



District Chapter 214 | Los Angeles CA

A Message From Your President

I hope that each and every one of you had a great summer. It just seemed to fly by for me.

President

Andrew Purdy

Vice President

Barbara Rogers

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Betty Sandner

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Newsletter

Gayle Uyehara

Mini-workshop Coordinator

Jane Shibata

23RD ANNUAL CPSA CONVENTION AND EXHIBITION, ATLANTA, GA

At the end of July, I attended the 23rd annual CPSA Convention and Exhibit in Atlanta, GA. This was my third visit to the convention and the first as a president. I and the other presidents in attendance arrived there three days earlier in order to participate in the two-day District Chapter Forum.



The theme of this year’s forum was “Drawing on Education” and was moderated by my friend, Denise Howard.

Denise did a wonderful job in providing a comprehensive outline during the two days. The theme of education was ultimately directed at developing more helpful tools for the district chapter leaders to take back to their chapters. The topics that were discussed helped us to develop ideas that were designed to breathe life into each chapter. Each member of the forum shared their ideas; what had worked for them and what had not.



By comparison, I have to say that our chapter is doing quite well.

Denise scheduled me to speak as a new president in the group and outline some of the issues that I faced initially. I must say that I had no real negative issues to speak about. My experience was pretty smooth as I transitioned into the leadership role at DC 214 and it has gone rather well during my first year.

CPSA EXHIBIT AT OGLETHORPE UNIVERSITY, ATLANTA, GA

The gallery exhibit was held this year at the Oglethorpe University in Atlanta. The campus had the look and feel of Harry Potter's Hogwarts School. All of the stone walls, turrets and arched gothic doorways looked more like a movie set rather than a campus of higher learning in the Southern US.

The grounds of the campus were equally as beautiful. But then again the entire Atlanta area is quite lush and green. It was quite evident that there are no water shortages in the South like we have in California.



Congratulations to Jeff George for his big win with "What so Proudly We Hailed!" He claimed the best of show award with the "Cippy," which came with a hefty \$5000 prize. Elizabeth Patterson took home the "Award for Outstanding Achievement" and \$800 in prize money.

And we should also recognize two other members, Phil Zubiato and Buena Johnson who had pieces hanging in this exhibit, Phil's "Neon Duck" and Buena's "Do You Remember?"



Congrats to Buena, Elizabeth, Phil and Jeff! DC 214 is very proud to call you all our members.



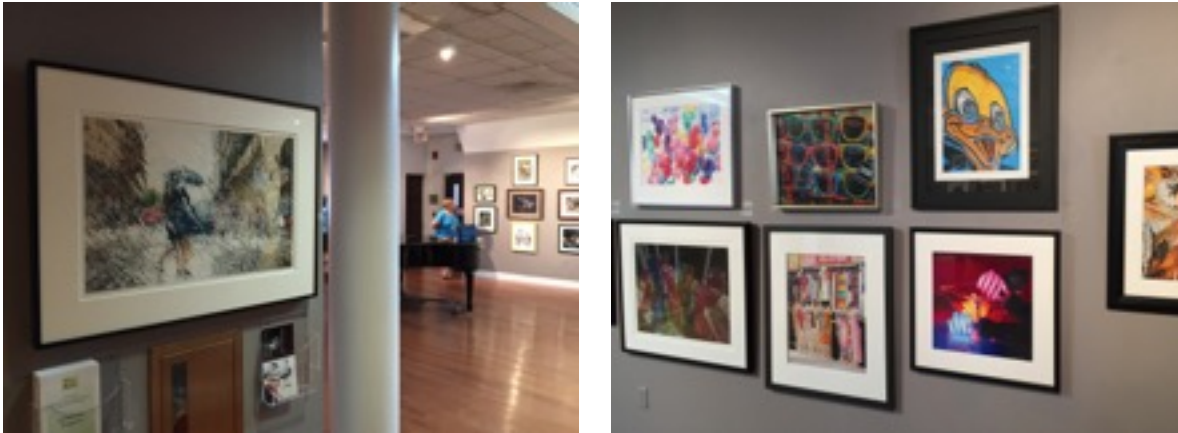
CONVENTION WORKSHOPS

There were two workshops available this year. One taught by our very own Morgan Kari, who gave instruction into the application and incorporation of metal leaf into CP art. I had already taken her workshop a couple of years ago, so I did not attend it this time around.

