

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

DECEMBER 2, 2017

214

**A Message from
your President**

Gift Exchange

**Yearly Raffle Finally-
Elizabeth Patterson Prints**

**Membership Dues
(National & Chapter)**

Meet Your Fellow Artist

Speaker Michiel Daniel

My Drawing Space

**Member Announcements /
Product News**

**Tips & Knowledge
from Bet Borgeson**

December Meeting
St. Cyprian Catholic Church
4714 Clark Ave,
Long Beach, CA 90808
10 am

In Memoriam of L.A. Chapter member Vickie Weber

CONTENTS

The Holiday Season is upon us...

3 **A Message from your President**

What to expect this new year.

3 **Gift Exchange - Bring something Artisy**

To receive a gift you have to bring a gift and then your name will be put in a cup and then pulled.

3 **Yearly Raffle - Elizabeth Patterson Prints**

We've been waiting for awhile, this could be someone's first holiday gift in the chapter. Two pieces will be given away finally.

4 **Membership Dues (National & Chapter)**

National dues are \$45 and the Chapter dues are \$20. Ruth Arthur is national and Linda Rahl is Chapter.

5 **Meet Your Fellow Artist**

Morgan Alexandra Kari, grew up in a family of artistic parents and followed in the same path. Went to college to learn about art, got into modeling in Hollywood.

7 **Speaker Michiel Daniel**

Artist, Gallery Owner and more, speaks to members about his experiences in the art world and what are the elements that go into making a good work of art.

8 **My Drawing Space**

Take a picture of your drawing space for the next newsletter and tell us why its the perfect spot then bring it in or email to me philzubiante@hotmail.com.

8 **In Memoriam**

Vickie Weber a member of the L.A. Chapter, has passed away and she will be missed.

9 **Member Announcements / Product News**

Covering work-in-progress, finished pieces, shows entered, awards, books, kits, paper, pencil sharpeners, classes and more.

11 **Member Announcements / Workshop**

Annual Workshop with Nicole Caulfield

15 **Tips & Knowledge**

Looking through the CPSA directory I found Bet Borgeson from Ventura. I thought I would ask her if I could use some of her wisdom and thoughts about colored pencil. Oh, Bet is in her 80's but still loves color pencil.

LA CHAPTER 214

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2017

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Mini-Workshop Coordinator

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Phil Zubiante

Chapter 214 Website

<http://cpsa-214dc.org>

LA Chapter 214 Newsletter

Is a benefit of membership, anyone 18 years of age or older may become a CPSA member (\$45) and therefore allowing them to submit an application to become a member in the LA Chapter. The cost for membership is \$20 dollars annually, the membership year is from November 1 through October 31.

A Message From Your President

Jane Shibata



Hello Everyone!

I can't believe it's close to the end of 2017! At our next meeting we will be looking at the winning entries to the CPSA 25th Annual International Exhibition and Explore This! 13 online exhibition. Hopefully the entries will inspire everyone to submit artwork to our chapter exhibit coming up next year in March. I would like a good turnout of entries from our chapter. It doesn't have to be a large piece. It can be a small piece that showcase an idea you've been wanting to tackle. If you are nervous or stressed out about it, think of the exhibit like our meeting "show and share" rather than a competition. So get set and start your piece. Bring in your in-progress or finished art to the next two meetings for feedback. Also, if you would like to participate in the gift exchange, bring in a gift to the December meeting. I hope to see many of you at the next meeting!

Jane Shibata

GIFT EXCHANGE December Meeting

Chapter 214's best gift giving and receiving party!



How this works: bring something unused, wrap it, put your name in the hat and the fun begins.

How much can you spend on a gift? It's agreed \$10 to \$15.

Don't forget to bring holiday snacks.

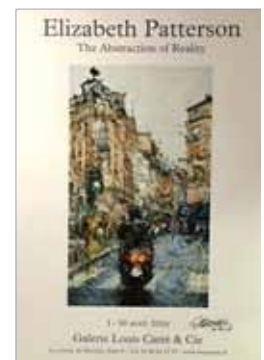
YEARLY RAFFLE Elizabeth Patterson

Don't forget to purchase your raffle tickets (\$5 each) 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.



MEMBERSHIP DUES

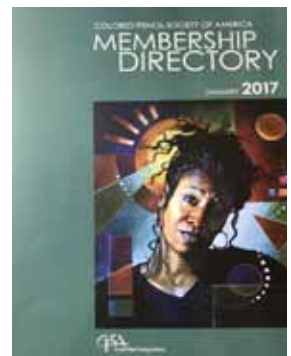
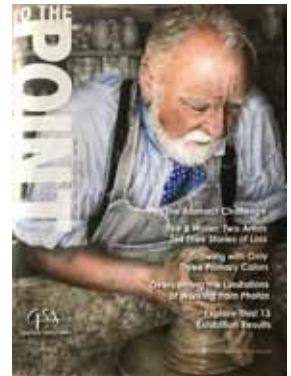
NATIONAL CPSA / CHAPTER 214

Established in 1990, CPSA is a nonprofit volunteer-run organization devoted exclusively to the fine art medium of colored pencil. You are invited to join our more than 1600 dedicated artists who network with, learn from, and share information with one another.

