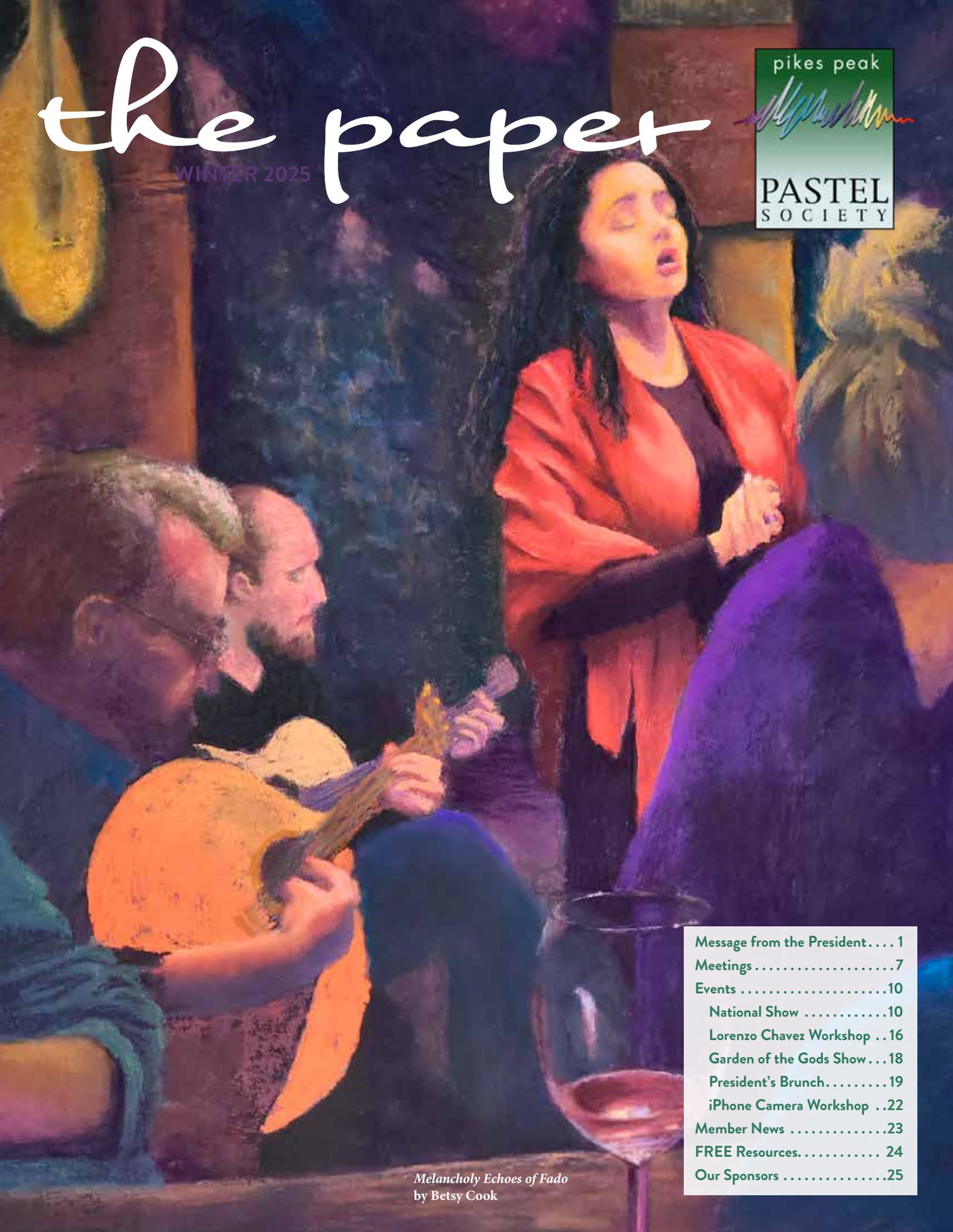
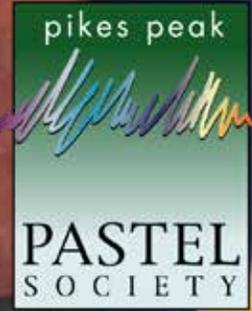


the paper

WINTER 2025



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Melancholy Echoes of Fado
by Betsy Cook



Lake Dillon Gold by Dan Rich

Message from PPPS President, Lyn Farrell

Have you ever wondered how and why certain paintings are juried into shows while others are not?

I certainly have. During 2025 I had the chance to spend time with two judges and jurors—both well known pastel artists—and talk about this subject. Each of these artists have been the judge and juror for several pastel art shows. They spoke about their thought processes for jurying paintings into the shows and then judging them once they are in.

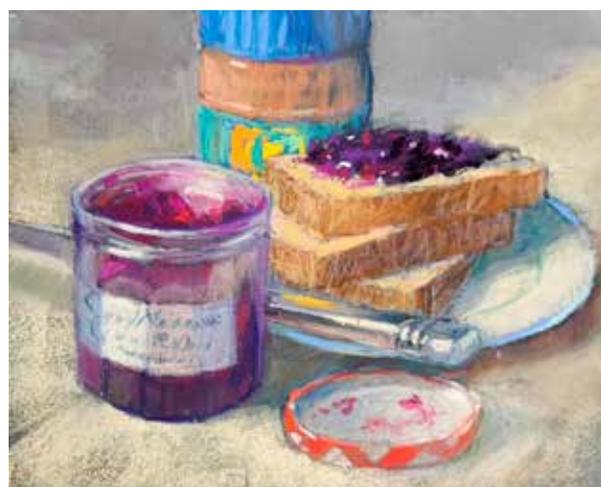
From these conversations I have formulated a list of suggestions for choosing subjects and making paintings that might be more likely to get into art shows. Obviously, these are my own impressions, and one needs to draw and paint in a skilled manner to have a chance at being juried into a show. It is clear that a poor drawing or perspective that is off will exclude the painting for sure. Here is what I have learned.

1. Paint a subject that is different

In any region of the country there will be paintings entered that have a lot in common. Here in Colorado we love to paint landscapes, particularly mountains and rocks. But the more mountain paintings that are entered, the less likely each one will be to get in. One juror told me that on the east coast they see lots of ocean scene paintings entered into shows. “You can’t let each one of them in the show” they said. So, the painters of ocean scenes, mathematically speaking, have less of a chance of getting in those shows.