However I did attend the second workshop offered by Seattle's Chapter 207 President, Pam Belcher.

This workshop was aimed at introducing CP artists to the Mylar or drafting film drawing surface. Pam did a great job in explaining the different types of materials available and their appropriate applications in colored pencil work. She had a huge selection of product samples for each student so that they could try them all out.

She presented us with pieces that she had completed on the film and some of the problems that she faced along with her solutions. Her experience with that material



proved invaluable.

She took us through the step-by-step process of a small drawing of a butterfly sitting on a tiled tabletop. This workshop piece was perfect because it had a wide range of colors from corner to corner. It also had areas that gave the student the ability to put the film to the test as far as the ability to achieve fine details, something that I really enjoyed.

Pam explained each step and then individually tended to each student to insure that they understood her instructions. She made sure to address each and every step of the drawing so that we had a complete understanding of the project. And along with her live instruction, she provided a printed instruction booklet that reinforced the process.

I would strongly recommend that if you are given the chance to take one of these two seminars, do so. Both are very important to the CP artist who wants to improve and expand the range and capabilities of their colored pencil art.

Pam Belcher, Denise Howard, John Ursillo and I toured the Atlanta History Center Museum one afternoon. What a beautiful museum campus.

On the grounds was the historic Swan House, which was built in 1928 for local historic figure, Edward Inman and his family. The interior was similar to the layout of the White House in our Nation's capitol.

Also on site was an expansive collection in the American Civil War exhibit. Fortunately for us, we were in the company of an expert, John Ursillo who knew the use and origins of many of the items on display. Thanks John!

Jerry Mull and I took advantage of one free morning to embark on a hunt for Zombies. Yeah you heard right.

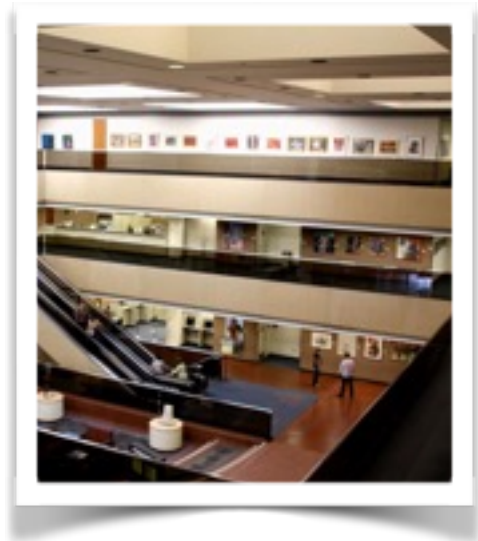
You see Jerry and I are avid fans of the TV series, *The Walking Dead*. That show is filmed in and around the Atlanta area. So we signed up for a *Walking Dead* tour that took us to sites in Atlanta where important scenes were filmed for the show. Jerry and I had a great time being nerdy tourists on a busload of other crazy fans of the show.

It was a great pleasure for me to be able to attend the convention on behalf of our chapter. I was also pleased to be present at the awards banquet when Elizabeth and Jeff were announced as winners. I captured Jeff's big moment on video, which is now posted on our chapter home page (<https://www.facebook.com/groups/Chapter214/>). I loved Atlanta. The people were so very nice everywhere we went. Southern hospitality truly exists.

It is my hope that we have more of our members attend next year's convention and exhibit in Seattle, WA. It will be nice to have it on the west coast next year.

EXHIBIT DEDICATED TO COLORED PENCIL SLATED FOR SEPTEMBER OF 2016

Phil Zubiante and I were juried into an open exhibit sponsored by the Ventura County Arts Council (VCAC) in Ventura earlier this summer (Phil's work, "46 Chevy Grille" and my piece, "Bone Yard"). At the artist's reception I was approached by the VCAC Gallery Coordinator, Todd Collart, who said that he was very impressed with the work Phil and I had submitted. Some weeks following that conversation Todd contacted me to advise me that my piece was requested by the County Counselor's Office to hang in their lobby for seven weeks following the VCAC exhibit. This was great exposure for my artwork and the potential for sale was high due to the fact that many influential attorneys and city and county leaders passed through this office daily.