Members Receive These Benefits

- Two issues annually of CPSA news magazine **To The Point**, published January and June
- Printed **MEMBERSHIP DIRECTORY** for networking with other artists
- Access to colored pencil lightfastness test results
- **Eligibility to join a District Chapter for local and regional networking**
- Have a link through CPSA website to member's personal art-related website
- Enter annual exhibitions and earn Signature status (initials CPSA or CPX after their name)
- Annual convention with meetings and workshops held during International Exhibition
- Lower fees for annual CPSA exhibitions and convention workshops
- Membership information and deadlines

Membership is open to individuals 18 yrs of age or older, residing in any country. The CPSA membership year is November 1 to October 31 and dues are not prorated. Full payment is due no matter when you join. **\$45 (U.S. funds)—U.S. and Canada - see Ruth Arthur**



The Color Pencil Society of America is stronger through the existence of its district chapters whose memberships serve as a collective body for the creation and presentation of fine art in colored pencil to their local areas.

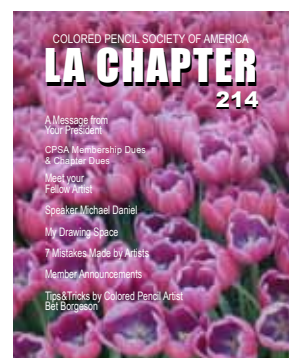
DC 214 L.A. Chapter has reached a milestone of 22 years of supporting local artists.

We are closing our 2017 membership roster at 50 members and we hope everyone will renew their membership and perhaps encourage their CP friends to join as well.

Members Receive These Benefits

- Chapter newsletter
- Speakers on art affairs or products
- Demonstrations in new techniques
- Annual Art Show
- Encouraging fellow members

Chapter membership dues are \$20.00 per year and are payable on November 1st of each year to **Linda Rahl**.





Meet Your Fellow Artist

Morgan Alexandra Kari

Interview by Phil Zubiato

When did you first know you had ART talent?

I come from a family of artists. My father was a sculptor and my mother was very good at interior design. My great uncle Paul Higgins (Pablo O'Higgins, muralist) moved to Mexico to be associated with mural artist Diego Rivera and artist Frida Kahlo.

But back in fifth grade I realized that I had talent when my teachers and class mates began raving about my artwork. I can recall being very excited every Friday afternoon when we had art class in our class room. All through junior high and high school I would create illustrations to include in my term papers; a very smart move, as I got consistently A's!

When I was 15, I received **BEST IN SHOW** at the *Gray's Harbor County Art Fair in Washington State*, to my surprise even beating out more older artists!

When did you begin your art education or formal training?

My family was not only very artistic and creative, but also very supportive. Thanks to my parents I consistently had oil painting art classes with various teachers through out my formative school years. The teachers there at the University of Washington were only teaching abstract expressionism, with no training in composition, value, color theory or realism.

At Art Center, I learned anatomy for the first time and after, nine semesters of figure drawing in Washington. The education was that much better and I got to finally experience colored pencil!

Did you work in an ART field?

Photography students at Art Center asked me to do fashion modeling for their school assignments. Using the portfolio they gave me, I showed the pictures to Mary Webb Davis Modeling Agency where she signed me up as a runway model, vintage Hollywood model, fashion photographic model and actress. She also told me to change my name, to be more marketable in Hollywood's competitive show business. Thus the name Morgan Alexandra Kari was born.

At about the same time I got a job doing fashion illustration for the *Los Angeles Times Sunday* edition. Being a fashion model I knew how to display the clothing to its best advantage.

Continued on page 6



Continued from page 5

For 13 years I created full page and half page ads for the Broadway, I Magnin, Bullocks and the May Company. I also was teaching at my old alma mater, Art Center College of Design. I also created artwork for fashion designers at Women's Wear Daily. During this busy time, I left everything to model in Paris, France.



Who's Art was an inspiration to you and a ART mentor to you?

I have very fond memories of Grant Marcus, Art Director at the Broadway Department Stores who gave me my very first job in fashion illustration. In this time period it was an occupation full of wonderful artists that inspired me to do my best work. Sadly by the year 1986 photography took over from fashion illustration and the skilled artist jobs were no longer available.

Do you teach some form of Art?

