloatsystems.com



Art Spectrum from Armadillo
armadilloart.com



Pan Pastels
panpastel.com



UART
uartpastelpaper.com



Diane Townsend
townsendpastels.com



Girault Pastels
pastelsgirault.com



Guerrilla Painter
guerrillapainter.com



ampersand
ampersandart.com



Strathmore
strathmoreartist.com

Working from Other People's Photos: Copyright Law

Article by Shawn Dell Joyce

Almost every artist I know works from photos at some time or other. Most artists shoot photos that wind up being paintings, and some use photos culled from social media or websites as photo reference on occasion. Many people walk into a class, pick up a supplied photo reference, and make a jaw-dropping painting from it, and then want to show their new favorite painting to the world!



This is a photo I took from the internet:



This is one of the paintings I did based on this photograph.

Now, this was a demonstration painting, and the photo itself was on *Unsplash* which is a website that allows you to use images without asking permission or paying royalties.

Not everyone stops to think about the legality. I know I often don't myself. I catch myself clicking "save" on other people's photos just because I like the figure, or the sunset, then I realize what I've done.

Now imagine how you would feel if you stayed up all night, waist-deep in waders in the everglades, fending off mosquitoes and boa constrictors with an old-fashioned box camera, waiting for the just the right light when the sun rises. Click! You capture it, and triumphantly post it to your social media, only to see twenty paintings of that same scene suddenly populate your feed as well.



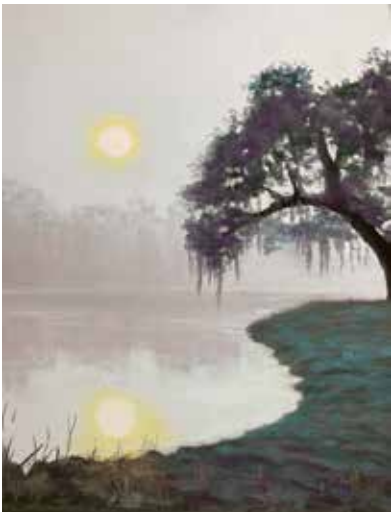
No, this is not based on Clive Butcher's photo but it could've been!

This is based on plein air sketches of Brooker Creek and the gator is added from imagination.

Now there is nothing wrong with with this legally unless you are trying to sell the painting you made based on someone else's photo. You can copy anything; masterpieces in museums, celebrity likenesses, even Clive Butcher's famous photos, as long as you are doing it for your own use, as protected free speech. However, you cannot exhibit or sell this work at any point without violating the original artist's intellectual property.



John Chestnut Park in the mist (facebook photo of a friend)



My interpretation of her photo.

Here in lies the rub.

What if you made it out of icing on a cake? Would that be considered a violation? Intellectual property can be a tricky thing to define.

Malcolm Gladwell (my favorite author, and current crush) was once plagiarized, and wrote a brilliant article in the New Yorker Magazine about it, and the difference between borrowing that is transformative and borrowing that is derivative.

In his essay, he explains that borrowing that is transformative is where you are inspired by someone else's idea, but you transform it into your own work of art. For example, making a series of cupcakes decorated as Alice in Wonderland characters. If Lewis Carroll, were alive to be offended by your action, he would not have a legal leg to stand on because you are merely interpreting the storybook characters in confectionary. Vastly different then if you wrote a sequel to his book where Alice's brother comes down the rabbit hole looking for her, which would be "borrowing that is derivative."

In the second example, the work of art would not stand on it's own merits. The story of Alice's brother would not make any sense without the original story. For something to be derivative, it needs to be based mainly on the original artwork, if you take that away, it doesn't hold its own.

This is an excerpt from Gladwell's New Yorker essay where he uses Beethoven's 5th as an example:

Ferrara then played the most famous four-note sequence in classical music, the opening of Beethoven's Fifth: G, G, G, E-flat. This was unmistakably Beethoven. But was it original? "That's a harder case," Ferrara said. "Actually, though, other composers wrote that. Beethoven himself wrote that in a piano sonata, and you can find figures like that in composers who predate Beethoven. It's one thing if you're talking about da-da-da dummm, da-da-da dummm—those notes, with those durations. But just the four pitches, G, G, G, E-flat? Nobody owns those."

(and NO I didn't ask his permission to reprint it here, I just did it, and gave him credit for it!)



This is my version of the Unsplash photo pastel painting called “Journey” (since lost the photo and couldn’t find it on Unsplash).

A situation came up recently where one of my online class artists decided to put a painting she did in class, in a group show. She asked me about the photo reference, and whether she could sell the painting or not.

When I teach classes, I try to use my own photos but will occasionally buy or use photos from sites like Unsplash, or IStock photo, etc. Especially if I am looking for a specific place, or animal (for example a Hawksbill Sea turtle).

Buying rights gives you limited permission to use the photo for your own purposes such as in advertising, or other uses stipulated in the agreement. Many websites geared toward artists fully expect that you will paint from the photos, and ask artists to post their finished works as well. This is the case for a facebook group I belong to called “Landscape Artists Reference Photos” which I have taken a few photos from.

I researched the photo I used for the class and it was licensed through Unsplash which is a free service. There’s no specific contract for the use of this photo, so technically, she could show and sell her painting without facing recrimination.

That brings up the moral question.

Is it right to make a painting based on someone else’s photo and sell it? A photo is a completed work of art. It is the composition created by the photographer in the camera’s lens. When we copy a photo exactly, without interpreting it, or changing it, we are technically plagiarizing someone else’s work even with their permission.

The important concept here for artists is the “transformative” part. When we borrow someone else’s idea and transform it into our own work then we have substantially changed the concept.

I often paint from cultural references like magazine ads, newspaper photos, even old master’s works. I don’t always give credit because sometimes, the only thing I am borrowing is the idea; how the figure is silhouetted in the fountain, or auras around the stars like Van Gogh’s “Starry Night.” No one would look at my painting and immediately think it was related to the original idea. It’s borrowing that is transformative.



“Prayer for the Manatees” was a painting I did based on the turtle photo but is more transformative.

