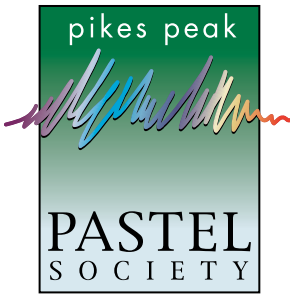


The Paper

News of the Pikes Peak Pastel Society

July, 2009



www.pikespeakpastel.org

Membership meeting

Thursday,
July 23,
1:30 - 3:30 pm

Penrose Library,
in the Adult Room
(downtown)
20 North Cascade
Colorado Springs

Program:
Diane Vulcan will
present a talk on
"Writing Your Artist
Statement".

Letter from the President/Editor:

Dear Pastel Friends:

I hope your summer is off to a great start and that you're also finding time to fit some pastel painting into it!

I don't know if you'll get this newsletter in time, but if you do I want to remind you of our membership meeting on July 23rd at the Penrose Library Adult Room at 1:30. A program will be presented by Diane Vulcan on "Writing an Artist Statement" which should be interesting and informative. It's something we all should have on hand.

Our paint-out at Hillside Gardens last month was fun with so many varied subjects to choose from and those of us who showed up enjoyed it very much. At our upcoming meeting we'll schedule another one and perhaps a date for another luncheon. I always look forward to seeing so many of you whom I don't have an opportunity to see otherwise.

I don't often take the time to thank all the people in our society who continue to work hard to make our exhibits a reality and for that I apologize. As usual, it seems the same members volunteer countless hours working to give us the opportunity to bring our art to the public. Trish Moores did a wonderful job in seeking out the BAC venue and scheduling our two-part exhibit and we appreciate all her efforts. Thanks also to Sharon Cartwright for getting the news of our exhibits out to the media and to Judy Steininger for her continuing expertise in designing the invitations and getting them printed. She also continues to do the prospectus for all the shows and mails them

out. These are the critical jobs in getting our exhibits together. In addition, there are other jobs where many of you show up to volunteer at intakes and take-downs and organize refreshments for the receptions. Thanks to all of you who do the work.

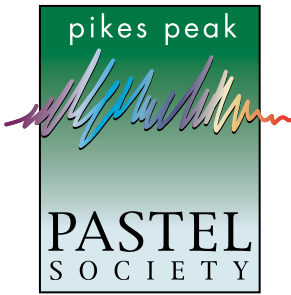
One way of showing appreciation for the efforts of all those who volunteer is to participate in the exhibits. After all, our primary objective in establishing the society was to provide opportunities to show members' work; to get it before the public and show the beauty of the pastel medium. Our exhibit at the BAC is lovely, but barely fills the gallery space provided. I don't know the exact number, but approximately 36 pieces were entered and with six juried out, we have a total of 30 paintings on view. This is a disappointing number, especially disappointing to the members who did all the work of organizing, promoting and providing for the reception. Surely we can do better than this. And if not, then we need to re-think the purpose of the Pikes Peak Pastel Society.

Our next and final exhibit of the year will be "Anything Goes!" at High Vista Gallery in Pueblo. For this exhibit you can submit work in any medium and I think it will be fun. I'll look forward to showing some oil paintings and I know some of you are watercolorists and well as pastellists. This will be an opportunity to show other talents you may have, as long as the work is original and one of a kind. Intake is August 23rd, you have your prospectus, and I hope to see you there!

Happy painting!
Fran



Paint-out at
Hillside Gardens.
Photos courtesy
of Fran Dodd.



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Michelle Torrez Workshop

By Fran Dodd

On July 9, 10 and 11th I attended a workshop in Denver given by nationally known oil painter, Michelle Torrez. I painted in oil, not pastel, but she will teach in any medium. I've long been an admirer of her figurative work which is loose, colorful, full of whimsy and high energy. This is the first figurative workshop I've ever attended, so I didn't know quite what to expect. I stayed at a nearby Ramada Hotel which was only about 5 minutes from the studio of E. Melinda Morrison, another artist, where the workshop was held. There were only six of us which afforded a lot of individual instruction. I liked Michelle instantly - she's friendly and finds something good in everyone's work. However, she never did demonstrate for us, even though we asked. She said we could watch her as she painted.