“Flower on a Desert Dune”
by Jo Behrens



“PB&J” by Katie Cassidy

In Colorado, there are going to be more landscapes entered into shows than anything else, so painting a different subject (if done well) might improve your odds of getting a painting into a show. For example, consider painting a still life or a figurative scene. In my unscientific review of art shows, I was surprised to see how often still life paintings win prizes. Our own best of show this year was a figurative scene, and, in fact, since 2020, a landscape won best of show in the PPPS National Juried Show only one time—and that time it was not a mountain scene. Judges and jurors are looking for something different.

2. Make your painting stand out

If you want a better chance of getting in the show make your painting stand out. This is especially true if you are painting a landscape typical of your region. If you are using a reference photo, try cropping it a different way—make it vertical, instead of horizontal, perhaps. Think about the use of color and how it can make the painting exceptional. One of the paintings in our show this year

Continued on page 2



“Wyoming Dawn” by Lyn Farrell

was made of mostly of different shades of green. (See page 13.) The judge really liked the use of different hues of the same color family.

3. Compose your Painting With Care

Good compositions are important. I feel like the theory of composition is pounded into my head in every book I read and workshop I attend—nothing in the dead center, do not send the viewer off the page with a line, find a path for the viewers eye to follow, etc. But each of these is important. Our judge this year commented on the good composition of everything that won a prize. To a well educated artist, poor compositions really stand out. Do not let your painting stand out in that way.

4. Make Your Painting Sing with Color

Think about the colors you will use and how they interact with each other. The jurors/judges mentioned color harmony many times in our discussions. In fact our National Show judge, Lorenzo Chavez remarked on the color harmony used in several of the paintings to which he gave awards. Look at the color wheel and think about the types of color combinations you can use in your piece—complements, double complements, triads, color chords, etc. Color harmony makes a painting distinctive especially to an experienced artist. I have found that picking a palette in advance makes a big difference in whether my painting's colors harmonizes well.

“Rolling Hills” by Mary Sexton

5. Notice Your Shapes

Big shapes make the painting. Some good artists with whom I have studied suggest doing a study of your painting first with only 5 or fewer shapes. This practice helps to lock down the composition of the painting and concentrates the mind on the big, important shapes. Our latest judge, Lorenzo, commented on the interesting natures of the shapes in the paintings that won prizes when he was judging the show.

6. Pay No Attention to the Types of Paintings the Judge/Juror Does Themselves

I know some people like to think of the types of paintings that the juror himself/herself does before they decide what to paint. In my experience that plays no role in how they juror in paintings and judge them afterward. In fact, it is my opinion, that if a juror is a landscape painter, they are likely to judge landscapes with more intensity than other types of paintings since they know them well. A good artist will respect the great elements of a painting of any type. Lorenzo juried and judged our show in 2020 and in 2025. He paints exclusively southwestern U.S. landscapes. However, in 2020 he awarded the Best in Show to a still life and in 2025 he awarded that prize to a figurative painting. So, go with your gut on the subject of your painting and make sure you paint it well.

Our judge this year commented on the good composition of everything that won a prize.



7. Paint Something That Tells a Story

It was amazing to me how many times each of the jurors I spoke to emphasized that the paintings that they liked “told a story.” In fact, some of the paintings I liked the least were interesting to them because there was a story behind the picture. Along the same lines, Lorenzo mentioned the “emotion” in the painting several times as he was doing the judging—even in landscape paintings, he saw emotion in the scene when the painting was strong. When choosing a painting subject, ask yourself, will this painting tell a story to the viewer?



“September’s Gifts” by Katarina Kostin

I am always hopeful that each member of PPS will enter our national show. We have an amazing variety of very skilled and talented artists. While rejection from shows is always going to happen from time to time (it just happened to me this week), one thing is for certain, you cannot be accepted to art shows if you never enter one.

— Lyn Farrell

SAVE the DATE!

“To Beet or Not to Beet” by Lisa Ober

Our National Juried Show will be in October and we will begin accepting entries in late July. Start painting now for the show! Our judge and juror will be Lisa Ober, a pastel artist from Missouri. She will also be conducting our workshop on Friday and Saturday, October 9 – 10. Take a look at Lisa’s work here: lisaober.com.



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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.

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

marys@goodgraphicdesign.com

Why Enter Juried Shows Anyway?

Reprinted with permission of the American Impressionist Society, and author Debra Joy Groesser, AIS Chairman.

There are juried art shows out there for all experience and skill levels.

Entering a juried show can take some courage, as not everyone who submits work will have their work accepted. Knowing and accepting that going in, juried shows can be a great way to get exposure for your work.

Juried shows can offer:

- Exposure to galleries, collectors and the media (all but one of the galleries I have ever been represented by found me through a juried or invitational show.)
- Discounted advertising opportunities with show media sponsors
- A way to build your resume
- Awards and recognition
- Sales potential If any of these are part of your career goals, then entering juried shows may be worth your time and money.

A word of caution though: you will not be accepted into every show you enter. You WILL face rejection (in fact more often than acceptance usually) and must be prepared to accept that it is a part of the process and your growth as an artist. More on that later.

Choosing What to Enter

Make sure your work fits the show's criteria. Each exhibition you enter will have specific criteria which can be based on subject, medium, style: for example, plein air paintings only, impressionism, realism, oil paintings only, watercolor only, etc. If you enter an abstract or non-representational piece in a show which requires paintings be impressionistic, or realism or representational, your work will be disqualified for not adhering to the show criteria. American Impressionist Society has online catalogs of previous years' shows on our website, so you can check out the type of work that has typically been accepted in our shows. Keep in mind however that the small images aren't necessarily indicative of how loosely the pieces are painted due to limitations of digital images

and the size of those images. The paintings accepted into the AIS shows are within a wide range of impressionistic style – not tight realism with hard lines and not abstract – and are representational in subject matter. Be sure you submit your very best work and be sure it is available.

Be sure you submit your very best work and be sure it is available.