Presently I teach portrait painting, beginning drawing, still life, landscape, fashion illustration, botanical illustration and animal portraits. I work in and teach acrylics, oil, colored pencil, as well as pastel, silverpoint, watercolor and pen and ink. My experience has led me to teach painting and

drawing at the Art Center College of Design, Fashion Institute of Design and Merchandising, Otis College of Art and Design, Manhattan Beach Creative Art Center and Destination Art. I also have a teaching studio in Woodland Hills where I reside.

Lastly, do you have a question that you would like to ask other Artists to get them to open up and talk about their Art?

How do you handle the FEAR of being an artist? Such things as starting a new project, using a new medium, entering art contests, tackling difficult skills such as anatomy, composition, perspective, and judgmental comments from other artists and family.

Morgan, thank you for your time and teaching art.

Presentation Speaker

Michiel Daniel



Written by Phil Zubiante
photo by Gayle Uyehara

Michiel Daniel was our speaker at our October 2017 meeting. He is an artist, gallery owner, and professor emeritus from Long Beach Community College. He spoke about his experiences in the art world and what are the elements that go into making and marketing good work of art.

Last year artist Michiel Daniel was the judge for Chapter 214 colored pencil exhibit.

One of the first things you see is his appearance, he dressed casual and comfortable, I would say he surfs for enjoyment besides his art. He speaks with authority and knowledge of the art field he is involved in, but yet he doesn't make you feel lesser than him. I noticed that when he looked around the room he could see artists waiting to take in the knowledge he had to share. Once he was finished with his presentation he was very open to answering any question we had for him.

This article is written as to what I heard and what I took to be important to me to expand our art horizon. I always believe we hear everything, but listen to those few gems that will influence us to try something new and explore outside the box. So with that, let me try and repeat those art worthy gems I took in.

The first thing I remember that hit me was that he made it very clear that we should all be proud of the art we do and that we should show our art at colleges and any establishment that would show our art. The way to do that he said, is to put together a package of Chapter 214's best art and make a CD and printed pieces of that art and approach a number of colleges to start with. He felt that these

establishments would want to show our art pieces to students and faculty members.

The other points of interest I heard that stuck with me:

- Belong to an Art group
- Enter your art in shows
- Enter your art in competitions
- Have a website
- Get your art published
- Sell your art
- Get represented by a gallery
- Have a gallery sell your art
- Sell your art online

Another thing I heard was that patrons like to buy your art if they are in a series. Plus, your art should be about one subject, cars, plants, landscapes, reflections, portraits, landmarks, neon signs, ocean scenes, etc. Again to me this sounded funny, dogs and cats to him did not fall into that category.

I happen to come across this quote from one of Daniel's students, I want to share it as it is a nice tribute.

A student wrote - "Best art teacher I've had so far. I love how he gives good feedback when you need it and goes beyond what any other art teacher would do. He's an exciting professor and loves what he teaches! He's a funny guy, I'd take him longer if he wasn't retiring. LBCC will miss him, cause I know I will!"

My Drawing Space

by Phil Zubiato

My drawing space has everything I need to be comfortable and productive.

- Icarus Board • Colored Pencil holder • TV
- Cowboy Clock • Spiderman Bank • Hulk
- I-Point Sharpener • Drawing Board
- Cutting Board • DVD movies • CD Player
- Scissors • Prismacolor pencil storage bin
- F-16 Lego jet • Art Books • Art Cards • Lamp
- Paper pads • Tape • Verithin pencils

When I walk into my space I feel as if I walked into another world filled with all sorts of memorabilia that keep my creative juices flowing.

The walls are full of artwork and the ceiling has vintage planes and jets. My closet space has my giclee prints, frames, paper, etc.



In Memoriam - Vickie H Weber November 9, 1942 - October 16, 2017

Vickie was born in Long Beach, CA. After graduating from Millikan High School in 1960, she received her Bachelor's degree in Elementary Education from California State University, Long Beach. She later earned her Master's Degree from California State University, Fullerton in Reading. On August 22, 1964, Vickie married Craig J. Weber. Vickie and Craig were happily married for 53 years. After a short stay on the East Coast when first married, they lived in Newport Beach, CA for 28 years before returning to live in Long Beach, CA in 2000.

Vickie was an elementary school teacher in Westminster, CA, Fort Bragg, NC, Cambridge, MA and Newport Beach, CA. Not only was she an educator, Vickie was an artist, volunteer, friend, wife, mother and grandmother. As a life-long learner, she was a member of two book clubs, knitting groups, a colored pencil group and volunteered at local Long Beach schools.

CPSA L.A. Chapter Announcements

Future Chapter Meeting Dates in 2018

First Saturday of every other month:

- February 3**
- April 7**
- June 2**

The location for each meeting will be announced in the newsletters and in the e-mail reminders.