Interest grew with my work and several days later, Todd contacted me again and asked if I would curate a colored pencil only exhibit at his gallery. Of course I agreed.

This exhibit will be a non-competitive show of about 50 works in colored pencils. The show will be at the Atrium Gallery, which is in the atrium (hence the name) of the Ventura County Administration building in Ventura, CA. The gallery is in a county office building, and it sees a lot of foot traffic five days a week. The county council

chambers are located in this building. And there is on-site twenty-four hour armed security to protect the artwork.

This will be a great opportunity for our members to really show the progress that we have made with our medium. My intent here is to knock the socks off of everyone in the Ventura area and proclaim that our medium is to be taken seriously. There is no doubt in my mind that we can gather 50 pieces of art from our chapter members that will represent the best that CP artists have accomplished.

The show is tentatively slated for September of next year and I will be updating all of you as I begin to put it all together.

TIME FOR MEMBERSHIP RENEWAL

It's that time of the year to get out our checkbooks and pay our dues. It would please Linda Rahl and me greatly if you could pay your dues at the October 3rd meeting. It is hard to have to "chase down" members throughout the end of the year to get their dues. Membership renewal forms are available on our new website, www.cpsa-dc214.org, on our FaceBook group page (<https://www.facebook.com/groups/Chapter214/>), at the next meeting and attached to this newsletter.

We are fortunate that we can pay both the national dues as well as our chapter dues at the same time and place. Our own Ruth Arthur is the membership director for the national board and will be at the meeting to take your national dues. Linda Rahl will happily take our chapter dues. How convenient is that?

And a reminder to everyone that we are continuing to sell tickets for a chance to have our in-house portrait expert Lupe Backe complete a portrait of the winner's choosing. Each ticket is \$5.

We will have some nice items at the raffle at the next meeting, but you have to attend to win.

One of those items will be our District Chapter Display, aka, "the puzzle". I was able to nag everyone into finishing their pieces and surrender them to me just in time for the convention in Atlanta. It was proudly displayed in the hospitality suite during the convention in Atlanta and received a lot of praise for the clever way that we chose to display the abilities of the many talented members of DC 214. Included with the puzzle is a key showing which piece each artist completed. The puzzle is in pieces, but can be mounted to a mounting board and framed if so desired. The entire 24-piece puzzle and the key will be offered as one item in the raffle.

Our presenter at the October meeting will be Barbara Rogers as she demonstrates Caran d'Ache colored pencils. Barbara will also be conducting demos for Caran d'Ache at Art Supply Warehouse later in October during their big sale. Barbara will

have more information on the specifics on that sale at the meeting. There is a rumor that Caran d' Ache may be providing an item for the raffle.

UPDATE ON ILAINE LAPIDUS

As many of you have noticed, Ilaine has not attended many meetings this year. Her health has prevented her from making the trip to Carson for our chapter meetings. This has not diminished her interest in colored pencils though. She is in a live-in care facility and has started her own CP art program with other residents. She is asking for donations of colored pencils that she can use in her classes.

We should also reach out to her and let her know that she his not forgotten. A simple card or call to her would mean the world to her.

Here is her contact information:
5650 Reseda Blvd. Room #4
Tarzana, CA 91356-2230

Phone: (310)995-5818

See you October 3rd!

Andy Purdy

2015 Award Winners

*Awards of the same value are equal in rank.
Artists within each award group are in alphabetical order.*



\$5000 • CPSA Best of Show and CIPPY Award

What So Proudly We Hailed, Jeff George, CPSA (CA)

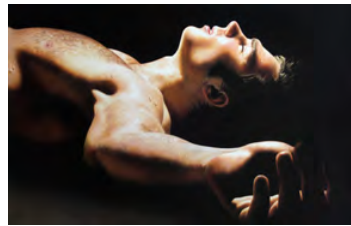


\$2000 • CPSA District Chapters Award for Exceptional Achievement

In the Beginning, Arlene Steinberg, CPSA, CPX (NY)

\$1000 • Cretacolor Award for Exceptional Merit

*Threads of Time
Jonavon Herr (OH)*



\$1000 • Derwent / Conté à Paris - ColArt Americas Award for Exceptional Merit

Gravity, Jesse Lane (TX)