Now there's rules about this sort of thing in the art world. Specifically, in the pastel world. It is highly frowned upon to use other people's photos. In fact, if you wish to post your painting on the Pastel Society of America facebook page, you must state that it was done from your own photo, or from life. You are not allowed to post anything that is painted from someone else's photo, even if you have their permission, or have purchased rights to use the photo in a painting.

The same is true for most juried art competitions. In the prospectus, it will ask specifically if the painting was made during a class, or from someone else's photo.

This can be debilitating for a disabled or house-bound artist who paints wildlife for example. Or a pet portrait artist who is forced to work from pet owner's favorite photos, and can never show her work in competitive shows because of this glitch.

On the other hand, if you are an artist who has created a fabulous painting of bears juggling and want to make sure no one else ever copies your work, you may have a challenge on your hands. No one can copyright an idea like "juggling bears" but you can copyright your own painting of three bears laughing and juggling.

If you happen to see your juggling bears painting appear in your newsfeed on the latest whiz-bang from China, you can attempt to sue, but only if you registered that painting with the copyright office. Otherwise, it is very difficult to prove that the Chinese manufacturer didn't come up with the same idea, at the same time. These things happen.

Finally, there's a big difference between trademark and copyright. You can copyright a whole body of work; "Surf boards on top of vans" series of acrylic paintings, but you cannot copyright someone else's trademark into one of your paintings. IE: Surfboards on top of Volkswagen Vans.

You can't paint someone's trademark in your painting without infringing upon their trademark. For example Volkswagen sued an artist to remove the shape and logo of their trademark from a painting the artist did of bebops (otherwise known as Bugs, or the rounded commuter car made by Volkswagen). This trademark infringement held up in court and the artist was sued by the big corporation. So much for fahrvergnugen!

Epilogue: my online artist colleague decided to show a different painting in the group show so that she could offer it for sale. I think she made a principled decision, and hope it inspires us all to do the right thing.

Disclaimer: Please realize that I am not a lawyer, only an outspoken artist that occasionally steals images from the public domain to make paintings. Check with a copyright attorney if you want to be absolutely sure!

Reprinted with permission.

Shawn Dell Joyce

Pastel artist/workshop instructor

(845) 728-4001 ShawnDellJoyce.com

As seen in the *NY Times*, *Plein Air Magazine*, *Tampa Bay Magazine*, presenter on Pastel Live! 2024, and guest on Plein Air Podcast (episode 112) with Eric Rhoads, Featured in *Pastel Journal Magazine* and signature member of New York Plein Air Painters (NYPAP), and International Plein Air Painters (IPAP), Pastel Society of Tampa Bay (PSTB) and an Artist Ambassador for Ampersand Pastelbords who supply materials for her demos and workshops. Represented by Woodfield/Davos Fine Art Gallery (St. Pete FL), Wallkill River School (Montgomery, NY), Lakeside Inn Gallery (Mount Dora, FL); in the collection of Georges Pompidou Museum in Paris and the Museum of Modern Art in NY.

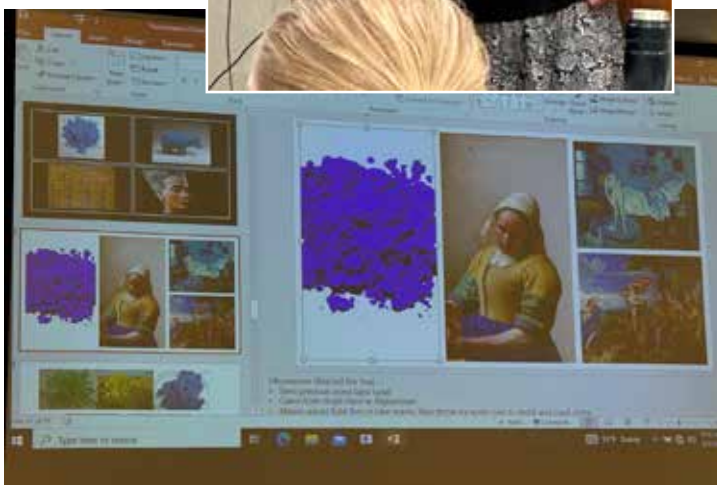
PPPS Meetings

August 3 at the East Library

Cindi Zenkert-Strange gave a presentation on the history of color, *The Artist's Palette: the Rare, the Precious, the Poisonous, and the Fugitive*. We heard the fascinating stories behind some of the pigments artists have created with through the ages, from Tyrian Purple, beloved by the ancient Phoenicians

and requiring 10,000 sea snails to produce a single gram of pigment, to Vanta Black, the blackest black ever created.

There was a review of the PPPS experience at IAPS. Ingrid Burnett won the door prize, a set of Unison half-sticks.

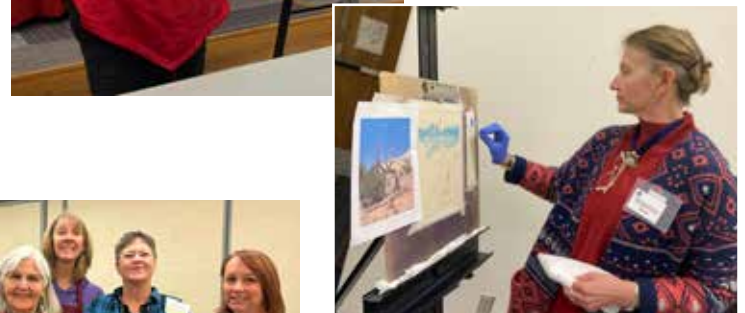


November 16 at the East Library

We voted to accept three new board members for 2025: Co-chair of Exhibits Rosalie Montgomery; Social Media Chair Amy Davis, and Secretary Jo Behrens. We celebrated reaching 53 members, with Chad Greene our newest member.



Fran Dodd, an early founding member, attended as a guest. In 2000, Fran and 9 other talented Pastel Artists initiated PPPS. She is a Past President and taught many workshops out of her studio in Pueblo and the CS Senior Center. Fran was also our liaison to getting into the Sangre de Cristo Arts Center and other Pueblo galleries. She is not only talented but inspiring!