Reminder of our next chapter exhibit dates at the Cypress Community Center:

- March to mid-April 2018**
- Take-in: March 3, 2018, Saturday**
- Reception: March 10, Saturday**
- Take-down: April 16, Monday**

(We will need volunteers to help out on all three dates.)
Workshop with Nicole Caulfield: March 17, Saturday
See page 11. More details forthcoming.



MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Works In Progress • Books In • Books 2Share • Kits 2Share



October 7th meeting at the Torrance Art Museum, works in progress and finished pieces, Andrew Purdy, Phil Zubiato, Aida Maslah, Les Molineux and Barbara Rogers.

photos by Gayle Uyehara

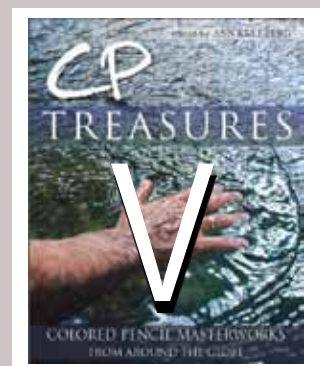
WIP

BOOKS

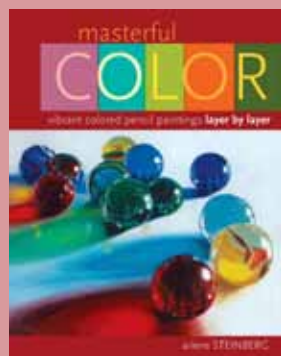
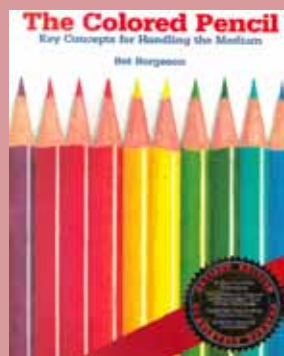


Strokes of Genius 9 is out and our very own member Andrew Purdy is in the book, his painting "Macelleria" got in and is on page 57, congratulations.

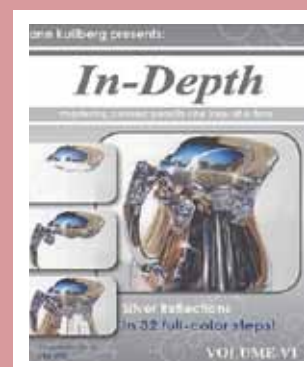
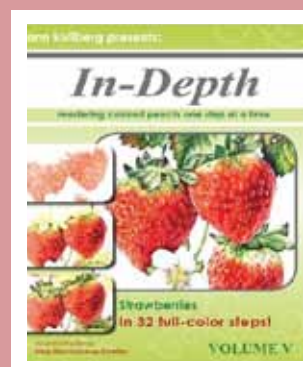
CP Treasures 5 by Ann Kullberg will be coming out and Chapter 214 has artists in the book, congratulations to all who made it in. Andrew Purdy, Susan Salazar, Gayle Uyehara and Phillip Zubiato



FAVORITE BOOKS



FAVORITE KITS



MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Strathmore Paper Products Visual Presentation



Written by Barbara Rogers
photo by Barbara Rogers

Tim Smith, our Strathmore representative, gave an informative talk with excellent visuals. I would like to share some of the basic info he gave plus a few very important things to keep in mind when you work on paper. Humans first began drawing on the walls of caves, then graduated to carving into stone and clay to keep records. In the Middle Ages, parchment came into use for making books which included drawings as well. Papyrus was developed in Egypt from plant fibers, but needed warm, wet climates to survive. Paper was invented in China, was taken to the Middle East through trade, then finally arrived in Europe.

Paper is made from the cellulose from plants and wood. When soaked, the cellulose fibers adhere to each other and can be pressed into sheets. After the pulp is laid out in a frame, the water is pressed out. It then is further pressed between two layers of felt to add texture and sizing (a type of starch or animal glue) is added to the entire thickness of the sheet or applied to the surface to improve the drawing, painting or printing qualities. It also serves to improve paper strength and to prevent too much moisture from damaging the cellulose fibers. Paper is generally made in the same way, but with a multitude of variations - more or less sizing, rough or smooth texture, wood or cotton fibers. Paper manufacturers manufacture different types of paper to suit the varying needs of artists. A pastel artist generally will need a different kind of paper as that of a watercolorist. So when you are considering a purchase, take into account the medium you will be using and and the conditions to which the paper will

be exposed. All reputable manufacturers will provide literature on their products to help you make the right choice.

When it comes to the kind of cellulose you want in your paper, you must consider the purpose of your work and how long you want it to last. Wood fibers contain lignin, a natural binder that adds strength and stiffness to cell walls. Lignin

reacts to light and heat to produce phenols (alcohol) and acids which cause deterioration and brittleness in the paper over time. Newspaper print and cardboard are two papers made without removing the lignin, because those papers are not expected to last. If you want to create serious art work that you want to last, then you must use acid-free, or archival paper. Acid free papers are buffed with an alkaline reserve (such as calcium carbonate) to neutralize acid compounds from the atmosphere formed through natural aging. Archival paper is manufactured to provide the highest resistance to natural aging. In archival papers no ground wood or unbleached pulp is used. It has a minimum ph of 7.5 and an extra alkaline in reserve of 2%.

