



District Chapter 214 | Los Angeles CA

A Message From Your President

Hello Everyone!

Let's make a creative move into the new year by preparing a piece for our annual chapter exhibit in March. I'd like everyone to enter at least one pencil painting. If you want some feedback or any advice, bring in your sketches or in-progress or finished pieces for our show-and-share segment to our next meeting--you will have plenty of support. There will be details and explanations about our annual exhibit, so bring in your questions. The presentation for our next meeting will be given by one of our members and national CPSA Exhibition chair, Arlene Weinstock. She will present a mock jury session again to give everyone an idea what goes on during jurying for an exhibit. In addition, we will discuss our future meeting locations, content, and the challenge brought up by CPSA founding member, Vera Curnow. A copy of that challenge is in our newsletter.



Again, I am asking for volunteers to chip in to assist our board members and to assist our vice president position. Barbara Rogers will continue, but at a limited capacity. Please thank Gayle Uyehara for the chapter newsletter. She puts a lot of time and work into it. We will need volunteers for the exhibit take-in, reception, and pick-up days. I know we are all busy. I have two jobs, one of which I have up to about 50 people to look after and



President

Jane Shibata

Vice President

Barbara Rogers

Membership Director

Linda Rahl

Historian

Tess Lee Miller

Treasurer

Lupe Backe

Secretary

Betty Sandner

Webmaster

Andrew Purdy

Newsletter

Gayle Uyehara

**Mini-workshop
Coordinator**

Jane Shibata

Hospitality

Phil Zubiato

teach every semester. I am also the Outreach co-chair and teach workshops for one guild and volunteer for a few other organizations. If a lazy person like me can do it anyone can contribute just a few minutes every two months. Our chapter will not exist if we don't have members and a board. Just like any kind of community, if there is no communication, cooperation, and participation, we will cease to exist. I'm looking forward to seeing everyone and your artwork. Onward and upward!

Next Meeting

Remember that our next meeting will start a half hour later, at 10:30 am, Saturday, February 4, 2017.

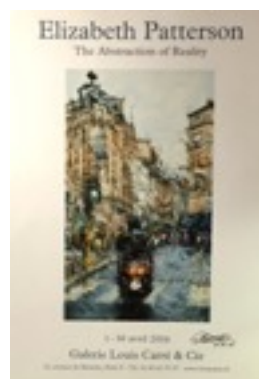
Yearly Raffle

Don't forget to purchase your raffle ticket for a chance to win:

First Prize: A signed and numbered giclee reproduction of Elizabeth Patterson's "*Arc de Triumph I*"

Second Prize: A signed poster from Elizabeth's One-Woman show in Paris, France.

These raffle tickets are \$5 each.



Pat Barron was my mentor and friend. She was a great friend of Colored Pencil. When introducing herself she would say, I'm a printmaker. She was much more than that. She was a force of nature for Colored Pencil.



Pat took over teaching classes in Colored Pencil at the Torpedo Factory Art Center in Old Town Alexandria Virginia. She began growing a loyal following of artists who got hooked on pencils. One day she saw an ad in a magazine about an organization called the Colored Pencil Society of America. She spoke to some students and a meeting was set to discuss the possibility of creating a chapter. So began CPSA 109. Several of those original members are still active – especially Blair Jackson who is still president of the chapter.

Pat grew up in Chicago and went to college at the University of Missouri, and despite both of her parents being artists she majored in Journalism. She finally got to studying art in Germany when her husband was stationed there. She became a painter and printmaker and wow could she draw.

Pat had a marvelous sense of humor and liked artwork that said something. Over the years she made prints, paintings and colored pencil pieces that commented on politicians, or explored the difficulties of communicating. She explored abstraction with colored pencil and experimented endlessly. Pat was an artist to the bone. She developed a unique method for using Frottage with colored pencil.