All juried exhibitions are competitive, and the artists whose work is accepted do submit their best work. Keep in mind that you are competing against a different group of paintings with every show you enter, and the number of paintings you are competing against varies from show to show. If the painting you are entering is currently at a gallery, be sure to get permission from the gallery and have them put it on hold for the show. Better yet, enter paintings that you have possession of to avoid having to withdraw from the show and risk disqualification from future shows.

When jurors' names are publicized they are sometimes contacted by artists who are not accepted into the show, expecting to get an explanation or a critique. Occasionally they are openly criticized on social media (please don't ever do this!). Although jurors are paid a small stipend, they are not paid to do critiques in addition to jurying.

Some people enter shows based on who the judges and jurors are...they try to "paint for the judge" thinking if they paint the subjects or style the judge does it increases their chances of acceptance or awards. This is just usually not the case. In my experience, you have a much better chance of acceptance if you enter your best work regardless of who the judge or jurors are. As a personal example, the late Daniel Greene, the master portrait painter, chose two of my landscape paintings for awards in different shows. If you think about it, a judge who specializes in portraits will see every flaw in a portrait. Same goes for a judge who specializes in landscape, seascape, etc...so think about that next time you're tempted to "paint for the judge."

You've chosen the painting(s) you want to enter...now what?

Prospectus: Read the show prospectus carefully. Note deadlines and follow the instructions to the letter. Avoid having your entry disqualified because of careless errors or omissions.

Images of Your Work: Nearly all shows, including the AIS show, use digital images for their entry submissions. You will need high quality photos of your work...use a professional photographer if necessary. Your photos must not show frames or any extraneous backgrounds...only the image of the artwork itself. The photos must be in focus and oriented correctly. The jurors have a very short time to view each image and they have to score your work based on the image you submit. If they can't see the work clearly, it will hurt your score or could even disqualify your work. Make sure your image is sized correctly according to specifications for the entry system.

Pricing Your Work: If you are entering a show that will be held in a gallery, such as our national juried exhibition or our small works showcase, your work **MUST** be for sale and must be priced according to your established sales prices. Do not overprice your work because you don't want it to sell. That is unfair to the hosting gallery and can put you at risk of disqualification. The galleries rely on sales to recoup the costs of hosting exhibitions such as ours. If you don't have an established price structure for your work, be sure to take into consideration the costs of entering, membership, shipping (if you get accepted into the show), framing and supplies, gallery commission and something for your time. As an example: Entry fee can be \$39 to \$58 depending on the show and number of pieces you enter. Membership dues are \$60 for the year. Then let's say your frame cost \$50, shipping to and from the show is \$60 each way, and your materials cost for creating your piece is \$50. That's a total of \$280 plus your entry fee, so on the high end let's say \$338 in costs. If the gallery commission is 40%, your painting needs to be priced at \$565 for you to break even. There can also be a "crate fee" and shipping box expenses, so just be sure to cover your costs. Prices on your entries cannot be changed once the entry period ends.

Try Not To Wait Until the Last Minute to Enter: We highly recommend that you submit your entry well before the entry deadline. The majority of entries for juried shows usually come in during the last week prior to the deadline, many on the very last day. For shows using online jurying systems such as ours, once the deadline has passed and the system has closed, it cannot be reopened to accept late entries. Inevitably problems can and will arise at the last minute, so it's best to plan to submit your entries a few days ahead of that final deadline just to be safe.

Double Check All Information! We can't stress this enough. Fill out the application and make sure all your information is entered correctly, including title, size, price and medium. Note that prices cannot be changed once the entry period has ended.

Very important: Do not commit the painting(s) you enter to any other gallery or exhibition or submit it to any other juried show until you know it/they were **NOT** accepted into our show. The paintings must be for sale if accepted and if they sell, they will not be available for any other commitments beyond our show.

Jury Results – Elation or Deflation

This is the nerve-wracking part of entering juried shows. The waiting and anticipation is hard! Every show will list notification dates for the jury results. Mark that on your calendar and note if the results will be posted online or if you will receive an email notification.

If you are accepted: Note shipping and delivery instructions and dates on your calendar. If you don't ship your work to the show on time, you risk disqualification from that show and subsequent shows. Make sure to include any crate fees, return shipping labels, bios... whatever is required.

Try to attend the opening reception if at all possible. This is a great opportunity for networking, meeting gallery owners, collectors and other artists. There's a higher chance of selling your work if collectors can meet you and connect with you.

If your work is "declined" – the dreaded "rejection" letter. This is the hardest part...hands down. I once heard OPA Master Neil Patterson say: "If you're accepted, you're not necessarily as good as you think you are, and

if you're rejected you're not as bad as you think you are. Just keep painting the best paintings you can and eventually you will be accepted." It's true! Don't give up. It took me 13 times entering the Oil Painters of American National Juried Exhibition before I was finally accepted. Persistence, hard work and perseverance do pay off.

The only way you will never get into a show is if you quit trying and don't enter. The only way your last rejection will be your last is if you never enter again. Personally, I take each rejection as a personal challenge to try harder, to make my next painting even better than the last.

Do I get down and discouraged? Absolutely! Go ahead and have a pity party for a few hours or a day, but don't let it overwhelm or defeat you. Above all, be gracious and be professional...refrain from complaining to or about show organizers, judges and jurors about not being accepted, especially on social media. You never know who is following you on social media – could be gallery owners, magazines, collectors – so it's incredibly important to be professional.

I recently heard an American Idol contestant who, when she was sent home, said "My 'no' was someone else's yes..."

The only way you will never get into a show is if you quit trying and don't enter.

and for them I am happy. It just wasn't my time this time." That is really a gracious way to handle rejection. Know that in EVERY show, there are always a lot of deserving works that do not get in. Every show has limits as to how many pieces that can be accepted. Every juror or panel of jurors is different. Every show you enter a particular painting in, you are competing against an entirely different group of paintings. Most artists, myself included, have experienced having a painting rejected from one show only to win an award with the same painting in another show.

Entering juried shows can be a great way to get your work out there and build your resume. It takes courage and you will have disappointments along the way, but it's all part of the process of growing in your work and your career. Be patient, keep trying, keep working hard and growing in your work...and don't give up.

Find out more about The American Impressionist Society (AIS) here: americanimpressionistsociety.org. Pastel paintings **do get accepted** and **do win awards** in their shows!