\$1000 • Dixon Ticonderoga Award for Exceptional Merit

God's Will, Finding Your Niche in Him, Rhonda Nass, CPSA (WI)

\$800 • Awards for Outstanding Achievement

Kit, Tracy Frein (IL)

*Rue de Rivoli, Paris
Elizabeth Patterson, CPSA (CA)*

*Cuteness at Its Best
Amol Saraf (India)*



Courtesy Louis Stern Fine Arts

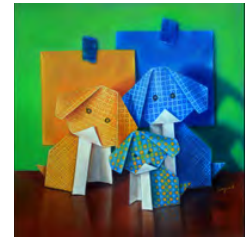
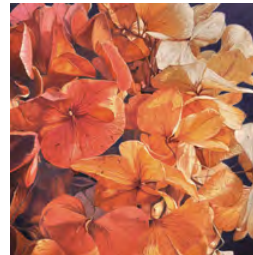
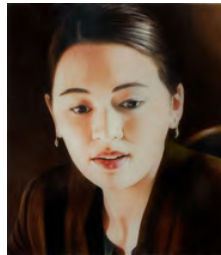
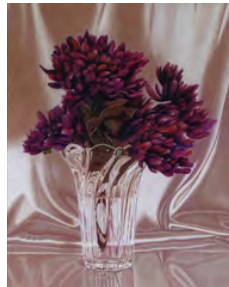
\$600 • Awards for Distinction

*My Sister's Crystal
Suzanne Marcil, CPSA (FL)*

*Second Thoughts
Bonnie Sheckter (Canada)*

*Hydrangea-scape #2: Last Blush
John Ursillo, CPSA (WA)*

*Genealogy
Ranjini Venkatachari, CPSA, CPX (CA)*



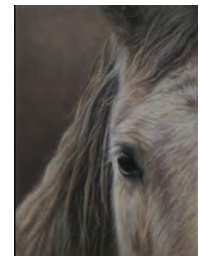
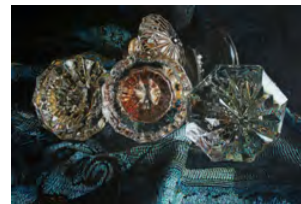
\$400 • Awards for Excellence

*Reflections at the End of the Day
Joan Gelblat, CPSA (GA)*

*Contemplation
Sharon Kow (Malaysia)*

*Aunt Clara's Collection 3
Eileen Nistler, CPSA, CPX (WY)*

*A Quiet Eye
Lynda Schumacher, CPSA (MI)*



Meet Your Chapter Members

BUENA JOHNSON

buenavisionart@gmail.com

Website: www.buenaartist.com



When did you know you had an ART talent?

Early childhood & since first grade, I was the 'go to' person for drawing paper dolls with a complete wardrobe. Throughout my school years, I received art awards & scholarships + supplemented my meager income by drawing portraits & buildings + became the staff artist for a library in GA at a young age.



When did you begin your art education?

I earned a Bachelor of Science in Art Education in GA+ a BFA in Communication Design from Pratt Institute in New York. BS Degree was because my parents thought that teaching art was the only way I would make a living in Art; but directly out of art college in NY, acquiring two art agents, I worked as a free lance artist for major newspapers, publishers & ad

agencies. When the market changed to the use of more computer art, I started creating my own fine artwork for shows & galleries. I also taught workshops & various art classes; briefly, became an artist's apprentice for a very rich BH artist & created over 200 paintings; I saw one painting I did as an apprentice at the LA Art Show which sold for \$14k. I also worked in photography in NY & Chicago. I use photography to capture subject matter & ideas for my artwork creations.

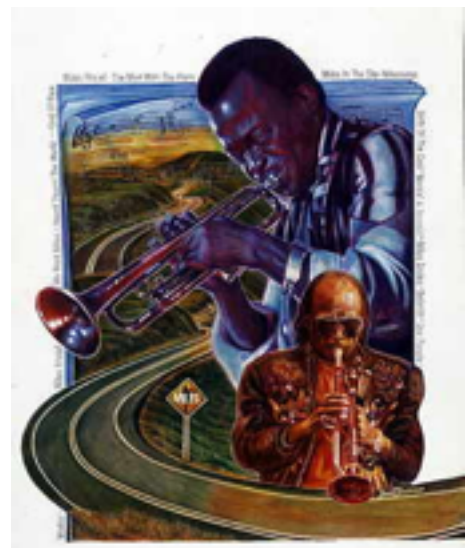
Who was an ART mentor to you?

