

Pencil Painters

Notes From Your President

Hello everyone,

As I write this message, I am in Florence, Italy. We just had breakfast in our hotel and for the first time in many days my wife and I have decided to take one day to just relax and stroll the city before boarding the train to Rome in the morning. After all, today is our 27th wedding anniversary.

I just cannot express the artistic beauty that we have experienced in the last two weeks; Van Gough, Rembrandt, Vermeer and others have rejuvenated my love of art and inspired me greatly. The final week of our trip has brought us to three major cities of Italy, Venice, Florence and then Rome before heading back home. All of the architectural and monumental points of interest have overwhelmed my visual senses. It was hard deciding which areas to visit and which to set aside for another time. This trip is a "must-do" for anyone who holds art dear as an artist or an art admirer or collector.

It has been an amazingly beautiful experience!

As for chapter business.....

CHAPTER WEBSITE

I have been working on building a new website for the chapter the last month or so. I had hoped to work on it while on our European vacation, but our days have been full. I have shut down our service with server101.com as they are a bare-minimum hosting site. So when you visit the address an "under construction" message appears. I have secured service with HostGator.com and I am building the site with WordPress, which offers a ton more design options. With our new hosting plan, we are able to add as many pages to our site as we need. This is important because it allows me to make good on a promise that I made to all of you to provide an on-line location for each and every member to post their artwork (as much as you want). And this is especially helpful to our members who do not have a website of their own. In the following weeks I will send out a list of requirements for your images, sizes, etc.

OFFICERS:

President:
Andrew Purdy

Vice President:
Barbara Rogers

Membership Director:
Linda Rahl

Historian:
Tess Lee Miller

Treasurer:
Lupe Backe

Secretary:
Betty Sandner

Webmaster:
Paul Sandner

Newsletter:
Gayle Uyehara

**Mini-Workshop
Coordinator:**
Jane Shibata

Notes—Continued

So a heads-up to all of the members, I will be sending out a notice requesting that you forward me .jpg images of your work so that I can set your personal page up. I would like to also add an image of each member and a small bio as an introduction to each member's page. This is something to start putting together if you are interested.

I have also asked for artwork images that I can use as backgrounds for the various pages on the site. I have already received permission to use an image from Elizabeth Patterson's collection and am seeking images from others for this purpose.

I will give all of you the website address when I get it to a presentable stage in its design to get your input. I do not profess to be an expert in web design, so any feedback from each of you will be greatly appreciated.

CONGRATS!

I can't go any further without expressing my sincere congratulations to our chapter members that were juried into the 23rd annual CPSA International Exhibit in Atlanta. So, congrats to Jeff George, Buena Johnson, Elizabeth Patterson and Phil Zubiata! Good luck to each and every one of you and we are all proud to have each of you as representatives of our chapter in this very important show.

CHAPTER DISPLAY PROJECT

Now for the nagging, I need all of the remaining completed puzzle pieces returned to me by the June meeting. If you have a piece completed and you won't be attending the June meeting, please make some other arrangement to get them to me by then. I have to affix each to a sturdy substrate and trim them to size so that they fit together. Then I have to construct a board that can display them on a tabletop at the convention.

I hope to see all of you at the next meeting and look forward to sleeping in my own bed again!

Andy

Meet Your Fellow Members



Ruth Anisman

When I was six years old, my dad was recovering from peritonitis as a result of a ruptured appendix. He endured a year of hospitalization before the days of antibiotics. During the long rehabilitation period of regaining strength, he did a pencil drawing of a fallen soldier and his dog. It made such an impact on me that I can still visualize it. It was then that I decided that I wanted to be an artist. It was only wishful thinking as I later graduated from Loma Linda University and worked as an RN for many years. However, I was always involved in dabbling at some sort of art.

In my fifties, realizing that I can learn to do what I had always wanted to, I went back to school and earned my BFA in Printmaking for “enrichment”. Instead of concentrating in prints, I found that I preferred to use colored pencils which allowed me to have control of color, details and realism. It was clean, no messy inks, portable and no printing press.