Early Morning by Diane Edwards

PPPS Meetings

August 2

GUEST SPEAKER

Sophia Rose

Sophia Rose used the book *The Story of Art Without Men* as a reference. Her talk inspired us to stand strong and allow the female artists throughout history in the world to be seen as having great value. It takes effort to find the female artists. Their work can be as graphic as their male counterparts. We were encouraged to read the book on our own as she could only present a small portion of it.



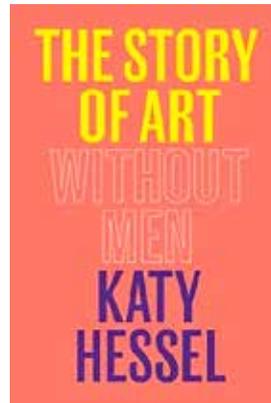
Leslie White won an easel and Jo Behrens won a set of Earthberry "Grand Canyon" pastels.



"Molly" by Sophia Rose, acrylic



"At First Sight" by Sophia Rose, acrylic



The story of art as it's never been told before, from the Renaissance to the present day, with more than 300 works of art.

How many women artists do you know? Who makes art history? Did women even work as artists before the twentieth century? And what is Baroque anyway?

Guided by Katy Hessel, art historian and founder of [@thegreatwomenartists](#), discover the glittering paintings by Sofonisba Anguissola of the Renaissance, the radical work of Harriet Powers in the nineteenth-century United States and the artist who really invented the "ready made." Explore the Dutch Golden Age, the astonishing work of postwar artists in Latin America, and the women defining art in the 2020s. Have your sense of art history overturned and your eyes opened to many artforms often ignored or dismissed.

Meet Sophia Rose

Approaching art with a style encapsulating intense emotion, vibrant colors, and painstaking detail; Sophia Rose aims to capture your eye then hold your attention - in hopes that you will find a piece of yourself hidden among the brushstrokes.

Born in 1999, Sophia Rose was raised in Denver, CO where her artistic parents fostered an appreciation for all things creative. Having dabbled in the occasional art class, and at one point commissioning custom painted roller skates from friends and family, the urge to finally pick up a paintbrush seriously struck in 2020. Using the all-powerful YouTube and thrifted art books she taught herself to paint, and never looked back.

After two years of intensive study and diligent practice, Sophia submitted to her first show in December 2022. She sold her first painting on opening night. Along with that immediate taste of success came a new resolve to continue pursuing art as a career. Now a resident studio artist at the Cottonwood Center for the Arts, Sophia is exploring the bounds of her chosen medium of acrylics and defining her style.

PPPS Meetings

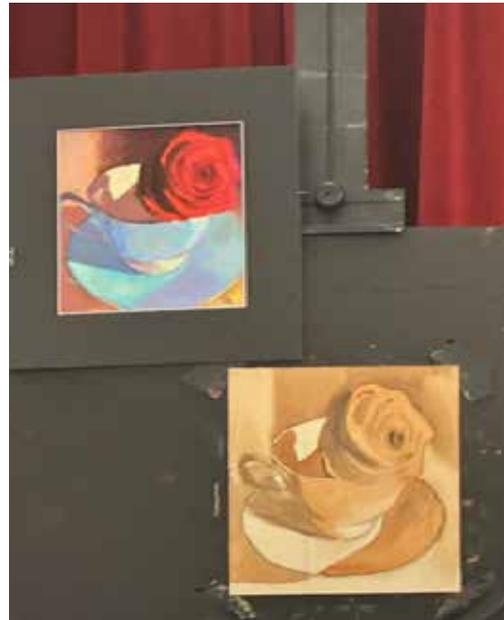
November 1 at East Library

GUEST SPEAKER Elizabeth Amacher

Liz has a background in still life. She started out in watercolor and still uses burnt umber and sepia for her underpainting. She demonstrated how she uses her pastels to create a distinctive still life of a tea cup with a rose. She emphasized using a 3-color value study after creating a grid. She used UArt 400, Blue Earth and Sennelier pastels.

Her favorite saying to make her paintings stand out: “A color without its compliment is dead.” She often uses multiple colors in the same value, as well as warm and cool colors together. She tries to have a variety of edges (sharp, soft, lost) in each piece.

Katerina Kostin stepped down as Exhibit co-chair and Leslie White accepted the position. Rosalie Montgomery presented Lyn Farrell with the poster from the PPPS National Show that featured Lyn’s painting. Margie Miller won the drawing of a Unison set of blue mini half-sticks.





“A color without its complement is dead.”

—Joe Bowler (1928-2016)

The quote above is from illustrator Joe Bowler (1928–2016) and suggests that complementary colors, when used together, create vibrancy and visual interest. Without the contrast of a color’s opposite on the color wheel, the color appears flatter and less lively, much like a “dead” color. This principle is used in art to add depth and vibrancy.



PPPS Events

The National Show at Library 21c

The 2025 PPPS National Show was held from October 1st through October 30th at Library 21c. Lorenzo Chavez was our juror. The Reception and Awards Ceremony was held on October 18th.

PPPS artists had great representation in the show. Of the PPPS members that entered, 65% got at least one painting into the show. We also had 10 non-members enter which greatly helps us to meet our budget for the awards and juror fees.

These are the numbers for the show:

A total of 40 artists entered.

110 paintings were entered.

30 PPPS members entered the show.

10 non-members entered the show.

48 paintings were juried into the show; 35 were from members; 13 were from non-members.

Thank you to everyone who entered. *And a huge thank you to all our Sponsors who make the awards possible!*



First Place

Angela Lieu
I'll Keep You Safe

Love the spot of light on the shoulder; lots of emotion and tenderness in the subject matter. It's amazing that someone (with just pastels) can pull out the type of emotion that this painting does. The overall color is very muted with small flashes of bright color that maintain the mood of the painting.

Second Place
Patrick Harron
Cairngorms

I can feel the spirit of the place, feel the rainstorm coming. I sense that the artist was hurrying to get it down so they could paint the emotion of the place before the rain hit. The design consists of the radiating lines technique—moving you to the middle

of the painting. The centering of the trees is daring. There is a flash of red against the gray green that is wonderful. When you look at it closer the surface is coated with brush work that adds to the movement and adds an element of drama. The painting is a small gem.