The first morning we were given a surprising assignment - paint an egg! Several eggs were placed around the studio with different lighting and backgrounds. Our job was to paint the egg and give it a personality! What is the egg saying? What is its mood? How is it characterized? I was somewhat mystified. So I just started painting the thing and objects around it in a lot of color and abstracted shapes and started to think about it as a clown. And so it was. Among us there was a majestic egg, a lonely egg, an on stage performer egg, a sexy egg. Then we took these paintings outside and everyone talked about each painting and what it said to them. Michelle painted along with us and her egg was leaning against some diagonal linear dark shapes and she called her egg "insecure egg". (It was also a good painting with fine composition.) It was a bizarre, but interesting exercise and pointed out Michelle's philosophy - that every subject should have an emotion or a story.

That afternoon we started working from the model. She was a lovely 15 year old who came up with very creative, challenging

poses and fun outfits. The work became very intense with 10 one minute poses, one after the other. A short break where we re-mixed colors and the model rested. Then ten 5 minute poses. Again a short break. The poses never got longer than 10 minutes until the end of the day where we had our longest pose of 20 minutes. The first day my work was awful - I wiped everything as soon as the timer went off at the end of the pose. The second day a miracle happened and I began to find my stride - the rhythm and flow of the gesture. I forgot about everyone around me, got into the moment and let go of expectations. I even began saving a few canvasses. Michelle was as delighted as I was and actually hugged me. Interestingly my best ones were the 10 minute poses - not the 20 minute ones. Michelle said I began to get picky when I had the longer time. The next two days were the same (without the egg exercise!). Fast and furious gesture paintings. The third day we had a different model, different outfits. She was tall and attractive but not as creative or limber in her poses as the first gal. But that was ok. There was dramatic lighting and wonderful colors. But I have to say that none of us did either of the models any justice with these short poses, certainly couldn't get to faces and features and just indicated costumes. By the afternoon of day three I was exhausted. My mind stopped functioning and I couldn't do one more pose and I was glad the workshop didn't go for four days!

The canvasses I saved are for reference only since none are completed or will be. I'm hoping they'll remind me of what I learned and utilize them for future work. Now I have to figure out how to translate all that into pastel, if possible!

To summarize: I thought we would have longer poses - maybe an hour. I thought Michelle would demonstrate. But I can see that I got a lot more out of the workshop without long poses, just learning to get the gesture quickly and accurately. I learned how to exaggerate the gesture in order to get more energy into the pose. I learned

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how to load my brush and put down full strokes of color and leaving them, instead of re-working and pushing the paint around so much. Michelle had us pre-mix our colors before each series of poses - in huge amounts! I practically went through an entire large tube of white in three days. The quick studies showed me how to get in the important elements - gesture, value, color, lighting and let the rest go. It was a lot of work, extremely intense, but very enjoyable and I learned a lot about figurative painting.

We were allowed to take pictures of the models which resulted in a lot of reference material for me to work from. So watch out - I'm off and running!

IAPS Convention

By George Hart

Overall, I would return to an IAPS Convention again and again and again! There is so much to learn, see, and do and so many new people to meet. I loved the vendors and what they had to offer. WARNING!!! It is way too easy to spend a LOT of money real fast. To prevent this, you need to take your best friend who is willing to tie your hands behind your back, blindfold you and keep all of your cash and credit cards. However, if they LOVE pastels too, you are in big trouble! Seriously, there are some great bargains in the vendor area. I bought some very nice pastel sets at half price and below. It was very interesting to talk to the vendors and to learn about the latest materials and technologies that are being developed. Also, most of the vendors had outstanding artists doing free demonstrations in rooms beside the vendor area. Some of these demos were actually better than the "pay demos" that I attended.

There was a special room where all the brochures from the many pastel societies were displayed. I want you to know that I popped every button on my shirt when I noticed that OUR brochure was so much better than most of the others! I saw many people with our brochures and when they learned that I was in the Pikes Peak Pastel

Society they indicated that they were impressed with our brochure! Then they wondered how in the world I got into such a classy pastel society!!

If you decide to attend the next IAPS Convention, register very EARLY to make sure that you get into the presentations that you want.