Fran Dodd, Margie Miller, Katerina Kostin, Jill Johnson, and Lisa Faherty-Vance



Pat Geonetta, Fila Park, Ingrid Burnett, Betsy Cook, Mary Sexton, and Amy Davis



Carey Pelto, George Hart, Gerri Ashley, Kris Olson, Rosalie Montgomery, and Sharon Cartwright



Nell Houser, Jo Behrens, and Beth Gramith



Book Reviews

Your Brain on Art

Ivy Ross and Susan Magsamen

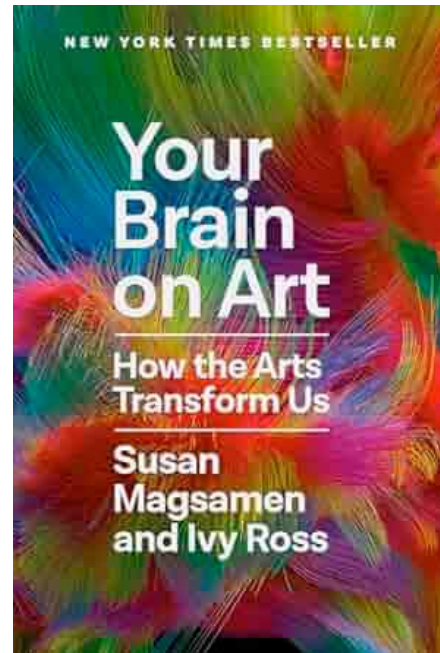
Have you ever wondered: Does my art practice do my brain any good? This book will answer that question, in spades. And the answer is: yes, art practices have a lot of benefits for the brain.

Your Brain on Art was my introduction to the field of neuroesthetics, which is the study of how art affects human brain function. This book is a guide to how all types of art positively affect both our physical and mental health.

The two authors are experts in their respective fields. Ivy Ross has a very rich background in design and currently is the Vice-President of Hardware Design for Google. Susan Magsamen is the Executive Director of the International Arts+Mind Lab at Johns Hopkins University School of Medicine. The book, though quite dense, is remarkably interesting as it provides case after case of how various artistic activities have helped heal brain function, trauma and types of mental illness. It makes one realize how powerful artistic endeavors can be for the artist him/herself.

It is not really a book for artists either; it is more a manifesto for the inclusion of artistic activities in all areas of life to enrich our brains and to help us heal. The stories and examples given are powerful: a man with Alzheimer's disease remembers his son for the first time in five years after listening to a curated playlist of songs, a mother suffering from postpartum depression heals more quickly when she sings to her newborn, first responders and service members with PTSD paint pictures to heal from the trauma they have suffered. These are just a few of many studies and programs the book references where art is helping brains to heal or improve.

This book encourages everyone to develop an aesthetic mindset—which they define as having the following key attributes:



- a high level of curiosity,
- a love of playful, open-ended exploration,
- keen sensory awareness, and
- a drive to engage in creative activities as a maker and/or beholder

The book has assessment questions to help you determine the level of your aesthetic mindset.

This book is fairly long and I ended up listening to the audio version. However, I am glad that I put in the time as the multitude of fascinating studies and examples the authors give that prove how valuable the arts are to help our brains cope with stresses in everyday life have affected how much I value them. It proves that I am affected positively by passive types of artistic participation, such as listening to music or looking at paintings and other forms of art in museums and galleries. This is an eye-opening book in many respects, but it certainly has made me think about whether we, as a society, value art as much as we should considering the multitudes of benefits it offers.

The Art of Creating

Joseph Nguyen

The subtitle of this book is “How to Create Art that Transforms Yourself and the World”. This is a big claim but the book attempts to unwrap why we create art and what should happen to us, personally, as a result of creativity. This book is short and an easy read (the audio book is only 1 hour, 7 minutes long) but it has some big ideas.

Mr. Nguyen believes that creating art is a journey of self-discovery that should be a part of self-improvement. He thinks that creativity can be healing for our souls and bodies. He disapproves of creating art for money’s sake and does not believe that creating for money will sustain an artist over time.

He spends time on topics like, establishing a creative process for yourself, discovering your medium, establishing focus when creating art and really understanding why you are creating. He also promotes sharing your art and has a lot of ideas on how to do that. However, the part I liked best was toward the end of the book where he spends time on getting out of a creative rut.

He defines a creative rut as a period “when we think we can’t create and don’t create anything for a prolonged period of time” Since I have had this happen to me, I am really interested in how to get out of such a creative block. He describes the best way to get out of a creative rut. It is to take the smallest possible action or SPA. He uses the scientific principle that an object in motion will remain in motion and an object at rest tends to remain at rest. It is hard to start something that is not already moving so the trick is to move, even just a little. So to get moving creatively just do the smallest possible action and let it naturally build on itself. For example, if you cannot paint an entire picture, just do a sketch the first day, the next day, block in the values, the

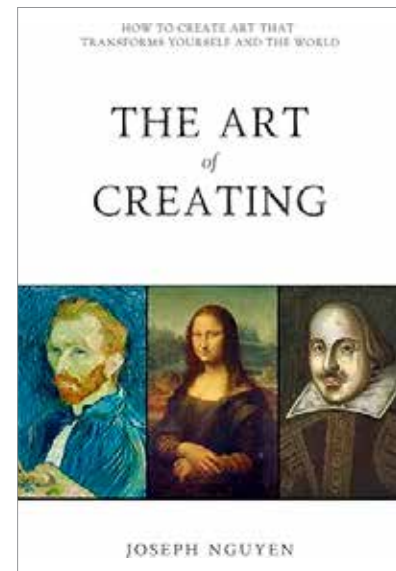
next day, paint the first pass of the paintings and so forth. The important thing is to actually TAKE the smallest possible action every day. Do not try to bite off too much, it will only lead to frustration and discouragement. But if you take an action it will continue to build on itself until you can paint for several hours at a time.