In Frottage, the artist places a textured surface under lighter weight paper then rubs or scribbles on the paper picking up the texture from underneath onto the paper surface. Pat saw that this technique invented by the Dada artist Max Ernst was a great way to get colored pencil down on paper.

Pat invented a way for artists to make their own texture boards rather than taking the artwork to a texture. Her method allows the artist to use rubbed texture to create interesting and complex color mixing and get a faster lay-down of colored pencil. It is a painterly way to work.

She inspired many people to take up colored pencil and to make it their main medium. I was one of those people. She was a wonderful teacher who made students feel good about their work and to get better at it. It was through Pat's guidance that I began teaching colored pencil.

Pat passed away on December 23, 2016. She was 85 year old. Pat was a great friend and inspiration to many and she is greatly missed.

Arlene Weinstock



It Started With A Little Bird

by Gayle Uyehara

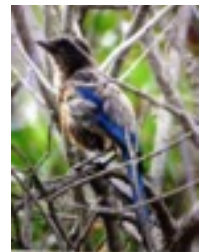
I wanted to share how my passion for wildlife led to a request to share my art.



For seven days this past summer, I worked as a wildlife responder for the Oiled Wildlife Care Network.

The team included personnel from International Bird Rescue and the Institute for Wildlife Studies (IWS). We had the job of assessing the wildlife impacted by an inland oil spill in Ventura, California.

We encountered many species and found foot-print evidence of others while working but the one that grabbed my heart during this spill was the Western Scrub Jay. Still flighted and hard to assess from afar, my camera captured some oiled individuals. Birds who have compromised feathers will starve to death or perish from hypothermia (you can learn more from the UC Davis websites I placed below).

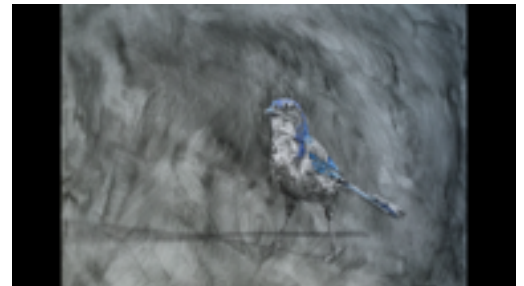


After several failed attempts, a tenacious wildlife expert finally captured one of these birds and I transported it to the wildlife center where I volunteer; it was subsequently rehabilitated, washed and released back to where we caught it. The area has since been cleaned of exposed oil and in the end, several scrub jays and a towhee were also caught, washed and released.

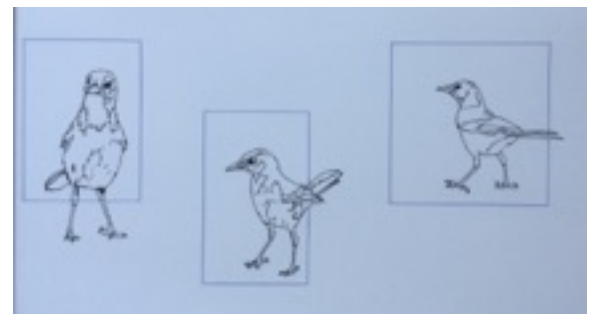


During one of these capture attempts, a fellow responder said , “I can’t wait to see what you do with this in your drawings”. I recall thinking, ‘yeah, how can I incorporate this week in my art?’.

The CPSA International Exhibition workshop in July with Tracy Frein provided the perfect inspiration. Using Tracy’s method of preparing drafting film with black Art Stix and drawing-by-erasing helped me to get across a visual for the oil on a bird. Add some blue colored pencil for the feathers and I had my composition complete. “Jay Walking” still evokes many memories for me when I look at it.



I have admired and respected the staff at UC Davis’ Oiled Wildlife Care Network for a long time - over 13 years now - and sent them cards with my image on it. Several months later, I was asked if I would like to design a t-shirt for the spill that I had recently worked. WOW..... now what?! What an honor and I knew that in order to make it reproducible on fabric I had to make it simple enough for screen printing. After spending a week researching footprints for wood rats and raccoons, I finally inked and colored a design onto drafting film. A professional graphic designer created the files required by the t-shirt company.



