



District Chapter 214 | Los Angeles CA



President

Andrew Purdy

Vice President

Barbara Rogers

Membership Director

Linda Rahl

Historian

Tess Lee Miller

Treasurer

Lupe Backe

Secretary

Betty Sandner

Webmaster

Andrew Purdy

Newsletter

Gayle Uyehara

**Mini-workshop
Coordinator**

Jane Shibata

*A Message
From Your
President*

Our next Meeting is on Saturday, December 5 at the Carson Public Library, 151 E Carson, Blvd from 10am to noon. We will be moving the February meeting due to renovations taking place at the library. Our February meeting will be moved to Destination Art located at 1815 W. 213th St. #135 Torrance, CA (www.destination-art.net). I will have more information at the meeting.



During the December meeting we will have our “Secret Santa” holiday gift exchange. Please bring a wrapped art related gift to the meeting valued between \$10-\$15. Each attendee will draw a random name then choose one of the available gifts. You cannot participate in the gift exchange unless you bring a gift.

In lieu of a guest speaker, we will be presenting a slideshow of all the submissions to both the 23rd Annual CPSA Exhibit in Atlanta and Explore This! 11.

There will not be a general raffle at that meeting, but we will continue to offer raffle tickets for a custom portrait completed by our very own Lupe Backe. The tickets will be offered at \$5 each.

At our October meeting, Barbara Rogers gave a presentation of Caran ‘d Ache products. After her presentation she offered a set of Caran ‘d Ache pencils in a special raffle. Congratulations to Buena Johnson, who was the lucky winner!



Also congrats go out to Rich Boyd, who was the lucky winner of the 2015 Chapter Display, aka the *Puzzle*. He won that and the artist index so he can identify all of the individual Chapter 214 artists who contributed to its completion.

As of this writing there are seventeen members who have not paid their chapter dues for the 2015-2016 cycle (you know who you are). Please get your dues in to Linda Rahl either at the next meeting, or by mail. You don't want to miss any future newsletters. We have added a membership renewal form to this newsletter for your convenience. And as usual, you must pay your national dues before you can pay the chapter dues. National

Membership Director and chapter member Ruth Arthur will be available to take your CPSA National dues at the next meeting.

Hope to see you at the Carson Library on December 5!

Chapter 214 Raffle!



Lupe is offering a 9x12 portrait of your choice

Meet Your Chapter Members

Name: Jane Shibata
 E-mail: shibata_jane@smc.edu
 No web page



When did you know you had an ART talent?

When did you begin your art education?

My exposure to art started early with my mom. My mom primarily was a traditional Japanese ink (sumi-e) painter. But she was schooled in the many different Japanese crafts. She taught me (including my sister and brother) how to draw, do origami, play instruments, build, sew, and many other things. Since I was the one that gravitated towards the arts, my mom gave me lessons on sumi-e. I always thought that all of the things she was trying to teach me was a chore. But I realized in college that all those lessons actually helped me with my art projects and shaped my way of thinking and attitude towards art and design.

My mom was a Hiroshima atomic bomb survivor. She studied with a sumi-e master and that apprenticeship led to her meeting Helen Keller. She helped her teacher paint the images on a Japanese screen that was a gift for Helen. Helen communicated to my mom that she should use her art skills and knowledge to help people. This encounter contributed to my mom's approach towards art. Creating art was not only for selfish reasons. So my mom didn't sell her art (this didn't help my parents' financial situation), but instead volunteered (and occasionally was paid) to teach art. I carry on some of her way of thinking. I primarily do not create art to sell. I ended up teaching art to pass on my knowledge and skills to future artists.

Did you work in an ART field?

After graduating with a BA in art, a teaching credential, and an MA in design from UCLA, I ended up as a freelance production artist in graphic design from 1983. I worked for many design firms and ad agencies from Chatsworth to the City of Industry. I did traditional production art pre-digital days and was an early adopter of the Apple Mac in the late '80s. My specialties have always been lettering, calligraphy, and typography, so I did a lot of package design and logotype development work. I presently work only on lettering art projects, such as certificates, resolutions, diplomas, and scrolls.

Do you teach some form of ART?

I've been teaching art and design approximately 35 years and about 24 of those years at Santa Monica College. I'm a part time instructor in the art department. I also teach calligraphy workshops for the Society for Calligraphy.

Who was an ART mentor to you?

Besides my mom, a UCLA design professor, John Neuhart, was my other mentor. I learned so much about typography from him. He and his wife worked for Charles and Ray Eames

and I was introduced to their work and design philosophy in his design classes. I worked for him at his design firm during the summer right after I graduated from UCLA. They did mostly exhibit design work very much like the Eames office. I picked up a lot of design skills in those short 3 months.