The final point that Tim made about archival products was that the paper is manufactured to be archival, but **IT IS UP TO THE PURCHASER TO KEEP IT THAT WAY.** How you frame your work and how you store your papers is extremely important in maintaining its longevity. Putting your work next to cardboard is the worst thing you can do. Acid can pass into your artwork. Also, using poor quality framing materials can do the same thing. It is best to store your work in a steel flat file, use acid-free tissues to separate papers , and use museum-grade framing.

Thank you Ruth for having this at your home.

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Pencil Painting Show • Workshop with Nicole Caulfield

Our **March Pencil Paintings Show** and **Workshop** will be here sooner than you think, so we are sending out a reminder so you will all be prepared. We are counting on your participation.

Take-in for the show - Saturday, March 3rd, 8:30 to 11:00 am.
Reception - Saturday, March 10th, 2:00 to 4:00 in the Dance Room.
Take-Down - Monday, April 16th during normal working hours.
Location - Cypress Community Center, 5700 Orange Avenue



Nostalgic Still Life with Nicole Caulfield

Nicole is known for her simple still lifes that evoke previous eras. This workshop will focus on two aspects of her still life process including composing a compelling composition, and using colored pastelboard and color theory to create a nostalgic feel while staying realistic.

PART1: Learn several compositional techniques and try them out using an altered smart phone or viewfinder. Compositional theories will include, triangles, diagonals, foreground/background, framing, point of view, and using negative space.

PART2: Try out two different techniques on pastelboard for building color and values using reference photos that will be provided. Focus will be on building color values through layers on a colored support to create realistic forms as well as color palettes.

You will need to bring:

- Assortment of colored pencils (Prismacolor, Derwent Colorsoft, Luminance)
- Pencil Sharpener • Prismacolor colorless blender
- Two 8x10 Sand colored Ampersand Pastelboards



Still Life Workshop with Nicole Caulfield

Saturday, March 17, 2018 • 9:00 AM - 4:00 PM
 Cypress Community Center, 5700 Orange Avenue, Cypress
 \$75 for members of CPSA and Cypress Art League • \$85 for non-members

Name: _____

Address: _____ City: _____

Email: _____ Phone: _____

Check payable to CPSA #214: Member: \$75 _____ Non-Member: \$85 _____

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

LA CHAPTER ANNUAL
SHOW

LA CHAPTER ANNUAL
WORKSHOP

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Paper Products • Sharpeners • Badges

PAPER

Strathmore Artist Papers

Two new learning Series Colored Pencil pads, Chapter 214's very own **Cynthia Knox, CPSCA** has developed lessons on two new subjects:

- **Nature in Colored Pencil**
- **Textures in Colored Pencil.**
- 32 pages of full color instruction
- 12 step-by-step lessons

www.strathmorelearning.com



SHARPENERS

Pencil Sharpeners, The Debate!

What I need my pencil sharpener to do is sharpen the point without eating my pencil up, don't break, so I don't lose it. So what do I do, I ask other CP artists what they like and why.

- Sharpen a great point
- No off-center point
- No breakage
- Hold a decent amount of shavings
- Empty with ease
- Light weight
- Sharpens thicker pencils
- Quiet not noisy
- One electric and one manual
- Enough torque to sharpen
- Stops by itself and gives a great point



Elmer's X-Acto Mighty Mite Battery Powered Pencil Sharpener



The Westcott iPoint Evolution electric pencil sharpener features a space-saving vertical design, titanium-bonded blades, and an auto-stop feature.



The Carl Angel-5 Pencil Sharpener portable pencil sharpener with sharp rotary tool. Automatically draws pencil in and stops sharpening when tip is achieved



The DAHLE 155 sharpens graphite and colored pencils up to 12mm, self feeder with point adjuster, high performance cutting blades, automatic cutting stop and easy to clean shavings cup.

BADGE

With this cool badge! Everyone will know you

If you're like me I forget faces and names, especially if I don't have contact or see you but once every two months. The cost is \$6.50, badges are magnetic, pay by check or cash.



To place your order contact the ever so happy Linda Rahl at lrahl@roadrunner or call 562-431-5487.