My t-shirt and thank you gift from the OWCN staff arrived and I am happy that my two passions, animals and art, merged together again.

Ironically, I wasn't present at the release for these birds because I was at the CPSA convention but I have the memory of the week we worked to save them and other wildlife and the t-shirt with my design on it.



To learn more about the spill and the Oiled Wildlife Care Network:

<http://www.vetmed.ucdavis.edu/owcn/>

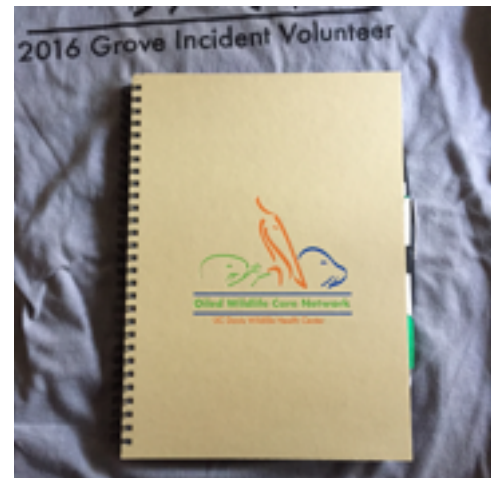
<https://owcnblog.wordpress.com>

<https://www.wildlife.ca.gov/OSPR/CalSpillWatch/Spill-Archive/Grove-Incident>

<http://www.latimes.com/la-me-live-updates-oil-spill-ventura-air-quality-and-damage-assessment-1466719051-htm1story.html>

<http://www.iws.org>

<https://www.bird-rescue.org>



“Do not fail, as you go on, to draw something every day, for no matter how little it is will be worth while, and it will do you a world of good.”

Cennino Cennini ~ 1390

Photos From Our December Meeting

Photos by Gayle Uyehara



Member Opportunities

The 25th CPSA international Exhibition and Convention

Get ready to submit your 100% Colored Pencil artwork through CallForEntry.com starting in December. You will need to get good quality digital images of your artwork to submit your entry online. Submissions will be open until March 31, 2017. Details will be in the Prospectus that will be available online on the www.CPSA.org website or on the CallForEntry open call list. CPSA will also be sending email announcing the exhibition. Submitted by Arlene Weinstock

Chapter 214 Pencil Paintings Show

Our annual Pencil Paintings Show will be held at the Cypress community center from March 13 through April 17th. The judge will be Michiel Daniel, a well-known instructor, artist and juror. We have 2 categories--non-professional and professional. A Best of Show award has been added officially to our awards list. The recipient will receive a cash award of \$125.00 plus having the winning work featured on the reception invitations. Please make every effort to participate in this show to support our chapter and let people know what can be done with the medium.

Dates to remember for our show:

Take-in: March 11, Saturday, from 8:30 to 11:00

Reception: March 18, Saturday, from 2:00 to 4:00

Denise Howard Workshop: March 25, Saturday, from 9:00 to 4:00

Pick up art work: April 18, Tuesday, from 9:00 to 5:00

Denise's beautiful work



Tree of Stories



Tree of Kintsugi



Colossal Companions



Tree of Character

Landscape Textures and Techniques with Colored Pencils

Denise Howard CPSA, CPX, UKCPS, MPAS

Workshop Saturday, March 25, 2017, 9:00 AM to 4:00PM

City of Cypress Community Center, 5700 Orange Avenue, Cypress CA 90630

Have you ever wanted to paint a landscape, but felt intimidated by its many details?

Then you will really enjoy this workshop!

Denise will be focusing on the techniques for rendering textures in the rocks, leaves, bark, moss and grasses found in nature. She will emphasize close-ups of trees in particular.