Awards with Comments from Juror/Judge Lorenzo Chavez

Best in Show

Betsy Cook
Melancholy Echos of Fado

There is such a strong center of interest and lots of emotion in the painting. It has great color harmony with analogous colors. It has a great variety of shapes and a strong focal point. All the lines lead to the figure, the lines from the guitars from the back wall and even the wine glass point to the focal point. It's a very classical composition and a beautiful use of lost edges.

See the front cover!



Honorable Mention

Becky Johnson
Red Fox Portrait

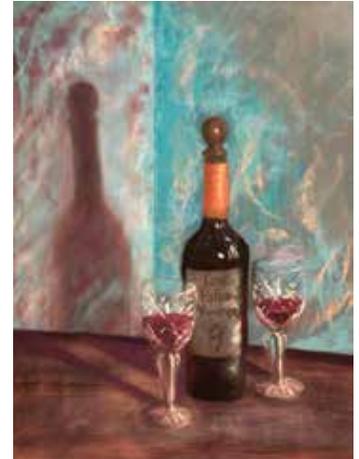
Very strong piece; strong shape and would look great 10 times the size of it; very powerful portrait and shape. Very strong drawing; color temperature contrasts; biggest impact is the shape.

See the entire show here:
[pikespeakpastel.org/
annual-juried-show](http://pikespeakpastel.org/annual-juried-show)

Honorable Mention

Joyce Bonilla
Lone Tree

I'm drawn to this painting because it's a great rendition of something we see every day, a tree. Love the reflected light in the shadow planes that makes the painting glow; it is so nice to find beauty in the simple things.



Honorable Mention

Marilyn Feaster
Love Potion No 9

Big reason is the title on the bottle; color harmony works well; the triangular shape of the composition is great; love the text in the painting.



Honorable Mention

Lyn Farrell
Rocks in Garden of the Gods

Great handling of the subject matter of the rock; shows the power of the rocks in a delicate way; play of the cool shadows against the warm light; and texture parts against the smoother parts; like the composition. Lots of interaction of contrasts in the painting. Dynamic energy is good.

SPONSOR AWARDS with Comments from Juror/Judge Lorenzo Chavez



Blick Award

Brian Sauerland
In the Flow

Painting is very fresh with splashes of color; directional movement of the water is well done. The movement of light and dark in the rocks is nice with contrasting warm and cool colors. The high key colors of the rocks are quite nice.



Dakota Pastels Award

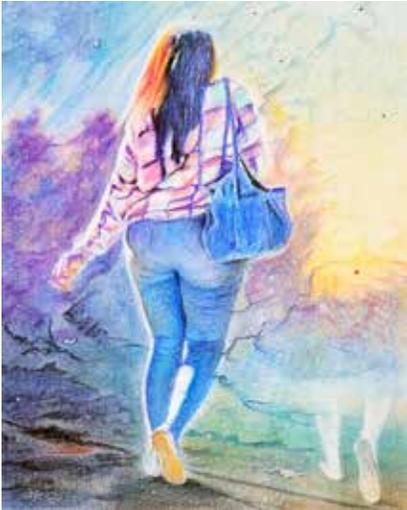
Mary Sexton
Road to Nowhere

Like the high horizon line, giving a feeling of vast space and loneliness. The painting has a strong emotional component. A great variety of shapes. It is overall nicely done. Like how the posts are situated in the background; arranged almost musically.

PPPS Events

The National Show at Library 21c

SPONSOR AWARDS with Comments from Juror/Judge Lorenzo Chavez



FrameTek Award

Billy Moro-Wey
I Am Not Alone

The painting has a lot of linear value that creates a mysterious element. It has a story behind it and that raises questions in our minds. It brings a strong emotional element to the painting.



Terry Ludwig Award

Diane Edwards
Fall in Santa Fe

This one has soft edges and a strong good focal point, using value to highlight the focal point. There is a beautiful musical rhythm to the flower shapes; all are unique; there is even an abstract element to it.

Royal Talens Award

Patrick Kochanasz
Lone Aspen

Love the tall format and how it makes you feel. This painting feels more like it's in a different medium, but it's pastel, which is wonderful. It is balanced with wonderful positive and negative shapes that have lovely movement and wonderful variety. Love the long format.



Earthberry Award

Matthew Atkinson
Red Elk's Dance

This approach to pastel is very unique and I have never seen anything like it; the technique is original and stands out; very strong piece that is drawn extremely well. It is such a strong painting; almost at a loss for words.

J Luda Award

Marcia Ballowe
Monture Creek Reflections

Grew on me more and more as I looked at it; has a nice quietness and a wonderful sense of design; light is handled very subtly and it has created a focal point; great color harmony with violet and green.





Jack Richeson Award

Dan Rich
Moonlit

Very daring; lots of horizontal lines; he's made it work because of the variation in the horizontal shapes. It should not work but it does. Makes me want to look at it more deeply. Great variation in shapes. The moon has a lot to do with the impact of the painting.



PastelMat Award

Chad Greene
Emerald Haze

Reminded me of Andrew Wyeth; love the drips on the bottom; love the green tonalism throughout; the joyful part is the invitation to come in closer; wonderful textures throughout the piece. The drips make it for me.

ACADEMY ART & FRAME AWARDS



Betsy Cook, *Celestial Convergence*



Canson/MiTientes Award

Carey Pelto
End of the Line

Very well drawn painting. Love the green and violet color harmony. It has an overall nice quality. Love that he was daring enough to put the sunflowers in the corner.