Growing up whose art style inspired you and in what medium?

Besides the sumi-e art style, I've always liked the Impressionists, Italian Renaissance artists, Op artists, Surrealists, and the Fauvists. Some of the many artists whose work I've always admired are M.C. Escher, Winslow Homer, John Singer Sargent, Bridget Riley, Victor Vasarely, André Derain, and Wayne Thiebauld. My favorite painter is Wayne Thiebauld because I like his use of color. I love John Singer Sargent's watercolors.

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

The art style is dependent on a project or subject matter. I use other media not only in painting, but in my lettering and book arts: watercolor, gouache, pastel, graphite, and ink.

Do you belong to any other art groups?

Alongside the CPSA, I belong to the National Watercolor Society, Pastel Society of Southern California, Society for Calligraphy, The Friends of Calligraphy, Washington Calligraphers Guild, ACM Siggraph, and The Movable Book Society.

Does this help you explore ART more?

I learn many things from being part of the different organizations. I take workshops or attend demonstrations in these organizations. I also get to meet many different people. I like to do a lot of different projects and often try to combine different media sometimes such as in my book arts projects. I've been accused of being a jack of all trades and master of none.

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

I usually like to work with straight ahead jazz, NPR, or yes, the tv on. But when it's possible, complete silence with the birds chirping.

If you had a question, about an area of art you would like more knowledge, what art technique would it be in?

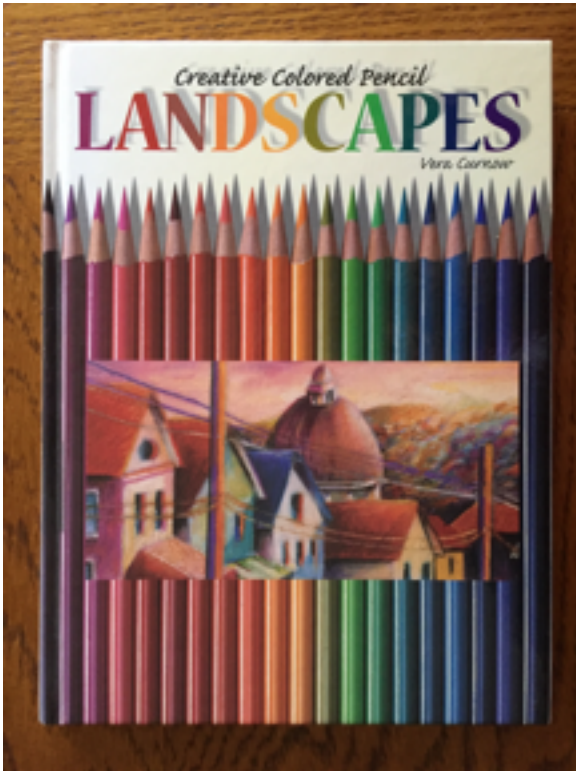
I've always wanted to apply my lettering on silk fabric. I would like to know more about it. I did learn a little bit of it from my mom when I was younger.

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

I usually paint landscapes of my neighborhood and still life objects from my daily life. I have a harder time tackling portraits. On occasion I experiment with abstract work, specifically patterns.

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

I have many books I like to look at for inspiration, specifically my Wayne Thiebauld books, M.C. Escher books, many sketchbook facsimile books, calligraphy books, and Bet Borgeson's Colored Pencil book.



Note from editor:

I bought this little book by Vera Curnow in 1996 and fell in love with a cityscape by Jane.

Thanks for the inspiration Jane!



JANE SHIBATA

No Parking in L.A.

16 x 32 in (41 x 81 cm)

Strathmore Museum Board

Member News

Barbara Rogers

Barbara Rogers won a 2nd place for "Surf at Sunrise," and the Mayor's Award for "Mission Point, Carmel," at the Lakewood Artist Guild's Fall Open Show.

“On Oct. 24th, I represented Caran D'Ache Products at the Art Supply Warehouse's Octoberfest Sale. It was an interesting experience. Since some of you attended and posted comments on Facebook about why certain products weren't available, I wanted to clarify what the store is trying to do for the local art community. First, AWS is an independently owned and operated art store. It is not part of a large retail chain. They strive to serve the local art community as best they can, including donations to the local art organizations. However, as their clientele is varied they have to consider the economics of the materials they carry. AWS sells to a large number of art students who are not demanding the high end products. Yet, because some of us have been asking for Caran D' Ache products they are beginning to have them in stock. However, shelf space is important, and they lose money on products that don't sell. The store is giving us a chance by carrying Luminance open stock and small sets, Neocolor II and Fibralo markers. We need to do our part by purchasing them. As these materials become known and gain in popularity, AWS will carry more products. In the meantime, they will gladly order any product for you. As a final note, everyone who tried them at the event LOVED them and could clearly see their superior quality.”