Each attendee will be provided with an illustration of a tree and Denise will break down the complex structure of the subject into simplified steps.

Denise exhibits her work in the United States, Canada and England and has won many awards. She is past president of the San Francisco Chapter and is currently the Marketing Director on the National CPSA Board of Directors.

If you have any questions, Call Barbara at (562) 925-5775 or email at pyehouse6@yahoo.com

Workshop Application

Name: _____

Address: _____

—

Phone #: _____

Email
Address: _____

Fee \$75.00 Check # _____

Mail to Barbara Rogers, 5319 Montair Ave, Lakewood, CA 90712

Landscape Textures and Techniques with Colored Pencil

Denise Howard, CPSA, CPX, UKCPS, MPAS

One-day workshop supply list

Provided in your workshop packet (you DO NOT need to bring):

Drawing paper Value finder cards Reference photo Workshop outline

DO bring:

Pencil sharpener with reservoir (preferably battery-powered)

Masking or painter's tape

Xacto knife with sharp point

Drawing board

Task light (optional)

Colorless blender pencil*

Stylus*

Poster putty (eraser)*

* Items will be available for purchase at the workshop if you don't already own them.

The following Prismacolor Premier pencils (individual pencils are available online via www.dickblick.com or www.jerrysartarama.com):

935 Black

938 White

1051 Warm Grey 20%

937 Tuscan Red

1078 Black Cherry

948 Sepia

947 Dark Umber

941 Light Umber

943 Burnt Ochre

1094 Sandbar Brown

1082 Chocolate

1080 Beige Sienna

1085 Peach Beige

908 Dark Green

988 Marine Green

911 Olive Green

989 Chartreuse


1020 Celadon Green

1089 Pale Sage

1103 Caribbean Sea

901 Indigo Blue

On the Surface

 era Curnow, CPSA • Founder



Creating abstract paintings is like telling a story without using any nouns...

Let's talk about art—abstract art. Abstract art is a bit like music. Have you ever tried to explain a piece of music to someone who has never heard it? If music accompanies words, a song, it's much easier to explain. It has a story, a message. But when it's just an instrumental, it requires a more creative definition. And even at that, it's still your interpretation.

While it may have intent, a tune is an arrangement of sounds with no definitive meaning. And while it can remind you of something, evoke an emotion, make you feel a certain way, any "message" it might have comes from your interpretation. That's what abstract art—pure abstract art—is all about.

Abstraction is not just distortion.

Pure abstract art has no object, no discernible message, no obvious story. It's random and left to the viewer's imagination to give it meaning...or not. It employs the principles and elements of design...or not. It's about color, movement, shapes, emotions, size and scale, harmony, or discord. Note that distorting an object, as Picasso and other Cubists did, is not a pure abstract work. You can still see (below), as in Picasso's case, that it represents a woman.



Dora Maar au Chat (1941), Pablo Picasso.

Picasso was not considered an abstract artist but a Cubist painter since his subjects, while distorted, were identifiable.

Why bother delving into working abstractly?

First, contrary to the general perception that abstract art is easy to do, it's not. Compare this to realistic paintings. When you are drawing a specific subject, all the information is right in front of you—colors, values, forms. You know when your work is done by comparing it to your reference.

With abstract art, you have a stark, blank surface in front of you. There's no road map to "take" you somewhere, to tell you where to begin, or when you've reached your destination. It's pretty much working from the subconscious—instinctive, intuitive, spontaneous.

There are general rules that you can follow or break depending on what effect you want. Abstract art basically comes in two forms—geometric or organic—and is not so much a style as it is an attitude.

Why am I telling you all this?

Because I challenge you. I know by the very nature of our medium—dry, exacting, controllable—it was meant to create drawings that depict an identifiable image. I dare, double-dare, you to go out of your comfort zone and create an abstract colored pencil painting.

Don't stop reading.