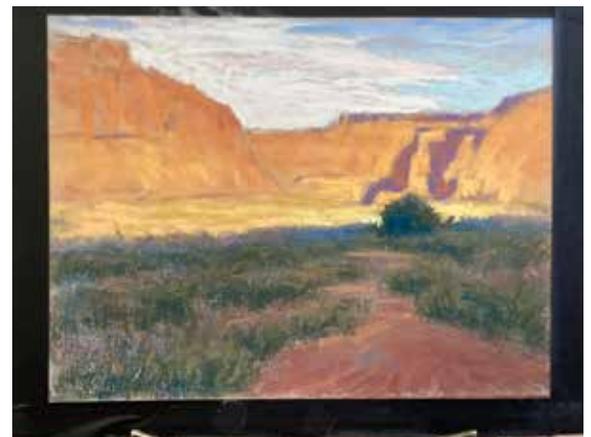
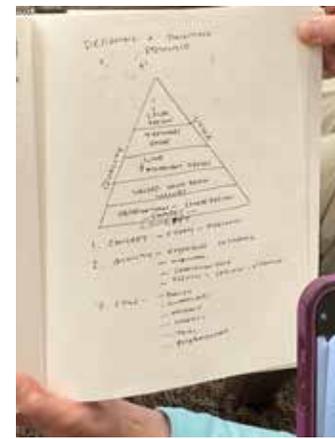
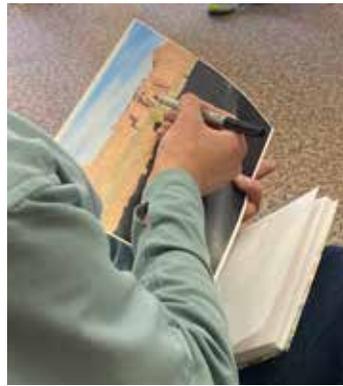
Dan Rich
Lake Dillon Gold

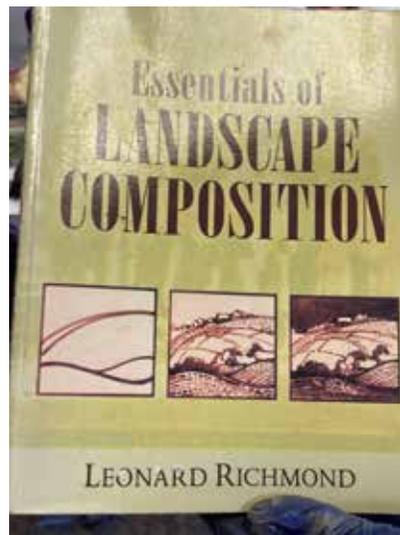
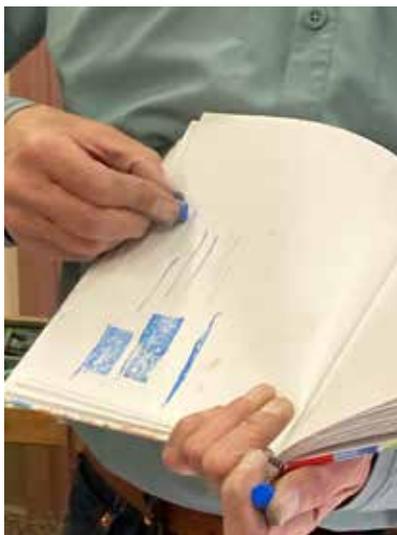
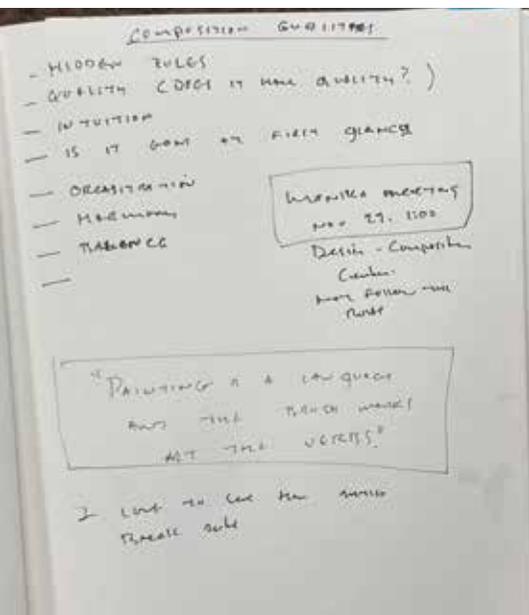
See the entire show here: pikespeakpastel.org annual-juried-show

PPPS Events

Lorenzo Chavez Workshop

Lorenzo gave a two-day workshop, October 24 & 25, at the Broadmoor Community Church on Lake Avenue. He is well known for his patience and articulate lessons that will awaken your artistic vision. His workshops focus on the fundamentals of landscape painting outdoors with an emphasis on Shape, Line, Values, Colors, Edges, emotional involvement, and atmospheric and linear perspective. Find out about Lorenzo here: lorenzochavezstudio.com.





*"The purpose of art is to cleanse our souls
from the dust of everyday life."*

— Pablo Picasso

PPPS Events

Lorenzo Chavez Workshop

“During October I had the pleasure of attending a two-day pastel workshop led by Lorenzo Chavez. What a delightful and inspiring time it was! Lorenzo is such an accomplished pastelist and he was so generous with his willingness to share his knowledge, techniques, and experience with all of the attendees. He did an excellent job of spending time with each of us, giving advice and encouragement as he looked at our progress. It was a great workshop.”

— Jane Lippie





Value study using Conte Bistre
on Canson Moonstone paper
by Lorenzo Chavez.



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 Reception was held on Saturday, August 9th. During August, various PPPS artists gave pastel demos for the visitors.



The PPPS Board Annual Holiday Lunch



The PPPS Board members had an enjoyable and festive lunch on December 5th at President Lyn Farrell's house. Mexican food was prepared by her husband, Brian, plus a wickedly delicious dessert. One of the perks for being a part of the Board!

Painting Critiques

Let **Marilyn Feaster** know if you would be interested in joining the PPPS Critique Group that meets at Meininger's for gentle suggestions to help answer your questions about your pastel paintings. These meetings have been extremely valuable to the "regulars" to aid in making steady progress in their artistic journeys. The critiques are scheduled a couple of times a month, usually on a Thursday or Saturday afternoon. You can reach Marilyn at 719-494-3386 or aaaw1719@gmail.com.

PPPS Events

The PPPS Annual President's Brunch

Our Annual President's Brunch was held at Lyn Farrell's home on September 27th. Lyn and her husband, Brian, went all out, serving waffles! Our members and spouses had a wonderful time getting to know one another, enjoying the food, and admiring Lyn's house and art collection.