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Classes Offered by a Member

CLASSES

Learning HOW to use the ICARUS BOARD

Artist Phil Zubiate, CPSA

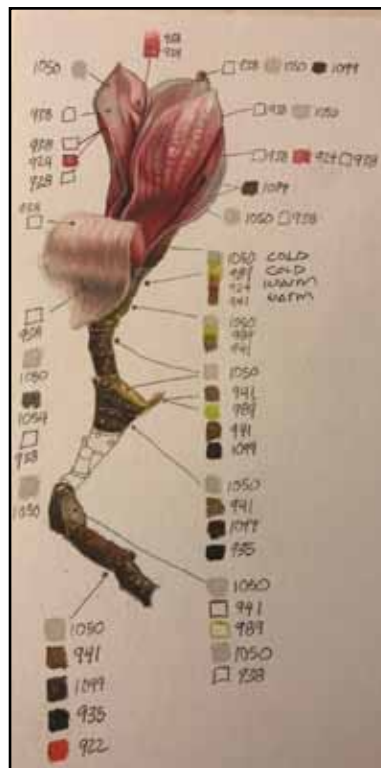
Learn basic colored pencil skills using the Icarus Board as you start your base color then start layering, burnishing, and a variety of techniques of drawing with colored pencils.

Phil will discuss the Icarus board, the hot and cold sides and how to use them, then he will go over the wax-based colored pencils and what to expect by using the Prismacolor pencils on the Icarus Board.

Each student will receive the color image, an outline of the image on 8.5 x 14 inch Canson Bristol paper, 96lb bright white. Prismacolors they will need, 1-point sharpener, brush, Icarus Board, blank scratch sheet to blend colors and the cheat sheet to follow.

Next Phil will go over the cheat sheet and how to proceed, discover colors and how to mix and layer them to achieve the proper hues. He will cover the pressure needed to mix and burnish the colors and get that photographic look.

With Phil's system beginners or professionals can follow along and discover how to see colors and how to blend colors. This class is to enjoy and learn about a new tool to use with wax-based tools.



Past Drawings by class students



Each image is finished in three hours

Workshop size is 6 students, unless you own your own Icarus Board • Class is three hours long.

Red Brick Art Studio

A unique Ventura Art experience - Art Classes - Paint Parties - Art Gallery
 805-643-6400
 4601 Telephone Road / Rm # 112 • Ventura CA 93003

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Classes Offered by a Member

CLASSES



Artist-In-Residence GRANTS AWARDED

Artist Buena Johnson

Buena Johnson a member of the CPSA LA Chapter 214 has been awarded an **Artist-In-Residence Grant** where she will produce artwork that will culminate in a gallery exhibition; in addition, the grant will allow Buena to teach art in underserved communities at local libraries. The art classes are free and also the art supplies. The art supplies were donated by BLICK. Buena has scheduled 3 classes per week to ages 4-7, 8-12, 13-17 years old. The artwork done by those youth will culminate into a student group show.

Buena was recently awarded another grant (**Transportation 4 America**), to work as an Associate Artist for Metro/LA Commons and the Office of City Council. She will collaborate with and mentor a team of youth artists which will culminate in the creation of an art installation that highlights local culture, history and stories and an opening celebration.

Teaching Colored Pencil SIX WEEK COURSE

Artist Buena Johnson

Buena taught a six-week colored pencil class at Destination Art on techniques, textures, still life, animals, florals and more. It was a great success.

One of the lessons was on layering, blending, and learning the different effects of using Gambolsol vs. layering without using a solvent. Plus learning how to combine watercolor as another medium as a base color. One of the students in the class (apple artwork) sold on that very day; someone purchased it at the end of the class session!

Buena taught a 3- or 4-week class session on Portraiture, geared for beginners to advanced and one

student (Marilyn, shown with her colored pencil portrait of her grandson.) Marilyn had only learned how to do portraits from my sessions and she won top award for her portrait in a Palos Verdes art show. The students were so excited about how much they learned via close instruction with Portraiture that many have hired me to further tutor them privately. A one-day class is currently being planned for students who did not complete their final portraits.

Colored Pencil Exhibition CREATIVE HOUSE GALLERY

Artist Buena Johnson

Sept.-Nov. 1, 2017: Exhibition of Colored Pencil Art at The Creative House Gallery in Inglewood. Show just closed.

Teaching Art UCLA

Artist Buena Johnson

Currently Teaching Art UCLA Extension weekly and in Koreatown.

TIPS & KNOWLEDGE

Bet Borgeson



Taken from betborgesonstudio.com resource
with her permission
photo by Alice Borgeson

Q. What is the best way to present colored pencil art work? Is dry mounting ever used?

A. Colored pencil work is almost always glazed under glass or acrylic sheet, then framed with or without a mat, but usually the former. If without a mat, spacers should be used to keep drawing surface from making contact with glazing material. (btw “glazing” refers to using glass.) Dry mounting is not recommended for colored pencil artwork regardless of whether done with oil or wax based pencils.

Q. Last summer I began selling color copies of my work in outdoor festivals. They sold well enough that I think I should do it again. But I worry that these color copies will fade.