I'm serious. I'm asking everyone to do this—even the national board. (District Chapters: this is a good project for your members.) I want you to experiment with this challenge and submit your work to me (founder@cpsa.org). This is not a contest. We will publish the results in the next issue of *To The Point*.

There are no rules.

However, there are some guidelines.

1. It can be any size—doesn't have to be big.
2. It must be predominately colored pencil, but can include other mediums.
3. Your submission should be a JPEG image, about 1800 pixels on the longest side.

4. Include your name (and signature status if any), state or country, title of work, its dimensions, and mediums used.
5. You have lots of time. Send to me by **May 1**.

How to get started.

It's much easier to use something "real" as the starting point for developing an abstract painting, rather than grabbing an idea out of nothing. There are many ways to kick start your imagination.

You can always start with something. Look at nature, realistic photos, scientific images, space photos, electron microscope images, DNA sequences, microbes, diagrams, maps, etc.

Try reducing them to bare bones, simplifying the main shapes. Look for patterns, focus on a small part of the photo. Forget about the things being shown, just indicate the main volumes, the rough shape of a figure, the vertical shape of a tree, a horizon, symbols, directional movement, etc.

(Read Melissa Nece's *Work in Progress* column on pages 6 and 7 for another approach to trying out non-objective art.)

Let's prove that colored pencil is as versatile as we always claim. ***You can do this!***



founder@cpsa.org

Mondrian captures the essence of form

By painting the same object repeatedly, Mondrian learned how to reduce it to what he thought were its fundamental elements.

"I don't want pictures, I want to find things out."

—Piet Mondrian

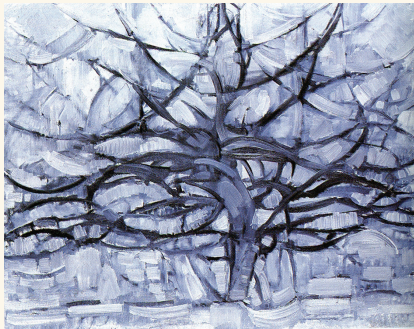
Piet Mondrian (1872–1944) was born in Holland and, starting in 1892, spent three years studying at the Royal Academy of Visual Arts in Amsterdam. He spent most of his life painting in Paris and London before moving to New York, where he died in 1944 at the age of 71.



The Red Tree (1909)



The Blue Tree (1909-10)



The Grey Tree (1912)



The Flowering Apple Tree (c. 1912)

"I wish to approach truth as closely as is possible, and therefore I abstract everything until I arrive at the fundamental quality of objects."

—Piet Mondrian

Membership Dues

Membership Dues

Chapter membership dues are \$20.00 per year and were due November 1st. If you have not yet paid your 2017 dues, a membership form is included in this newsletter. You can fill it out and bring to the February chapter meeting with your check, or mail to Linda Rahl.

=====

CPSA Chapter 214 Membership Registration November 1, 2016 to October 31, 2017

Name: _____

Address: _____

City and Zip Code: _____

Phone: () _____ Fax: () _____

E-Mail: _____

Yes! I have paid my national CPSA membership dues

Check # _____ Amount \$20.00

Please make your check payable to: CPSA #214 and mail it, along with this form, to:
Linda Rahl
1045 Driftwood Ave.,
Seal Beach CA 90740

Artist Resources

Located @:

6672 Westminster Blvd.

Westminster, CA 92683

[Click here for directions](#)

(714)891-3626

(800)854-6467

Mon - Fri 9:00 - 8:00

Sat & Sun 10:00 - 6:00

(Pacific Standard Time)



Our On-line Presence

www.cpsa.org

<https://www.facebook.com/groups/Chapter214/>

Find our Facebook page and members will be added

Next Chapter Meeting

February 4, 2017

10:30 am

Carson City Public Library 151 E. Carson St. Carson, CA

2017 Meeting Dates

February 4

April 1

June 3

Oct 7

Dec 2