I did not have a specific mentor; I challenged myself. Whenever I saw work that took my breath away, I tried to recreate it & go beyond. I am attracted to many different periods of art & artists. I love realism, so the high Renaissance artist, Albrecht Durer was a favorite; Also, I love the Baroque period, Rubens & Caravaggio; & for surrealism,

Salvador Dali. It was rare to see someone of color & status with which to identify in any major artworks. In college, I was not introduced to many, actually not any, accomplished black fine artists; years later, I saw the work of Charles White & was astounded & captivated by his drawings & pencil work!

Do you need music or some sort of sound to help you draw?

Yes, it's a Must! My thoughts are too complex & large to be maintained in a silent room; the walls might fracture! TV is just for news info, inspirational programs & background noise. I also like Gospel singing & music for spiritual uplift & Classical (esp. Victorian chamber music) & Jazz for a mental massage. Ella Fitzgerald singing 'Scat,' or Miles on his horn, Billie Holiday soulful sounds to Etta James... Wow! And yes, even a little Sinatra.



What images do you like to draw & what images do you feel you have a hard time with?

I love drawing portraits & subjects with a message! While landscapes are majestic & beautiful, I have a hard time maintaining my focus in order to draw landscapes. Ocean scenes are great.



Do you have an art book(s) that you have always drawn inspiration from?

Recently, I've been looking at books with the amazing large-scale, intricate, works of Kehinde Wiley with their baroque influence & looking back at works by Norman Rockwell; My main influence are books on the works of Caravaggio. I am observing the lighting on his subjects which create focal points & the center of interest. I find that stories in the Bible conjure up great visual imagery for me & also I review illustration books like Portfolio & The Stock Market + search the internet. Not art books but I draw inspiration from The Alchemist & The Secret.

Lastly, do you have a question that you like to ask other artists to get them to open up & talk to you?

Yes. What are you currently working on? What is the aim or purpose in the work that you produce? Do you support yourself solely with your artwork? Do you have upcoming shows? May I see some of your work?

I'd like to add, one great gift in being an artist is donating art for good causes to fundraise for Breast Cancer Research, Domestic Violence help, St. Jude, Cedar Sinai & more. I am also honored that some of my clients have included actress Halle Berry;

Arianna Huffington of the Huffington Post; Oprah Winfrey; McDonald's Corp; YMCA & more. Also proud of the one-woman art shows that I have had whereas the artwork was predominately **colored pencil!**

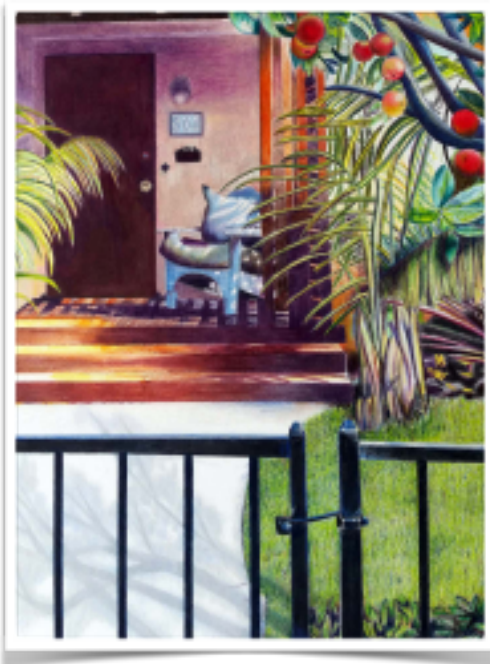
Thank you.

To respond to Buena's question please send your messages to dog3momma@yahoo.com with CPSA DC214 Newsletter in the subject line. They will be published in the next newsletter.



An Interview With:*Christine “Chris” Imgrund**chrisimgrund@gmail.comEmail**Website: <http://www.cpsa109.org/Imgrund.html>***When did you know you had an ART talent?**

I have been making art since I sat in my high chair and modeled clay with my mother. By age seven I was focused on designing clothes for Barbie from fabric scraps, old socks and electrical wire, and knitting her tiny sweaters. By sixth grade I was sewing my own clothes. At one point in my adult life, every clothing item I owned, including underwear, I had sewn. My dad, who was a professional draftsman, kept me supplied with colored pencils and scrap drawing paper. I was the best artist on my block and in my class at school.