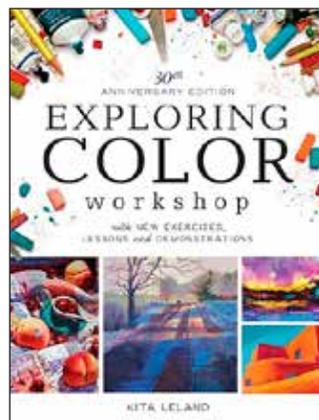


Book Clubs

The PPPS Book Clubs are going strong!

The **North Book Club** is now working through *Exploring Color Workshop* by Nita Leland. There are hands-on exercises, step-by-step demonstrations and many nuggets of color knowledge included in this book.

Contact Lisa Faherty at lisafahertyart.com for more information or to join the North Book Club.



The **South Book Club** is learning about portrait drawing and painting, using the book, *Painting Luminous Portraits for Artists*, by Steve Forster.

Contact Lyn Farrell at kathlynfarrell@gmail.com for more information or to join one of the two sessions with the South Book Club.

Join one of the PPPS Book Clubs to expand your artistic knowledge, learn new things, and have fun with a great group of fellow pastelists!

PPPS Events

The PPPS Annual Holiday Lunch

We Jingled & Mingled with our fellow PPPS members for the Annual Holiday Lunch at Edelweiss Restaurant on Friday, December 9! Food was eaten, name tags were worn, drinks were quaffed, and gifts unwrapped for a wonderful start to the 2025 holiday season.





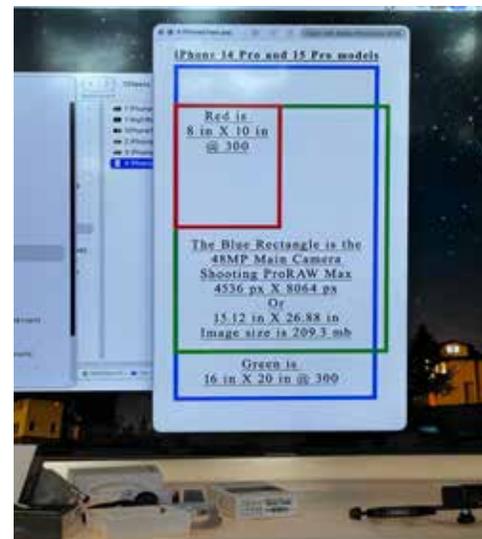
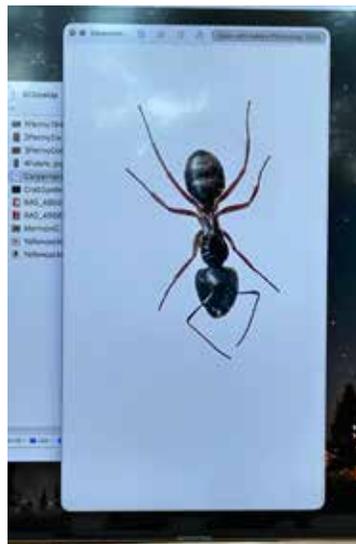
PPPS Events

Rick Spitzer: Understanding and Mastering the Powerful Features of the iPhone Camera

The best camera is the one you have with you. The iPhone can be that camera. This class provided the information needed to capture all kinds of images with the powerful camera in an iPhone. We learned how to adjust settings, focus, and exposure. You can photograph really small objects like insects, produce beautiful flower shots, and capture all kinds of scenic images. The workshop also covered editing and organizing all your photos in your iPhone or on your computer, plus useful iPhone photography apps and accessories. For more information, visit Rick at spitzerphoto.com.



iPhone Model	0.5x	1x	Telephoto	Front Camera
iPhone 15 Pro & Pro Max	✓	✓	✓	✓
iPhone 14 Pro & Pro Max	✓	✓	✓	✓
iPhone 13 Pro & Pro Max	✓	✓	✓	✓
iPhone 12 Pro & Pro Max	✓	✓	-	✓
iPhone 11 Pro & Pro Max	✓	✓	-	✓
iPhone 15, 14, 13, 12	✓	✓	-	✓
iPhone 11	-	-	-	-



Member News

Member Shows and Events

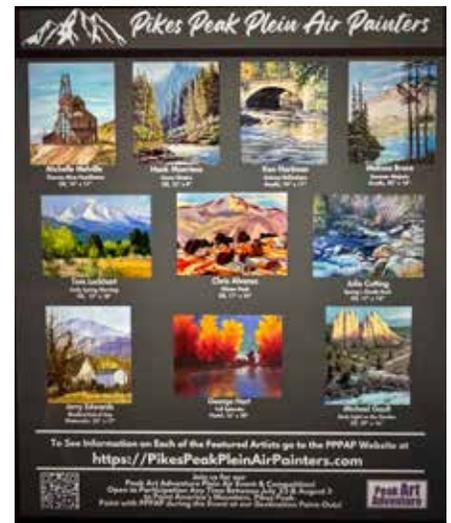
Member **Sue Tormoen** was a participant in the *Canvas of Memories* Art Show, held on December 11th at Springs Ranch Memory Care. The art show provided an opportunity for artists and residents to share their stories and passions through their art.



Nell Houser sharing her beautiful homework at the North Book Club while they were studying Mitch Albala's "The Landscape Painter's Workbook"



Member **Lisa Faherty** has been teaching pastel and gelli printing classes at Bella Art & Frame in Monument, and has on-going classes at the Colorado Springs Senior Center and the Bear Creek Nature Center. She is also producing a Plein Air event for the Nature Center's 50th "Bear-thday" in August. Visit Joyful-Artistry.com for information and to register for classes.



Member **George Hart** had one of his paintings (center painting in the bottom row) featured in a full-page ad in *Plein Air Magazine* for Pikes Peak Plein Air Artists.

George also participated in *The Mountains Are Calling*, a plein air event with Peak Art Adventure and Reserve Our Gallery, Woodland Park, in July/August.



George and Linda Hart at the Pueblo Art Guild party held on December 15th.

At Victor Celebrates the Arts in September, Member **Carey Peltó** won the Sunrise/Sunset Award for *Sunrise at the Hideaway*. Mary Sexton was awarded an Honorable Mention at the Victor event. Her painting,



Rolling Hills, can be seen on page 2. It was also juried into the PPS National Show in October.