Here’s a quote from the book on the steps to the SPA method:

Here are the steps to taking the smallest possible action:

- *Take the smallest possible action to create.*
- *Let go of all expectations of what you or anyone thinks it “should” be. This is what usually holds us back from creating.*
- *Write or create what you feel, even if you feel nothing.*
- *Action creates inspiration more often than inspiration creates action. The path is only shown when we begin walking it. Ideas come when we begin creating.*
- *As a creator, we usually feel distraught when we don’t create anything. We feel alive when creating.*
- *The only way to get out of a creative rut is to create.*

Mr. Nguyen has great quotes through out the book. One of my favorites is from Albert Einstein who said “Creativity is seeing what everyone else has seen and thinking what no one else has thought.” This book is a big payoff for a small investment of time.



Book reviews by Lyn Farrell

PPPS Events

August Exhibition at Garden of the Gods

PPPS held a pastel painting exhibition at the Garden of the Gods Visitor Center for the month of August. The Artist Reception was held on August 10th from 3 to 5 pm, with refreshments from the GOG Café. George Hart did a demo during the Reception. During August, PPPS artists gave pastel demos for the visitors. Eight sales were made. And PPPS was back in December for another month, which was then extended into January.



2025 Calendar of Events

Garden of the Gods Show Extended through January 31! Garden of the Gods Visitors Center, 805 N. 30th Street, Colorado Springs, CO 80904

January 11

Meeting: 10:30 at East Library

January 23

Informal painting at the Garden of the Gods Visitor Center, 1 – 4 PM

January 26

Informal painting at the Garden of the Gods Visitor Center, 1 – 4 PM

January 31

Pick up art at Garden of the Gods, 12 – 2 PM

February 6

Informal painting at Library 21C, 1 – 4 PM

February 15

Meeting; 10:30 am, at the East Library

March 15

Meeting; 10:30 am, at the East Library

May 19 – 20

Karen Margulis Workshop; 9 am to 4pm daily
Workshop is FULL!

June

Commonwheel Show, Manitou Springs

August

Gardens of the Gods Show

October

National Juried Show; Dates TBD, at Library 21c

October 24 & 25

Workshop with Lorenzo Chavez, at the Woodmen Valley Church

December

Gardens of the Gods Show, Red Rocks Room at the Visitor Center

Holiday Lunch



PPPS Events

Mueller State Park Paint Out

On Wednesday, September 25th, several PPPS members met at Mueller State Park for a paintout amid the beautiful Fall foliage. Amy Davis, Margie Miller, Lyn Farrell, Karin Toppel, and Mary Sexton attempted to capture the colorful morning in pastels. Marilyn Feaster and her friend Dave Meyers stopped by while hiking. Thanks to Marilyn and Dave for the photos! We enjoyed an alfresco lunch on Karin's deck, and a tour of her studio in Divide.



President's Brunch

Our Annual President's Brunch was held at Lyn Farrell's home on September 28th. Lyn and her husband, Brian, provided the main dishes, and the PPPS Board provided the rest of a delicious spread. And we had a beautiful cake with our logo on it! Our members and spouses had a wonderful time getting to know one another, enjoying the food, and admiring Lyn's house and art collection.





PPPS Events

Holiday Lunch

The PPPS Annual Holiday Lunch was held at the beautifully decorated Edelweiss German Restaurant on Saturday, December 7. Members and spouses were in a holiday mood. Festivities included a fantastic lunch (and desserts), a gift exchange; and all attendees received a value card from Lyn Farrell and Mary Sexton as well as a pastel blender from Lyn. A Lifetime Achievement Award was presented to Member Sue Tormoen for being a wonderful artist and champion of the art of pastel, along with a set of _____ pastels.





PPPS Press

Members Lyn Farrel and Mary Sexton were interviewed in late summer 2024 for an article in *Beacon Magazine* by writer Lisa Lowdermilk. The magazine was published in January, 2025.

FREE

BEACON

Living Your Best Life After 50 in Colorado Springs JANUARY 2025

FIT for life

How trainers can help seniors maintain physical and mental health

Ready to stay scam-free in 2025? Test your knowledge

Explore the Vibrant World of Pastels with the Pikes Peak Pastel Society

Color like no other

Explore the vibrant world of pastels with the Pikes Peak Pastel Society

By Lisa Lowdermilk

Pastel painting has become a popular and rewarding pastime for many seniors, and for good reason. It's relaxing, visually striking and easier to learn than mediums like watercolor, making it an excellent choice for new artists.

Colorado Springs also offers a variety of landscapes that provide inspiration for pastel's vibrant tones, from the breathtaking views of Garden of the Gods and Pikes Peak to the historic Manitou Cliff Dwellings.

"Pastel is much more vibrant than other mediums. It has very expensive pigments in each stick, which let you achieve effects you can't create with liquid paint."

The Pikes Peak Pastel Society (PPPS) supports beginners and seasoned artists alike. Founded in 1999 and officially recognized as a nonprofit in 2000, the group typically meets twice a month for informal "paint-outs" at Library 21c. These casual gatherings don't require an RSVP and are open to nonmembers interested in learning more about pastel painting.

While PPPS doesn't offer for-



A landscape comes to life in Katie Cassidy's skilled hands.

mal instruction, veteran members sometimes invite those seeking individual guidance to their homes for personalized lessons.

As members build confidence in their skills, they are encouraged to compete in the annual juried show, typically held in the fall at Library 21c. Members also enjoy perks such as field trips to art exhibits and museums, discounts on courses and opportunities to participate in plein air (outdoor) painting events.

Lyn Farrell, 70, president of PPPS, began painting in 2018 after retiring from a career as a regulatory attorney. Initially drawn to acrylic painting

through online tutorials, she knew after watching a pastel artist at work that she'd found the medium she really wanted to work with.

"Pastel is much more vibrant than other mediums. It has very expensive pigments in each stick, which let you achieve effects you can't create with liquid paint," she said. "It's also rather forgiving and easy to manipulate."

Farrell enjoys painting figures, landscapes and abstract art, and favors pastels for their distinctive look.

"You can't get that with watercolor or acrylic," she said.

Mary Sexton, 68, a lifelong artist, enjoys creating both realistic and whimsical plein air scenes. Her interest in painting on location began after she took a plein air class in Rhode Island, and since painted landscapes from various places, including Colorado's gold rush town of Victor and the iconic Pikes Peak.