While I struggled with subject matter, I found that my enjoyment and passion were in flowers, fruits and vegetables which I was exposed to as a farmer’s daughter on the slopes of Haleakala on Maui. It was very important to me to have a personal connection with each subject. I found patience and passion...patience because colored pencil required layers of color and passion because it came naturally when the subject was something I loved.

Ruth —Continued



Almost Paradise



A Bloom Fest

I have selected two of my art works that reflect this connection:

“Almost Paradise” depicts flowers which grew in our backyard in Rossmoor over a couple of years. Since they bloomed at different times, I photographed the plumerias, bird of paradise, hibiscus, protea and ti leaves to create a random composition using Stonehenge paper.

“A Bloom Fest” depicts flowers which were blooming and I arranged the cymbidiums, amaryllis and lilies with its leaves for a still life. This was done on Strathmore paper with Bristol Vellum finish. My choice of paper is still in progress.

I often refer to Soon Y. Warren’s book, “Vibrant Flowers”, in which watercolors of flowers are so alive and awesome. I am aiming for these qualities in my flowers using the colored pencils and experimenting with Ester Roi’s Icarus Board to achieve these goals.

When my dad retired from the hard life of farming, he became a self-taught artist, painting beautiful and exciting landscapes and seascapes. He is still my inspiration and hero.

Ruth Anisman
reikosgallery.com

Botanical Art Colored Pencil Workshop

With Wendy Hollender

By Lourdas Hadlock

A two day workshop with Wendy was a pleasant eye opener on how to look at nature. With Wendy's encouragement, I was able to draw this wooden stick:

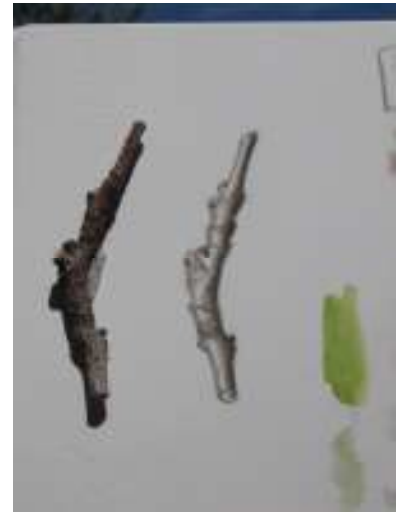
My next attempt on day two, was my flower. I found out that "yellow" is not the easiest color to draw. (I did not know that).



With Wendy's guidance, I've learned what color to use to show some depth in my yellow flower:

My third exercise was the leaf. I need to study more leaves, so I can draw them more realistically. Like everything else, practice, practice.

I was inspired after this class to plant vegetables in my backyard. From now on I would never see another vegetable or fruit the same way again.



sorry my live model is not well :-(



Workshop Feedback

Gemma Gylling—Lordes Hadlock

My first class with Gemma Gylling

I'm still a newbie in the world of colored pencils, but I truly enjoyed this class.

I love animals. I have three dogs in my home, so to have this class was quite a treat.

I bought Gemma's book before going to the class.

What I've learned:

Suede board is an excellent medium to get soft looking fur.

It is easier to correct mistakes in it than paper.

This past week I received an email from Gemma letting me know that her online class is available to sign up.

So, I did and it is great, if I have questions I can post them and Gemma would answer them.

If anyone is interested to learn how to work on suede board, I highly recommend her online class at:

www.craftsy.com

Gemma Gylling—Tess Lee Miller

I was so excited...and a bit nervous...to be part of Gemma's workshop on March 28th of this year. Gemma's work is so amazing that I felt a bit intimidated at the prospect of trying to learn what she would present. Just a few minutes into the workshop, however, the nervousness (and intimidation) evaporated. Gemma is such a warm, genuine person I felt comfortable in the class and actually learned a few new things.