**When did you begin your art education?**

I have a BA in Fine Arts and Humanities from San Diego State University, and an Elementary Teaching Credential, with an emphasis in Art Education. For two summers in the 1970s I was the day camp arts and crafts director. In 1980 with a glut of baby boomer teachers on the market, I made what I thought would be a temporary change of profession and joined the Navy, which took me to the Washington, DC metro area for the next 32 years.

Who was an ART mentor to you?

I began taking Colored Pencil in 1995 from DC214 member, Pat Barron at the Torpedo Factory in Alexandria, Virginia, to help me relax after doing left brain activity for the Navy all day. I love the medium because it's not messy and very portable. I can be all dressed up and still work on my colored pencil project for a few minutes before I walk out the door. I put together a little colored pencil kit that I take with me when I travel.

What other art styles do you like to paint in or draw in?

Just before I moved home to California in 2012, I took a trompe l'oeil murals class from Patrick Kirwin at the Torpedo Factory. I would love to do more acrylic murals and more trompe l'oeil.



Do you need music or some sort of sound to help you draw?

When I draw, I like to listen to Bach or Mozart, or listen to a talk show on TV or radio. When I sew, I like to play a movie that I have already seen, so I don't have to look up at the screen much.

Do you have an art book(s) that you have always drawn inspiration from?

I love looking at the images in the book, Norman Rockwell: Behind the Camera, by Ron Schick, which provides the black and white photos Rockwell used to develop his paintings. Like Rockwell, I look for whimsy. I know it's going to work, when it cracks me up more and more as the painting develops.

Lastly, do you have a question that you like to ask other artists to get them to open-up and talk to you?

Often I have difficulty motivating myself to draw, because drawing doesn't usually produce a practical product, like sewing and knitting do. On the other hand drawing can totally consume me to the point that time stops and three hours can seem like 10 minutes, which I know is good for my soul. I am curious if any other artists endure this dichotomy, and if they do, what do they do about it? And if they don't, why?

To respond to Christine's question please send your messages to dogzmomma@yahoo.com with CPSA DC214 Newsletter in the subject line. They will be published in the next newsletter.



Member News

Rich Boyd



As you may know, my primary painting & colored pencil subjects are cowboys & horses. Yes, I have an automotive gallery on my website, but I've decided very few car guys are avid art collectors. I've met a few though and paint hot rods for my car club, Roadsters of L.A. And portraits too are my passion. I recently joined the Portrait Society of America.

Several months ago I learned about the **Traveling the West Art Show** from organizer Ken Featherstone - the show will be at the Southwest Gallery in Dallas, Texas (October 24th & 25th). The general theme of the art show is how the pioneers traveled across the continent during the expansion to the West Coast.

My pencil rendering pays homage to Wyoming wrangler Buck Draney who makes custom western saddles (Stump Creek Saddlery). Obviously the

stagecoach was a primary means of getting westward. The stage has only two horses instead of the customary four or six, thus the title, Short Run to Stump Creek.

When I started this piece I wasn't certain how far I'd take it. Working on brown Canson is fun but the rough texture is a challenge.



As time went on I decided to go full-color. My deadline was September 2nd, to be matted & framed, in time for the September Huntington Beach Art League meeting. I was pleased & honored when the juror awarded this full-color rendering with a First Place, Masters Category.

One of my oil paintings, Peaceful Valley, will also go to Dallas.

Rich Boyd
<http://richboydart.com>

Thank you and congratulations Rich!

Congratulations to member **Kathleen Gates**

“The Thousand Oaks Art Festival will be held at the Civic Center on September 19 and 20th. I will have a couple of pieces in the Westlake Art Guild Booth. I consider myself an amateur as opposed to a professional and entered 3 pieces into the Ventura County Fair. I won 1st place in Mixed Media in Waterscapes and 3rd place in Drawing of Landscapes.”