Sexton draws inspiration from artists like Lorenzo Chavez, whose

Southwestern plein air works beautifully capture nature, and Desmond O'Hagan, who focuses on urban subjects.

If you're interested in learning more about pastel painting and joining a supportive artistic community, PPPS offers a welcoming environment for all skill levels.

"Everybody is absolutely lovely and very supportive of each other," Sexton said. "We're one of the nicest art groups around."

To learn more, visit PikesPeakPastel.org or call 719-338-5548. ■

Pikes Peak Pastel Society's Upcoming Events

- First quarter meetings: January 11, February 15 and March 22
- Pastel painting workshop: May 19-20
- Exhibit in June at Commonwheel Artists Co-Op, Manitou Springs
- Annual juried show in September or October at Library 21c



Pastels and plein air bring joy to PPPS president Lyn Farrell.



George Hart puts finishing touches on "purple mountain majesties."

Living your **Best Life After 50** starts with the 2025 **BEACON Guide** **COMING SOON!**

Your trusted resource for discovering local services, activities and volunteer opportunities in El Paso & Teller Counties is almost here! From retirement planning and caregiving options to health care and housing, the **BEACON Guide** is your go-to guide for *living your best life after 50!*

Check Out Our Monthly Guide Feature!

Discover new ways to connect, make friends and get involved with our monthly spotlight on a club or organization listed in the Guide.

Get your FREE 2025 BEACON Guide!

The 2025 **BEACON Guide** is coming soon to a location near you!

To request **FREE** guides for your business or club, call or email:
719-900-7664 | ContactCS@BeaconSeniorNews.com

Member News

We want to extend a warm PPPS welcome to new members **Christina Bammes**, **Chad Greene**, and **Leslie White**.

Member Shows, Events, and Activities

PPPS Members **Beth Gramith** had *Contemplating Hope* and *Surveying the Kingdom* and **Mary Sexton** had *Buffalo* accepted into Red Rocks Nevada Pastel Society's *Member Show*.



"Contemplating Hope"
by Beth Gramith.

Member **George Hart** was awarded Juror's Choice for *Shining Through* and First Place for *Colorado Fall* at Pueblo Art Guild's Autumn Show.



In early August Mary Sexton and **Lisa Faherty-Vance** participated in the Palmer Lake Art Group's inaugural *Paint the Lake* plein air event. Mary was awarded Third Place by Juror Michael Magrin.

Mary was awarded an Honorable Mention for her painting, *Just a Peak of Yellow*, at the Sangres Art Guild's *Alla Prima* plein air event held September 1 – 14 in Westcliffe, CO. The juror was Lorenzo Chavez.



Lisa was awarded an Award of Merit for her painting *Woodland Embrace* at the Palmer Lake Art Group's *Fall Is in the Air: Small Works Show* held at Bella Art & Frame in Monument CO. Lisa is one of the artists showing work at Bella Art & Frame.



Mary also participated in *Paint the Town*, a plein air event in Florence, CO, held October 14 – 19. She was awarded Best Body of Work for her entries, and a Patron Award for *Shack*. The juror was Kim Mackey.



Lisa bumped into Lorenz Chavez in one of the galleries during Westcliffe's "Alla Prima" event.

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

Upcoming Events

Karen Margulis Workshop

Cooking with Color: Breaking Free From Boring Color

May 19 & 20, 2025, 9 AM to 4 PM

Would you like to break free from using boring local color in your paintings without creating color chaos?

In this workshop we will explore techniques that will lead to more expressive paintings with an exploration of new and exciting ways to use color effectively in a painting. Karen will share her tips and techniques

to achieve vibrant and successful color in your paintings. There will be demos, handouts and plenty of individual help at the easel during the workshop.

Location: Woodmen Valley Church,
Colorado Springs

Workshop is full. Visit pikespeakpastel.org/membership/workshops/2025-karen-margulis-workshop and fill out the form to be added to the waitlist.

Lorenzo Chavez Workshop

Painting Landscapes Indoors

Two-Day Studio Workshop

We will cover some of the fundamentals of Landscape painting during the workshop including: shape design, four value planes, notans, color inspired by the 3 types of natural light and atmosphere, atmospheric and linear perspective, line movement, edge design and color harmonies.

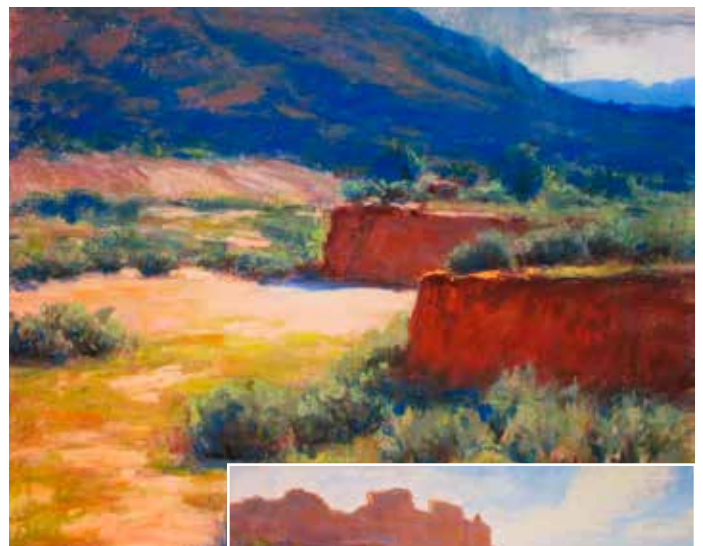
Students are asked to bring 10 – 15 photographic references and the files and/or Plein Air Painting sketches for indoor use

There will be a demonstration each day, and reviews of the works created during the workshop.

Lorenzo Chavez



Lorenzo Chavez is a renowned fine artist specializing in pastel landscapes of the American West. Born and raised in New Mexico, Chavez draws inspiration from the local landscape and art history of his home state. After graduating with honors from the Colorado Institute of Art, Chavez settled in Colorado, using it as a base to travel and paint



Above:
“The Journey”

Right: “On the
Pathway to Mesa”



throughout the region. His award-winning work is featured in prestigious exhibitions and publications, as well as private and corporate collections across the U.S. and internationally. As a distinguished instructor, Chavez shares his skills in sought-after workshops. Visit lorenzochavez.com.