Member News - Continued

Phil Zubiato



"UnBEElievably Dahlicious" is a work by local artist Phillip Zubiato III.

This is a copy of a nice article on [Phil Zubiato](#). It appeared in an edition of the Thousand Oaks Star on Friday, Oct. 23, 2105.

Artist dazzles using colored pencils

Although he used colored pencils along with other art materials throughout his 30-year graphic arts career, it's only in the past three years that Phillip Zubiato III has been producing fine art with colored pencils.

Since then, the Oxnard artist has joined the Colored Pencil Society of America and won a Prismacolor award in the international show in 2013, a first-place award in the society's Los Angeles chapter show in 2014 and a director's award at the Ventura County Fair this summer. He recently achieved signature status with the society.

"I get excited when people see my work," he said. "People are always amazed that it is colored pencil."

Zubiato is one of five artists-in-residence exhibiting and working at the Arts Collective in the Pacific View mall through October. The Arts Collective was recently established by the Ventura County Arts Council as a place for families to exercise their creativity. People can interact with the artists.

Zubiato's creativity began as a child in Oxnard in the 1960s, watching Jon Gnagy's "Learn to Draw" program on television.

NICOLE D'AMORE

ARTISTIC TOUCH

"He broke everything down, taught you perspective, composition, light and dark, taught you how to use charcoal, colored pencil," Zubiato said. "Every weekend, he had a little task you had to do, working with cylinders, rectangles, triangles, and then he would point out what each represented in real life — a tree, a house, things like that."

His parents encouraged him to use colored pencils because cleanup was easy. But even before that, Zubiato learned to blend colors with crayons.

"I was very good at blending and shading," he said.

He also sketched characters from comic books and cartoons.

"Later on, I found ... I had learned foreshortening, how to show action, how to put a composition together, how to use colors," he said.

As a senior at Huene High School, he won the Bank of America Award for upcoming new artist in 1972. Also that year, he was invited to take life drawing classes at the Art Center in Pasadena. He also gained an introduction to design and advertising there and started focusing in that direction.

Zubiato took classes



"Vegas Neon Duck"

with Gerd Koch, Richard Phelps, Barney Dietz and Carlisle Cooper at Ventura College and then went on to CSU Northridge.

He married his wife, Kelly, in 1980 and began a career working for various companies and as a freelancer, doing design and illustration. One of his contracts was as a graphic designer/gallery specialist at the Seabee Museum in Port Huene.

When Zubiato was laid off from a position in 2012, he had free time to build his portfolio with new art. He produced a colored pencil drawing of a succulent plant for his mother's birthday.

When his wife saw an ad for a members-only contest sponsored by the Colored Pencil Society of America, he decided to join.

He took photographs of succulents at a nursery in Malibu.

"I was amazed that a plant could have that many different colors," he said.

It took about two months to finish "Malibu Succulents," which won the Prismacolor award in that first show.

"To hear my name, that was like, 'Wow,'" he said.

Zubiato uses Prismacolor colored pencils (he figures he has 400 to 500) and 140-pound Strathmore mixed-media paper. He draws from the photograph, selects the colors he wants to use and starts from the bottom right corner.

"When I do art, it's not relaxing," he said. "It is very tense, but I've found I have to challenge myself in everything I do."

His favorite part is when he starts coloring it and everything falls in place.

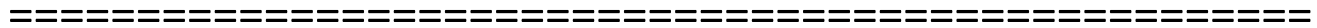
"Time just goes by, and it's an amazing feeling," he said. "You are in the zone."

The Arts Collective is on the second floor of the Pacific View mall, 3306 E. Main St., Ventura, near Sears. It is open 1-9 p.m. Thursdays, 10 a.m. to 9 p.m. Fridays and Saturdays, and 1-7 p.m. Sundays. Call 676-1540 for more information.

More of Zubiato's artwork can be viewed at <http://www.vcstar.com/artistic-touch> and at <http://www.philzubiato.com>.

To recommend an artist to be profiled or for more information, contact Nicole D'Amore at art@nle1@gmail.com.

Morgan Kari’s Korner



Erasing Those Irritating Mistakes

Colored pencil has a reputation for being difficult to erase mistakes. Through the years I have found ways to help reduce this difficulty that I will share with you.

I start my project doing research. I want to know what it looks like. I photograph it, I study it and take my time thinking and asking questions. I do lots of thumbnails, trying different compositions, and moving around the big shapes. I plan the colors and pull out the sharpened colored pencils I plan to use. I test the paper to see if it can take a lot of pencil pressure and erasing.