Members **Nell Houser**, **Fila Park**, and Mary Sexton participated in Alla Prima Westcliffe and Mary also participated in Paint the Town in Florence, CO.



Members **Rosalie Montgomery** and **Lyn Farrell** attended the Caleb Goggins *High Country Workshop* in September, plein air painting with Kathleen Dumphy and Caleb for 4 days. Painting locations were in the Grand Tetons, the Teton National Forest and around the town of Du Bose, Wyoming. They also visited the Wildlife Art Museum in Jackson. The banquet keynote speaker was Quang Ho, a Denver-based artist.



Member **Mary Sexton** has joined the *Arts Alive Gallery* in Frisco, CO, joining member Lisa Faherty. They both participated in the *Arts @ Altitude* arts festival sponsored by the gallery in September.

Member **Mary Sexton** has joined the *Arts Alive Gallery* in Frisco, CO, joining member Lisa Faherty. They both participated in the *Arts @ Altitude* arts festival sponsored by the gallery in September.

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

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-cKjqKzkysc-L_Q8b8Og](https://youtube.com/channel/UCG-cKjqKzkysc-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/
UCcvkVvNg68NM7VdUVIF-6eg](https://youtube.com/channel/UCcvkVvNg68NM7VdUVIF-6eg)
gailsibley.com
howtopastel.com

Aaron Schuerr

Many pastel videos on youtube
aaronsschuerr.com

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

infobooks.org/free-painting-books-pdf

Master Pastel Artists

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

Art School Live with Eric Rhoads

youtube.com/@artschoollive

Art School Live with Eric Rhoads For Pastel Painters

[youtube.com/playlist?list=PLG8m73Q
TxwVnD0XpzQBG3ZE8biaSP5o3f](https://youtube.com/playlist?list=PLG8m73QTxwVnD0XpzQBG3ZE8biaSP5o3f)

Pastel Power: Timeless Color, Endless Possibilities with Jeff Olson

youtube.com/live/TldsFrFCQic

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/)

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

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J Luda
jludacolors.com



Terry Ludwig
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ledereasel.com



Holbein
holbeinartistmaterials.com



Air Float Systems
airfloatsystems.com



UART
uartpastelpaper.com



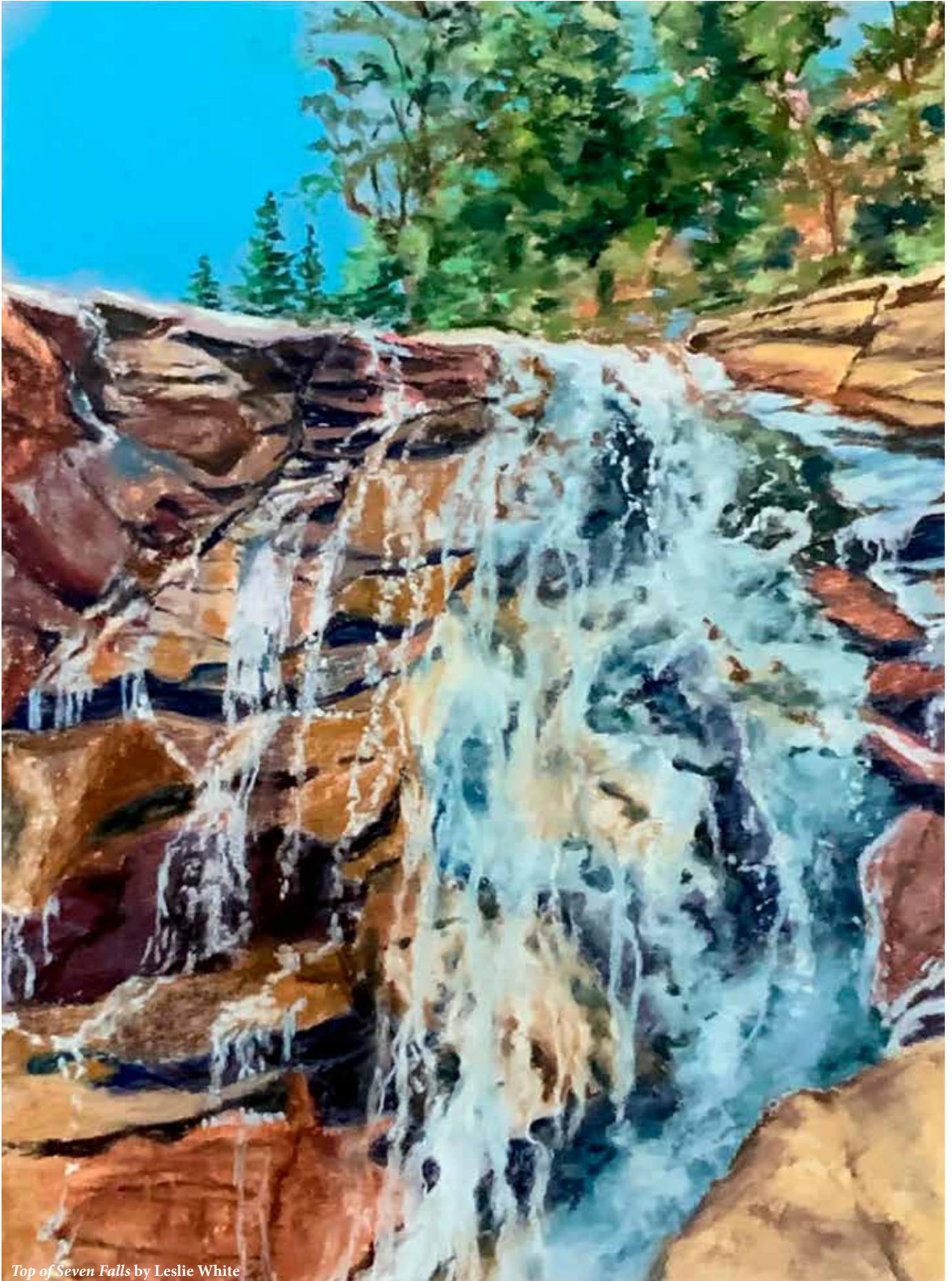
Pan Pastels
panpastel.com



Diane Townsend
townsendpastels.com



ampersand
ampersandart.com



Top of Seven Falls by Leslie White