A. Color copies will indeed fade. How soon this happens will depend on how much light they are exposed to.

But in my opinion, if your prints are fairly inexpensive--say \$40. or less--it really shouldn't matter that their life expectancy is somewhat short. You might disclose on its reverse side that they purchased a color copy. Not only would this kind of full disclosure show that you are not trying to hide anything, it would protect your own future reputation as an artist.

If your color copies are done professionally such as a giclee print, and are archival then you may be able to price the work higher.

Q. I am interested in having notecards made of my colored pencil art, but am not sure how to go about it. I wonder if colored pencil reproduces well, how such

cards are printed, how expensive it is, and are there opportunities for selling greeting cards.

A. Colored pencil artwork reproduces very well as long as the original art contains good value contrast.

My friend and small card company owner Helen Waters very kindly put together a page on some of her experiences in publishing greeting cards as a business. It identifies some issues to think about. Here's the link: Read Helen's Notes

A useful alternative to self-publishing artwork may be to find a publisher--a greeting card company--rather than a printer for handling your work. Such a card company would take complete charge of your images, would handle all printing and distribution, and pay you a flat fee or a royalty. You would then be free of these complications and yet be rewarded (although often somewhat short of lavishly).

Q. While looking through some old notes I found that I had written the word “SHOSHU” and underlined it. Now I can't remember what it meant. Can you refresh my memory?

A. “Shoshu” is a Japanese expression which loosely translates as “beginner's mind.” It refers to a concept that beginners have not acquired the biases and preconceptions that those more sophisticated have, and are therefore often able to bring freshness and originality to a given situation or problem.

This concept has meant to me, in an art context, that no matter how experienced or professional we believe ourselves to be, we must always strive for a measure of shoshu. For although it is often difficult to soften or mute our most hard-won skills, there are times and passages when we truly must do this, must see things as if for the first time, and seek solutions we have never before used.

Q. I have been showing my work in a gallery for about five months now. My prices range from \$500. to \$1200. I sold three pieces during the first two months but nothing since, and I'm afraid the gallery is going to ask me to pick up all my remaining work, because it's not selling. So far they haven't contacted me. Should I call them?

A. Make a personal visit. You need to talk with someone there, to suggest bringing in some fresh work, maybe taking other pieces back for awhile. This is called “rotating work” and may even be spelled out in your gallery agreement. Some galleries like to rotate work every three months.

Consider this: When a prospective buyer comes into a gallery, the sales person often has an opportunity to guide this buyer into one direction or another. But the gallery may represent a hundred (or more!) artists from which to choose. Much of the work is not currently on display, but is in stacks in a secondary room. This in fact may be where your work is. Your goal is to lay a groundwork for getting some of your work seen.

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TIPS & KNOWLEDGE

Bet Borgeson



CONTINUED

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1. Resist any urge to hide out from your gallery. Become a real person to the staff. This simply means dropping in to look around from time to time. Remember they may represent a lot of artists so don't feel bad if you need to remind them who you are--especially if their personnel changes. Eventually they will know you. Be sensitive of their time.

2. Bring others with you sometimes. Especially if they are genuinely interested in browsing through the art, maybe even in making a purchase.

3. Attend some of the gallery's openings. By this you are not only **extending a courtesy to fellow gallery artists**, but are also working at becoming more comfortable in gallery surroundings.

4. Check your contract to see how frequently you are supposed to **rotate your work**. When such times come, call to see when it would be most convenient to bring in new work. A nemesis of most galleries is that their artists don't provide enough new work for them. Try to keep up with the rotations.

5. Think back through your gallery's previous shows. If there were **group theme shows** that coincide with your subject matter, remind the gallery you would like to participate in any future ones.

6. Always have supportive **photography of your work** available to your gallery.

7. Keep the gallery informed of any **honors, prizes, or articles** about your work.

8. Seek their advice about your framing practices. For questions about framing,

your gallery's personnel may be your best sources for information.

9. Try to keep sales persons knowledgeable about your aesthetic aims and technical practices. Make it as interesting to them as you possibly can.

10. And if you have a lot of framed work on hand, let the director know that you would be able to substitute on short notice should someone need to pull out of a scheduled line-up of coming exhibits.

Q. *I'm ready to seek a gallery for my colored pencil work. So I have been trying to educate myself about how to approach a gallery, and have just finished reading a well-known book on all this.*

But instead of feeling energized by the book's advice and information, I just feel overwhelmed. Getting my work photographed and translated onto a disc, review my resume, and my statement, I know that I will have to make some preparation for this next step, but I don't know how far to go with all these directions.

A. You're on the right track. Question any advice that makes you feel confused and inadequate. Commonsense, simplicity, and courtesy are still in effect in this arena.