Her style of teaching is relaxed and easy-going, with no pressure to complete any of the steps. She explained each of her techniques then gave the class time to practice on the suede board she had provided for each of the participants. It turned out to be far easier than I had anticipated, never having worked on suede board prior to the workshop. I won't say I'm now a "pro", but I did enjoy the experience very much and will continue to try pieces on suede.

Gemma shared her techniques as well as some of her personal experiences. By the end of the day, I felt more like a friend than just a participant. It was a very enjoyable class that was packed full of information. If you get a chance to take a class/workshop from Gemma, please do. It will be well-worth your time and money.

Adventures in Erasing and Redrawing on Canson Paper

by Lupe Backe

Some time ago I thought that it would be nice to try a portrait on plain old Canson Mi-Tientes paper. I had been using a lot of sanded surfaces and wanted to go back to a more basic paper. I knew that the Mi-Tientes paper was less forgiving than the sanded surfaces and would not take as many layers, but I didn't think it would be a problem.



I found a headshot of one of my favorite actors, very dark and moody, and thought it would be great to try it on a dark toned paper. I lined up some other reference shots and came up with digital collage of body parts on which to base my sketch of an appropriate pose. I had done this before to get a realistic pose without too much difficulty but in this case it set the stage for my later problems.

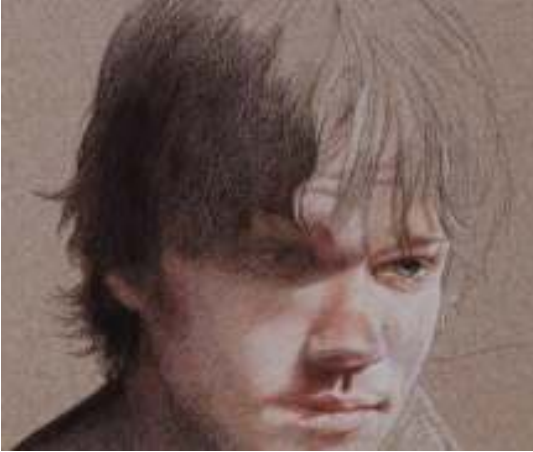
You will notice my sketch does not have a right eye. I broke one of my own rules by embarking on this project without having a good reference image for a face.

The picture that captured my imagination was great. Unfortunately it was a dark, low resolution image, with some vital information lost in the shadows, like where exactly his right eye was situated. Also, the top of his head was cut off. Being forever optimistic I figured I could just extrapolate and draw in the missing parts.



My powers of extrapolation were greatly tested. I was able to complete the head contour but every attempt to draw in a guideline for the right eye were pretty ghastly. I resolved to put in a big old dark shadow where the eye should be and move ahead to transferring the drawing.

Adventures in Erasing—continued



The funny thing was that when I started putting the colors on the paper and working the shadows I was able to get a much better feel for where the eye should be.

Additionally, I took my facial reference and adjusted the levels down in Photoshop until I was at least able to discern an eye shaped blob down deep in the larger shadowy blob. This helped me feel my way to drawing in a more believable eye shape.

A few things I forgot to mention, the paper was a 18 x 12 inch brownish grey tone sheet. Since the paper was 12 inches wide I was able to print my sketch directly onto it with my large format Epson 2200 printer. I printed the line drawing in draft mode with the opacity set to 30% in Photoshop. It gave me a line I could clearly see but that wouldn't be too difficult to cover up with the colored pencils.

I worked on this project in fits and starts over the next few months. I really liked how the face was coming along, but I just wasn't convinced that the body looked right.

The figure looked hunched, and his head seemed too big. Maybe the problems weren't really that bad, but I didn't like it. I started my erasing and redrawing. I lifted as much as I could of the light t-shirt and skin tones with a kneaded eraser, then I started in with my Sakura electric eraser. I didn't try to lift the darkest tones on the right because I had used Prisma markers there to darken the paper and figured I could apply pencil over it as needed.

The electric eraser worked well to remove the white pencil and light skin tones with only a slight roughening of the paper.



Adventures in Erasing—continued

I talked my husband into a modeling session and tried to recreate the pose I wanted. With the new reference images in hand I finally got a sketch I could live with. I had definitely abused the Mi-Tientes paper in the process, but it seemed to be holding up.