Next step is a finished sketch on tracing paper. I want my big mistakes to be over before doing the final drawing. I think about it for a day or so. Then I trace it down using a light box or Saral transfer paper in Graphite.

Before I start I protect my white areas with white Prismacolor. I also make these white areas bigger then they will be when finished. I find my worst problem is loosing my fresh white areas. You can get these areas back with a white Stabilo pencil. Try dipping your pencil in water and forming a paste, let dry and then going over it with your pale color. Surrounding an area of almost white with a dark color also helps lighten it.

Keeping your paper clean is important. I have had drawings damaged by bits falling from my newly sharpened pencil. I now always wipe my pencil’s tip on a piece of cloth. Instead of wiping eraser pieces off with my hand I use a large feather or a hand held Swiffer. A good non messy eraser is Faber Castell’s Dust-Free eraser. Rest your drawing hand on a tracing paper, Glassine or plastic divider used for school reports. Another problem

is accidents caused by having food or drink close by, and people admiring your work and just having to touch it with greasy hands!

I start by gently placing in the color to form a map so I won't get lost. Some lines are put in boldly with a sharp pencil so the information doesn't get covered up. Careful planning prevents mistakes!

I love my Mono Zero eraser by Tombow. It is very strong, doesn't wear the paper and is narrow, so it is perfect for cleaning the edges and those tiny areas. It is best not to get the eraser too long as it will do a poor wobbly job and break off. Do be aware when you get too close to the end, exposing the metal band. It will gouge your paper! This replaces Tuff Stuff eraser stick which I have cut with my favorite Olfa L-2 knife to a point. I now use this gentle eraser on my medium size areas that need to be erased. I still use the knife to cut the used, rounded corners on my Sanford Design 200 white plastic eraser into sharp corners. I like this eraser for large areas. It does not damage the paper.

Be sure to clean off your eraser on a scrap paper before using it! Many mistakes are from embedding a stain from a dirty eraser. A gentle eraser for cleaning and lifting is Bostik's Blue Tack adhesive (www.blu-tack.co.uk). It is similar to our kneaded eraser but stronger.

When you have a dark and embedded mistake, try the Sakura cordless electric eraser. I also like Tombow's MONO sand eraser 512A used with a metal eraser shield. It is for ink and surprisingly it does not damage your paper. I have used it on seriously bad mistakes and it did the job. I understand it will be soon renamed "colored pencil eraser".

The paper that you choose makes a big difference. Canson's Mi-Teintes is good. Anybody have a favorite paper that is easy to erase? Let me know and I will put in next month's newsletter.

A tip from Ester Roi: You don't need to erase on the Icarus Board. Color over it! Get some of your dark off with low tack tape and then layer and layer your light over the offending area.

Erasing with tape is fun! I use Original Frisket Film, matt finish and low tack. I cut it onto smaller squares and taking the backing off, I apply it on the area to be erased. I apply pressure with a two ball stylus which you can find at the art store in the sculpture area. I have used Scotch 811 matte finish removable tape, blue tape and masking tape from the hardware store. Be careful not to use high tack tape. It leaves a sticky mess that colored pencil will adhere to and won't come off cleanly. I do use it at the end of the project when I have a stubborn spot, as it really works! This is the time I sometimes need to use my tiny X-acto #9 retractable knife to clean up edges and details with some careful scraping.

I want to thank Barbara Rogers for help contributing some terrific information for this article.

The subject for next month's article is drawing hair. Does anybody have some tips they want to share? I would love to hear from you.

Morgan

Morgan.kari.studio@gmail.com
818-593-4264

I am now teaching colored pencil and other drawing and painting mediums: Pastel, Graphite Pencil, Watercolor, Pastel Pencil, Silverpoint, Watercolor Pencil, and Charcoal in the LAX area Sunday afternoons 2:00-5:00 available for four students.

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.

Photos From Our October Chapter Meeting



Artist Resources

Located @:

6672 Westminster Blvd.

Westminster, CA 92683

[Click here for directions](#)

(714)891-3626

(800)854-6467

Mon - Fri 9:00 - 8:00

Sat & Sun 10:00 - 6:00

(Pacific Standard Time)



Our On-line Presence

www.cpsa.org

www.cpsa-dc214.org

Find our Facebook page and members will be added:

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

Dates to remember:

December 5, 2015 meeting at the Carson City Public Library 151 E. Carson St. Carson, CA
(310) 830-0901

February 6, 2016 Destination Arts 1815 W. 213th St. #135 Torrance, CA www.destination-art.net
(310) 742-3192

Keep your eyes and ears open for the location of the next meeting location.

April 2, 2016

June 4, 2016

October 1, 2016

December 3, 2016

24th Annual International Exhibition - July 25-30, 2016

American Art Company

Tacoma, Washington

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