With regard to approaching a gallery for representation there are two preliminary tasks for you to accomplish. These are:

- Identify two or more galleries in which your work would really and truly comfortably belong.

- Contact the gallery directors or owners by name and ask if they are reviewing work at this time. If the answer is yes, ask what they would like to see from you, and in what format. Different venues have differing procedures--but let them tell you what to bring or send, and when. And take it from there. future reputation as an artist.

Q. *In my childhood, my dream was to write stories for children and illustrate them. In this day of fierce competition, would I be battering against a stone wall to try realizing this dream?*

A. Maybe not. Competition in anything is fiercest on a ladder's bottom rung. But things are less daunting if you are able to enter the fray on a higher rung.

Who can do this? Those artists with a portfolio of work that is fresh and engaging, and who also have the emotional readiness to use preparation and discrimination in seeking a publisher.

Fortunately, there is much reliable and specific information for helping artists break into this field. Besides several books that can provide the technical nuts and bolts for designing children's books, there are at least two excellent organizations that can be accessed right now via the web. Children's Book Illustration Resources.

Q. *I enter art competitions--some local and some national. Most of the time I get juried in, but I have never taken a prize in any of them. Can you figure why I always seem to be an "also ran"?*

Continued on next page

TIPS & KNOWLEDGE

Bet Borgeson



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A. Excellent technique will get you into a show, but subject matter will usually decide the winners. If that sounds too glib, it probably is. But without seeing your work and knowing which competitions you've entered, this concept can still be very useful.

Because technique looms so large to many artists, it's easy to fall into a habit of thinking that once enough technical skill is accomplished, you are home free. But art is more than just technical competence. What you choose to depict or communicate is more important. And subject matter doesn't refer merely to categories such as landscape, figure, or still life. It refers to subject plus treatment or technique, including your attitude about it, and your effectiveness at communicating all this on an engaging level.

Q. *I use the most light-resistant pencils I can on work I offer for sale. But should I also frame using a UV filtering glass or acrylic sheet?*

A. Yes, if you can afford it. Both are pretty effective, but also expensive. The acrylic has the advantage of having less tint of its own. I also recommend including this brief statement on the back of each framed piece:

"As with all fine art, this work should not be hung in direct sunlight. In the event of reframing, conservation materials, including UV filtering glass or acrylic, are recommended."

Q. *I would like to have my work made into notecards, but I have heard that artwork done in colored pencil won't reproduce well. Is this true?*

A. Not true. Colored pencil can reproduce beautifully, if the artist makes sure there is good value contrast in the artwork. And

therein lies the problem. Because c-pencil looks and feels like a graphite or regular drawing pencil, the need to construct strong darks (not routinely done in graphite pencil) is overlooked. Most work done in c-pencil is just too light.

Adding to this lack of awareness is the fact that c-pencils come to us from the manufacturers with medium-dark to light inherent values. Most c-pencils are too light to deliver a good dark—even with maximum pencil pressure. But this can be easily overcome by darkening such pencils with other darker colors—not black necessarily—but other colored leads. The darkest pencil color I've found is Prismacolor 901 Indigo Blue. It can be used universally to darken any other color (except yellow). To do this with minimal change to the color you're darkening, I recommend a three-step technique. First, apply the color to be darkened; second, add its darkest close relative (for example orange, then dark red); then add 901 Indigo Blue as a final dark.

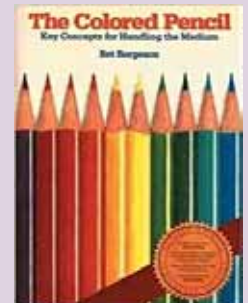
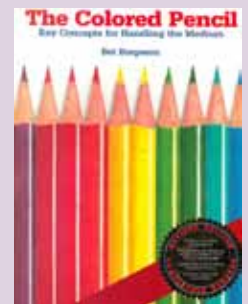
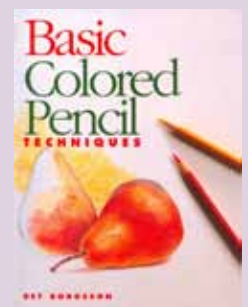
About Bet Borgeson and the Colored Pencil Medium

In the August, 1982 issue of American Artist magazine, Bet Borgeson wrote the first article in the U.S. on using colored pencils as a fine art medium.

In 1983 Watson-Guption Publications of N.Y. published, Bet Borgeson's (the colored pencil medium's) first book, The Colored Pencil

From Library Journal

Bet Borgeson, author of several books on the use of colored pencils, is recognized as having helped renew interest in colored pencil as a fine art medium. Her "Basic Techniques" series, with sections on tools, drawing surfaces, etc., to discussions of sophisticated techniques of layering, burnishing, and lifting color. Borgeson's books are recommended for any student at any level.



More to come in the next LA Chapter Newsletter from Bet Borgeson