Check pikespeakpastel.org for pricing and to sign up!

New DVDs in the PPPS DVD Library

Perfect Color Mixing by Nancy Reyner. This is for oil and acrylic paints which can help all painters because there is a review of basic color theory before moving on to other painting lessons.

Perfect Painting Solutions by Nancy Reyner, for oil and acrylic paints. There is a review of how to avoid common painting mistakes including lessons of creating spacial depth, the use of values, as well as using negative space.



Figure Painting Techniques in Acrylic by Craig Nelson, features quick studies. The quick studies are in timed sessions of 20, 30, & 40 minutes periods. He works on composition, choosing colors and values.

Getting Started with Watercolor Techniques by Susan Scheewe

A Painter's Odyssey by Cory Trepanier

Plein Air with Pastel by Greg Biolchini

Art Marketing Bootcamp by Eric Rhoads

Visual Language: The work & life of Colorado's distinguished painter by Vance Kirkland



Our Library of DVDs

Many DVDs are available in the PPPS DVD library for members to borrow for a month.

Please email your request to: Joanne Behrens at jobehrens44@gmail.com.

Should any member wish to donate painting/fine art DVDs to the PPPS library please email Joanne Behrens (jobehrens44@gmail.com).

Drawing with Pastel & Charcoal Tips and Techniques
by Craig Nelson (2005)

Drawing Gesture in Charcoal & Pastel
by Craig Nelson (2006)

Landscape in Pastel Reflections in Monet's Garden
by Urania Christy Tarbet (2006)

Vivid Color Landscapes
by M. Catherine Hurley (2009)

The Solution
IAPS Demo by Richard McKinley (2011)

Painting Skin Tones in Pastel
by Alain Picard (2013)

Alla Prima Pastel Painting
by Richard McKinley (2015)

Pastel Painting Techniques Indoor Scenes with People
by Christine Ivers (2016)

Pastel Painting Bold and Direct
by Desmond O'Hagan (2016)

Plein Air Painting Workshop in Pastel WINDING RIVER
by Aaron Schuerr (2017)

Urban Pastel Painting
by Nancie King Mertz (2020)

Mastering Pastels
by Albert Handell (2020)

Pastel Painting Secrets
by William A. Schneider (2020)

Expressive Pastel Painting
by Karen Margulis (2022)

Pastel Care and Framing

by Bethany Fields

Bethany Fields is a pastel artist from Texas. She has given us permission to share information. You can adapt this for your own use, passing it on to collectors who purchase your pastel painting. Read more about Bethany and see her paintings at bethanyfields.com, follow her on Instagram: [@bfields](https://www.instagram.com/bfields), or join her Patreon Group: [patreon.com/bethanyfields](https://www.patreon.com/bethanyfields).

Pastel Care

Thank you so much for purchasing a fine original pastel painting! Your new pastel is an original, hand-painted work of fine art. It was created using the finest, most archival pastels and papers available. The use of pastel pre-dates many mediums, being one of the oldest forms of art in existence. A visit to many fine museums will showcase pastels paintings hundreds of year old that look as bright and fresh as the day they were painted!

Pastels are made from pure artist's pigment – the same used in fine oil paintings. The dry pigment is formed into a stick with a minimum of binder. Oil paint is bound together with liquid, which can degrade and yellow over time. There is nothing in the pastel binder to degrade therefore it remains pure and clean as long as it is protected from sun and water.

I use 100% acid and lignin free sanded professional artist paper for my paintings. The sanded paper "holds" the pigment onto the page and there is minimal shedding of pastel particles. If your pastel has slight "shedding" this is normal! Please don't touch the surface or try to rub away those particles. You can *very lightly* tap on the back of the unframed pastel if there is pastel migration and store in its flat case until you have taken it to be properly framed.

If any pastel gets on your mat, gently blow on the the spot (do not wet the mat to try to remove any dust) and use a clean eraser to erase any smudges or spots.

What to Tell Your Framer

First of all, please make sure your framer is experienced with pastels. "Big box" craft stores with a framing department are probably not as knowledgeable about caring for a pastel. These frame shops work mostly on framing posters and prints and

may mishandle your painting. Choose a professional framer with professional materials and you'll get professional results!

Do not allow the framer to spray any fixative or coating on your painting (or try to talk you into it). Fixatives can change the colors of the piece and ruin your painting. Make sure the framer uses acid and lignin free materials in all aspects: for the matting, backer boards, and dust cover. Pastels need to be stored flat until they are framed (and in their protective case) so the surface isn't affected. Ask that they store your piece very carefully until it is framed.

A pastel painting looks best with the best materials available. I use museum glass or "conservation clear" glass with all my work. Plexiglass holds a static charge that can dislodge pastel pigment. A professional framer will be able to advise you on the best materials that will keep your painting fresh and beautiful for lifetimes!

Hanging Your Pastel

Choose a spot in your home out of direct sunlight and away from excessive moisture. Sunlight is the enemy of all fine art as it can cause pigments to fade and damage your paper. Moisture (from showers, bathrooms, and even kitchens) can also creep into your piece and affect the paper so it is best to avoid these rooms. Place your pastels in areas with indirect sunlight and away from any source of dampness.

Thank you

Thank you so much for purchasing one of my fine pastel paintings, please don't hesitate to contact me should any issues arise. As long as your painting is properly cared for, it should last for your children and grandchildren and on! Thank you for inviting my painting to be a legacy of art in your home.

2025 Book Club

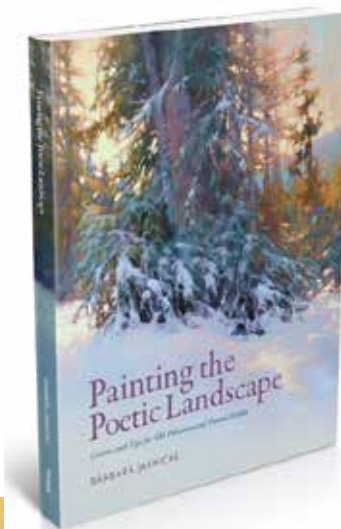
PPPS has started a book club. So many members have expressed interest that two sections have formed. The North section is facilitated by Lisa Faherty-Vance and Marilyn Feaster. The South section is facilitated by Lyn Farrel and Margie Miller. Please contact one of these members if you are interested in participating!