3rd Place Drawing Landscape Rancho Sierra Vista



1st Place Mixed Media Waterscapes Swimming in Circles

Gayle Uyehara and **Suzanne Kuuskmae** participated in an adjunct exhibition at The Huntington Library, Art Collections and Gardens. The Botanical Artists Guild of Southern California held a member's exhibit in conjunction with Southern California showing of the *Weird, Wild & Wonderful - The New York Botanical Garden Second Triennial Exhibition*.



Sue's *Sala Tree*



Gayle's *Citrus limon*

Convention Workshop: The Midas Touch

Morgan Kari

I was honored to be asked to do a gold and metal leaf workshop at the CPSA Convention in Atlanta. I did many experiments this year and found metal leaf a fascinating subject; it certainly adds life, light, contrast and texture to your artwork. I enjoyed sharing what I have learned with other colored pencil artists.

We started the class with a demonstration on how to glue down the metal. Mona Lisa Artists' Materials Ltd was kind to donate the sizing glue. The class was asked to come with an outline where they wanted to place the metal leaf on smooth, heavy, non-porous paper. Using an inexpensive, soft brush, we put the glue down as not to leave puddles and ridges on our desired spot. Brushes were washed with soap and water right away. We waited, depending on the prevailing climate, 30 minutes for the glue to become tacky.

While waiting, I showed examples of the various types of metal leaf, talked briefly about the history of gold leaf and showed a variety of samples of my own and other artist metal leaf paintings.

After testing the glue, not by using a finger which will leave a mark, but by glazing the back of your hand to see if your small hairs are yanked, we laid down the leaf. Mona Lisa also donated gold, copper, and silver leaf. Their Simple Leaf was easy to place as it came loosely attached to a waxed paper. The class was told to have clean hands and to avoid touching the leaf until it was sealed.

In the afternoon, I showed a notebook of my experiments and techniques: Under paintings can be done in acrylic, such as black under gold leaf and turquoise under silver leaf; Mona Lisa red base coat, embossing and modeling paste for texture. Some of the Over painting techniques are using iridescent and transparent oil paints, Pan Pastel pearlescent, Ceracolor paint, Mona Lisa metal powders, Rub ' Buff, Golden Mica Flakes, and Mona Lisa antiquing glaze. Sadly, after many experiments I could not get colored pencil to look strong on top of metal. I will still try to come up with a solution.

The class was asked to seal their metal leaf after they get home with 2 coats of Mona Lisa sealer. All the over painting techniques need to be done on top of a sealed metal leaf. Sealing protects and prevents tarnishing of the metal leaf.

It was exciting to see the student's wonderful and varied colored pencil and metal leaf works. You are welcome to visit my Facebook page Morgan Kari Artist/album/ gold leaf to see samples of my work and see my collection of other artist's work, ideas and demos on Pinterest, Morgan Alexandra Kari, gold leaf album.

Morgan Kari has art classes in every medium at her Woodland Hills studio and soon will be having a small class available on Sunday afternoons in either graphite, silverpoint, pastel pencil, charcoal, colored pencil and watercolor in the LAX area. She also teaches oil painting at Manhattan Beach Creative Art Center on Monday Mornings. Palos Verdes Art Center will be offering her Metal Leaf workshop in February.



*Morgan Kari wanted to share the following information with our members.
Thank you Morgan!*

Morgan Kari's Gold Leaf Workshop

22853 Mariano Street

Woodland Hills, California 91367

818-593-4264

Morgan.kari.studio@gmail.com

Optional materials and methods

Underpainting:

Turquoise Acrylic paint under Silver Leaf

Acrylic paint in Iridescent Bronze

Old World Art red basecoat #801

Black Acrylic paint under Gold Leaf

Gilder's black or ocher clay

Embossing

Black Gesso over a porous surface

Kolner KGG System Burnishing clay

Golden Crackle Paste

Modeling Paste for texture

Any bright or dark color

Adhesives:

Mona Lisa Extra Thick Adhesive

Mona Lisa Adhesive Size Spray

Mona Lisa Adhesive Size

Old World Art Adhesive Size

Charbonnel Gold Size

Mona Lisa Adhesive Pen

Speedball Spray Adhesive

Metal leaf:

M Fusion variegated red leaf	Golden Mikadio
Copper labyrinth	Aluminum Leaf
Variegated leaf	Mona Lisa Gold Composition leaf
Variegated Sunrise metal leaf	23 ct Red Gold leaf
22ct Moon Gold leaf	Speedball variegated black Metal leaf
18ct Lemon Shell Gold leaf	12ct White Gold leaf
Copper leaf	Metal flakes
Fashion flakes	Metal powders
Mona Lisa Simple Leaf	Platinum leaf
23.5 ct Aurum Gold leaf	

Over painting techniques:

Seal the leaf surface first

Golden Mica Flakes, small	Ceracolor paint
Winsor and Newton Iridescent Oil paints	Mona Lisa Metal Powders
Rub 'n Buff	Burnt Umber Oil paint
Old World Antiquing Glaze	Gold leaf-red and green glazes
Copper leaf-blue and orange glaze	Mona Lisa Antiquing Glaze
Japanese Rice Papers	Pan Pastel Pearlescent
Acrylic Matte Medium with Metal Powder 1:1 ratio	Transparent Oil Paint
Silver leaf-yellow and violet glaze	Acrylic paint with Slow-Dri Retarder
Fusible Webbing	

Heavy papers and Boards:

300 lb Hot Press Watercolor paper.

Strathmore 500 Bristol Board.

Ampersand Hardboard.

Strathmore Illustration Board for Wet Media.

Metal, plaster, wood, fabric, non-porous paper, glass and most plastics
Multimedia Artboard.

Prepared smooth Gesso board.

Your favorite paper mounted on a board.

Helpful tools:

Xacto Small pen knife	Marvelous Marianne's Savvy Soap
Small velvet cloth	C2 nib for pen
Winsor and Newton Brush Cleaner and Restorer	Distilled water
Guilder's Tip for Silver Leaf	Wax paper
Cotton balls	Johnson's Baby Powder
Mona Lisa Power Wash	Cheese Cloth
Dust mask	Scissors
Gloves	One quart size plastic bag
Old newspaper	Guilder's Tip for Gold Leaf
Clean glass jars with lids	Masters brush soap
400 wet/dry sandpaper	Soft brush
Mona Lisa Super film	West Bend kitchen timer
#0000 steel wool	Popsicle sticks

Varnishes:

Two coats

Old World Art Satin Sealer

Shellac

Polyurethane sprays

Oil base varnish

Clear acrylic spray

Mona Lisa water based sealer

Brushes:

Inexpensive, synthetic brushes for gluing.

Soft brush.

Small detail brush.

Foam Brush.

Small, soft Deerfoot strippler for dusting off excess leaf.

Suggested books:

Practical Gilding by Peter and Ann MacTaggart

Gold Leaf techniques by Kent H. Smith

Surface treatment Workshop by Darlene Olivia McElroy and Sandra Duran Wilson

Speedball Gilded Style by Speedball

Acrylic illuminations by Nancy Reyner

Clean hands. Touch the leaf as little as possible.
Beware of fans.

Apply adhesive in a thin layer, do not leave puddles.

Seal porous surfaces first with gesso, an underpainting or with gold leaf sealer before applying the adhesive.

Gold leaf wisdom:

Metal Leaf will adhere to anything sticky! Like a dog's nose.

Adhesive Size is ready when no longer milky looking and is tacky.

Composition, variegated, silver and copper must be kept when not in use in a plastic bag and also sealed with a varnish to prevent tarnishing.

Wonderful Artists who use Gold Leaf:

Jessie Arms Botke

Brad Kundle

Sherry Loehr

Yoann-Lossel

Pam Hawkes

Richard Franklin

Claire Basler

Manuel Nunez

Fred Wessel

Gustav Klimt

Fred Wessel

Sarah Caswell

Csaba Markus

In addition, visit:

“Morgan Kari Artist” on **Facebook**, Gold Leaf album.

“Morgan Alexandra Kari” on **Pinterest** Gold Leaf board
for many techniques and YouTube demonstrations.

www.NaturalPigments.com

www.goldleafcompany.com

www.misterart.com

www.goldenleafproducts.com

www.LAgoldleaf.com

www.goldleafsupplies.co,UK

www.dickblick.com

www.aswexpress.com

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)



Art Supply Warehouse will be having a 25% off everything for three days in October. 23-25 October 2015. Check their website for more information a few weeks before the event.

CPSA Chapter 214 Membership Registration
November 1, 2015 to October 31, 2016

Name: _____

Address: _____

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