The first "pay demo" I attended was put on by Terri Ford. Her mother was in attendance and I learned more about her than I could stand. She spent about half of her time on each demo doing an under-painting in Nupastel. I enjoyed them as much as I enjoyed the final painting. She also did some interesting stuff with toned paper under the hard pastel under-painting.

Michael Skolka did a presentation on pastel composition, light fastness, and studio safety. He indicated that the pastel makers DO NOT have any set standards to measure the quality of their products like the other art mediums have. In fact, in a study similar to the way they test the quality of oils, over one third of all pastels faded so much that you could hardly see them. I ran out of the presentation and tried to sell all of my new pastel back to the vendors! They wouldn't do it, so I immediately cancelled my VISA card. Skolka also said that all pastel societies and artists should press to have pastel manufactures produce pastels according to ASTM standards. In relation to safety he mentioned that one should have an exhaust system to pull the pastel dust out of the room you are painting in. You should not have rugs on the floor as they will collect the dust and you will stir that up every time you walk into the room. You should have hard floors that you can damp mop every time that you use your pastels. Also, if you are painting in your house, remember that the furnace will circulate the fine dust throughout your house. I am going to paint in my driveway or have my furnace taken out. I am going to get an oxygen machine and only exhale when I am around pastels. Would you like to buy my pastels? Just kidding.

PPPS Committees

(Do you see your name here?)

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Pat Geonetta
Diane Brewner
Sue Tormoen

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Fran Dodd (editor)
Judy Steinger (publisher)
Jill Tristram (distribution)

Jury Panel

Fran Dodd
Mariya Zvonkovich

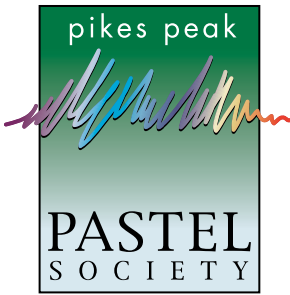
Historian

Pegi Ballenger

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Members' News

Mariya Zvonkovich received the "ARTISTS CHOICE" Award on June 12 for the 6th Annual Paint Historic Manitou Springs Plein Air Exhibit. ("This is so significant for me because it was awarded by vote from my peers," said Mariya.) The exhibit is hanging until July 30 in Swirl Wine Emporium, Manitou Springs, two doors west of the former LIW Cargo.



Opening reception at the BAC.
Photos courtesy of Pam Poll.



Manitou Springs Overlook by Mariya Zvonkovich

Mariya also received the **Pinkard Corporate Award**, 6th Annual Sunny Vista Art Exhibit, Colorado Springs, May /09.

Lorenzo Chavez sent this image of the demo he did for the *Landscapes of the American West* demo at IAPS in Albuquerque. "What a great event! I hope you all had an inspiring time at IAPS."



Pegi Ballenger is in a new gallery in Woodland Park called the Dolphin Horse Gallery. She also works there and is painting on Mondays and Fridays. The gallery is on the main highway through town on the north side of Hwy 24 next to the Ute Inn. Phone is 719-687-1938 and the web site will be up soon.
www.thedolphinhorsegallery.com

Pegi has also been accepted into a competition for book illustrations. The author she is teamed with is named Michelle Adams and the book called "Mama's Belly" is about a little girl who's mom is pregnant. The story is funny and sweet. They need votes in order to win the competition as explained below.

OPERATION: "MAMA'S BELLY"

Out of 175 entries, our children's picture book "Mama's Belly" has just been named one of the 12 finalists in the ABC's Children's Picture Book Competition!

Next, all 12 books will be posted online at http://www.abcbookcompetition.org/5th_comp/5th_index.html and the public will vote for its favorite. It's sort of like American Idol for children's books. So, like American Idol, whichever book gets the most internet votes, wins the publishing contract.

That's where you come in – we need your help. Well, actually we need your votes! Please vote for "Mama's Belly."

** The voting begins September 20th and ends October 4th 2009. ** Only one vote is allowed per 24 hours per computer IP address, so if you're going to help us out and ask folks at your place of work to vote for "Mama's Belly" (which we REALLY hope you'll do), please tell everybody to vote from their home computers in order for their votes to be counted. ** Also, please tell everybody who is planning to vote to make sure they have their computers/internet browser set to allow cookies or their votes will not register.

THANKS! We so appreciate your help.