Above: The North Book Club with Marilyn Feaster, Rosalie Montgomery, Betsy Cook, Jane Lippie, Lisa Faherty-Vance, Katerina Kostin, and Jo Behrens.



Right: Jill Johnson of the South Book Club.



The first book is *Painting the Poetic Landscape* by Barbara Jaenicke. The book is written for both pastels and oils. The book groups are focusing on the pastel chapters, but most of the information in the book applies to both media. The groups are reading and discussing the chapters, as well as making paintings following along with Barbara's demos.

The book is only available through Barbara's web site: paintingthepoeticlandscape.com/product/painting-the-poetic-landscape-book/.

Barbara was so thrilled by the idea that she wrote a social media post about us and is suggesting the idea to other pastel groups.

Board of Directors

Lyn Farrell, President
(713) 204-9500

Betsy Cook, Treasurer
(719) 331-4902

Pat Geonetta, Membership
(719) 338-5548

Jo Behrens, Secretary
(719) 650-4062

Katerina Kostin, Exhibitions Co-Chair
(719) 271-4559

Rosalie Montgomery, Exhibitions Co-Chair
(719) 963-4006

Margaret M. Miller, Education
(719) 331-1806

Amy Davis, Social Media
(530) 575-8786

Mary Sexton, Communications
(914) 217-7900

Special Thanks to Ingrid Burnett 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

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

Member Benefits

Hang Your Art at Coutura Design

All Members are eligible to hang art in the hallway at Coutura Design Inspirations, 6380 Corporate Centre Circle, Colorado Springs, CO 80919. The best times to hang artwork are Tuesday – Saturday, 10 am to 5 pm. For more information visit: pikespeakpastel.org/membership.

All Members are ELIGIBLE to have an Artist Page on Our Website!

Our goal is to have every member sharing artwork on our website. Please email up to eight images of your pastel paintings (jpgs preferred) to Mary Sexton at info@pikespeakpastel.org or marys@goodgraphicdesign.com.

Informal Painting

Our informal painting get togethers take place in the CreateSpace on the second floor of Library 21c, 1175 Chapel Hills Drive, Colorado Springs, CO 80920.



IAPS Membership

Pikes Peak Pastel Society is a member of IAPS. Some of the benefits to our Members include:

- Attend the Biennial Convention at a discounted rate. Next convention will be **June 16-21, 2026** in Albuquerque NM. **Save the date!**
- Participation at the Biennial Convention with workshops, exhibitions, demonstrations, etc.
- Individual members of member societies are eligible to submit artwork for the jury in all IAPS Exhibitions including – online, gallery, museum, and convention shows.
- Individual members of member societies may list IAPS membership on their resumes.

Visit the IAPS web site:

iapspastel.org

View the most recent IAPS newsletter here:

iapspastel.org/currentnews.php

View the current IAPS Exhibition here:

iapspastel.org/exiaps_current.php

A Few Useful FREE YouTube Pastel Videos

Organizing Pastels

<https://www.youtube.com/watch?v=J-irUOSMwtc>
<https://www.youtube.com/watch?v=Ngrf3oCOdgU>
<https://www.youtube.com/watch?v=5ytNrP6l1i4>

Choosing Pastels

<https://www.youtube.com/watch?v=W8534hUurG0>
https://www.youtube.com/watch?v=3DYXi_m36Go

Traveling with Pastels

https://www.youtube.com/watch?v=_UKxfhSO8Tw

Storing Pastel Paintings

<https://www.youtube.com/watch?v=X2FoIrOmo7s>

Painting Trees in Pastel

<https://www.youtube.com/watch?v=KVcs0S5lkpg>
https://www.youtube.com/watch?v=-e_WCRmv_gU
<https://www.youtube.com/watch?v=RJ6y9UeUG4I>

Portrait Painting in Pastel

<https://www.youtube.com/watch?v=FmlxHMhz38M>
<https://youtube.com/NRPG2Et-ghM>

Landscape Painting in Pastel

<https://www.youtube.com/watch?v=aOl01DcsSkU>

Framing Pastels

<https://www.youtube.com/watch?v=YsGx1U4E4vc>
<https://www.tucsonpastelsociety.org/framing.html>

FREE Pastel Online Resources

Marla Baggetta

[youtube.com/channel/
UC9ad6jaguLLBrB46_coqyIg](https://youtube.com/channel/UC9ad6jaguLLBrB46_coqyIg)
marlabaggetta.com
paintinglessonswithmarla.com

Alain J Picard

[youtube.com/channel/UCWyF5C
vAv8c0oP4M5gWBaFA](https://youtube.com/channel/UCWyF5CvAv8c0oP4M5gWBaFA)
picardstudio.com

Susan Kuznitsky

youtube.com/c/SusanKuznitsky
susankuznitsky.com

Susan Jenkins

[youtube.com/channel/
UCqNhhFYP5f1G4IBhdZ
OGZ3g](https://youtube.com/channel/UCqNhhFYP5f1G4IBhdZOGZ3g)
susanjenkinsfineart.com

Tony Allain Fine Art

Many videos on youtube
tonyallainfineart.com

Bethany Fields

[youtube.com/channel/
UCgBFh1UdOgSmTW_yVozJotQ](https://youtube.com/channel/UCgBFh1UdOgSmTW_yVozJotQ)
bethanyfields.com

Pastel Techniques, Tutorials, and Resources

artshow.com/resources/pastels

Emma Colbert

[youtube.com/channel/
UCG-cKqjQKzkysc-L_Q8b8Og](https://youtube.com/channel/UCG-cKqjQKzkysc-L_Q8b8Og)
emmacolbertart.com