Somewhat into the process of laying in the color again, I had to face the fact that I still didn't like it. The satisfaction with my new sketch faded after just a few days. The problem was that the new pose still didn't strike me as looking natural. The figure's left shoulder was too high and looked contorted and I could never figure out where to position the right shoulder. Also the left shoulder looked too big, but whenever I tried to scale it down, it would throw everything out of whack

I tried lowering the shoulder lines and lengthening them out. I made his chest larger, made it smaller, I redrew his arm and hand. I tried obscuring his whole right shoulder in the shadows, but it never worked. Obviously this all involved much more erasing. I was being more tentative with my redrawn lines but each new try began with my electric eraser, using it to remove lines and color layers that no longer matched. The paper was becoming stained in certain areas where I had laid down dark colors, and rougher to the touch, but overall it held up. At some point I realized that the only way to make it work would be to redraw the whole body, again.

I was really ready to throw everything out the window, but I finally decided to give it one more shot. I erased his body and started again. I wasn't sure if the paper would take this, but I really had nothing to lose.

Once again I searched for a reference image of a compatible body pose and I found one that I thought could work. It even had a similar light source. Again I was able to remove most of the colored pencil with the electric eraser. The paper survived. I drew in the new body sketch.

Adventures in Erasing—continued

The paper was stained by the previous colors but it was clear of wax. I laid in a new background around the contours of the body. I was trying to see if the dark colors would obscure the old lines and stained paper. They did.

All my erasing and relayering of color had flattened the tooth of the paper somewhat but hadn't killed it. Spraying a fixative over the whole piece at his point helped too. I started laying in some of the lighter skin tones and T-shirt colors, and was relieved to see that it took the pencil strokes well.



This last progress shot shows that I was able to cover up the stained areas and was well on my way to applying the final highlights and shadows.



Adventures in Erasing—continued

I'm glad I didn't give up on this piece. It gave me a real appreciation for the resilience of the Canson Mi-Tientes paper. The surface certainly felt rougher after repeated erasing, but as I look at the framed artwork now, it doesn't look the worse for wear. In fact I think it looks pretty darn good!



Thanks Lupe!

If you would like to share a technique or write an article for our newsletter, contact me at:

Dog3momma@yahoo.com

Please be sure to put CPSA Chapter Newsletter in your subject line

From Our Members

I saw a kids art show and this piece caught my attention. It is colored pencil. I always like seeing colored pencil in an art show. What really caught my eye was the fabulous Artist Statement that accompanied this artwork -I've included a picture of it.

~Arlene Weinstock



I'm a 3rd grader and my name is Andrea.
How I got inspired is by a picture in an art
class. I go to I saw a blue sky, but I
wanted it to be a sunset. I used color
pencils. I chose the title Nature
because I love beautiful things in
Nature. Say things like oh, Ahh,
because I'm only 8 years old. Thank
you for looking,
Andrea

Member News

Congratulations to Barbara Rogers!

Barbara Rogers won the Mayor's Award for "Surf at Sunrise," and a 1st Place for "Timeless," at the Cypress Art League's Spring Open Show, Cypress, CA.

Barbara's work, "Garrapata Spring," has been juried into the upcoming California Art Club's *Spirit of Adventure* show to be held at the Altadena Town and Country Club, Altadena, CA. The show runs from May 29th through Sept. 22.

Congratulations to all the Chapter 214 members who were accepted into the 23rd Annual International Exhibition!

Dates to Remember

Our next meeting is on June 6th, from 10:00 a.m. to noon, at the Carson Public Library, 151 E. Carson St., Carson.

Morgan Kari will be demonstrating her gold leaf method

23rd Annual International CPSA Exhibition

Atlanta, Georgia

July 11-August 23, 2015

Oglethorpe University Museum of Art

Convention: July 28– August 1, 2015

CPSA Chapter 214 Los Angeles

Under Construction

Coming Soon!!!