Liz Haywood-Sullivan

lizhaywoodsullivan.com

Karen Margulis

[youtube.com/channel/
UCvA1fsVyX78RcZuC-aFyw4g](https://youtube.com/channel/UCvA1fsVyX78RcZuC-aFyw4g)
karenmargulis.com

Gail Sibley

[youtube.com/channel/
UCcvkVvNg68NM7VdUVlF-6eg](https://youtube.com/channel/UCcvkVvNg68NM7VdUVlF-6eg)
gailsibley.com
howtopastel.com

Aaron Schuerr

Many pastel videos on youtube
aaronschuerr.com

25 free ebooks on painting in various mediums, including pastels:

[infobooks.org/
free-painting-books-pdf](http://infobooks.org/free-painting-books-pdf)

Master Pastel Artists

[youtube.com/@
masterpastelartists7206/videos](https://youtube.com/@masterpastelartists7206/videos)

Jackson's Art

[youtube.com/channel/
UC_oSNIw9kNkdsLixb1_tZsw](https://youtube.com/channel/UC_oSNIw9kNkdsLixb1_tZsw)

Dakota Pastel

Several pastel videos on youtube
dakotapastels.com

Pan Pastel Colors

[youtube.com/channel/UCzdPko
GU9UZ348xw53k1WHA](https://youtube.com/channel/UCzdPkoGU9UZ348xw53k1WHA)

Xrissart

[youtube.com/channel/
UCUGB-U1gh1CCsBa6PiQvONg](https://youtube.com/channel/UCUGB-U1gh1CCsBa6PiQvONg)

JVArt Resources

youtube.com/c/JVArtresources

Love Life Drawing

[youtube.com/channel/
UCA9o111IH1VD8Kxz0YLn8_A](https://youtube.com/channel/UCA9o111IH1VD8Kxz0YLn8_A)

Unmask Art

[youtube.com/channel/
Ucc200efazooi-bz2TQ1_Nuw](https://youtube.com/channel/Ucc200efazooi-bz2TQ1_Nuw)

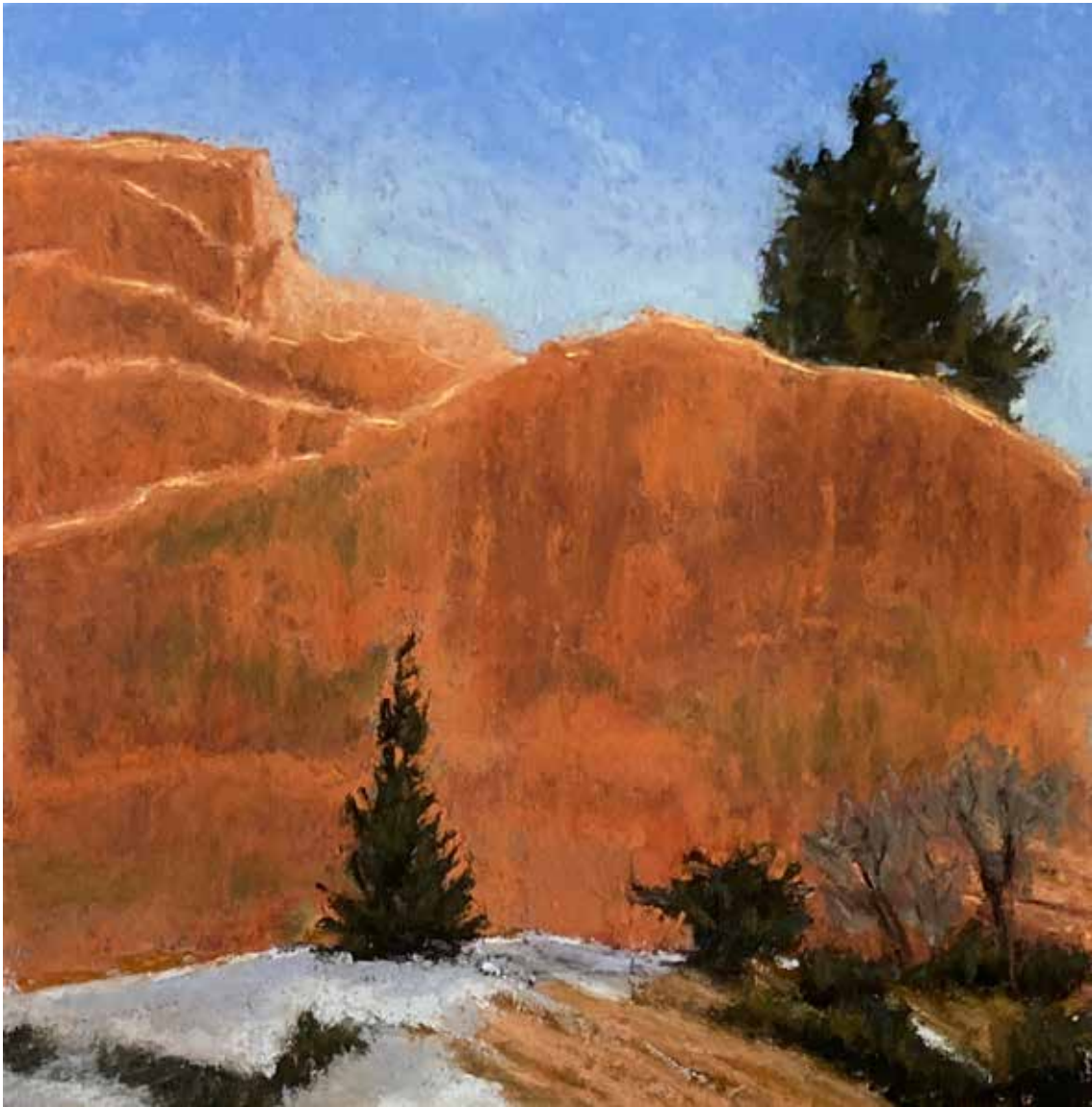
Pastel Today Newsletter

pasteltoday.com

Monet Café

[susanjenkinsfineart.com/
youtube.com/
monetcafe'withartistsusanjenkins](http://susanjenkinsfineart.com/)

Please let us know of any other FREE pastel or art online resources and we will add them to the list!



Red Rocks Morning by Mary Sexton