



District Chapter 214 | Los Angeles CA

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A Message From Your President

Our annual Pencil Paintings exhibit is now open! If you haven't yet done so, you should really try to get over to the Cypress Community Center Gallery and take it in. Hanging in that gallery are quite a few truly beautiful pieces of color pencil works. Our member (all of you) are a highly talented group.



I want to express my sincere congratulations to the following big winners of the exhibition:

Best of Show

Rich Boyd—"Cowboy Brady"

Professional Category

1st. Andrew Purdy—"Macelleria"

2nd. Barbara Rogers—"Timeless"

3rd. Lupe Backe—"A Moment of Respite"

Honorable Mention Morgan Kari—"Secret Agent Man"

Honorable Mention Tess Lee Miller—"The Pigeon Lady"



Honorable Mention Phil Zubiato—"Seagull on Watch"

Non Professional Category

1st. Nadia Brown—"Ground Floor Window"

2nd. Joy Pari—"I See You"

3rd. Nancy Brinkley—"Take me, I'm Yours"

Honorable Mention Nancy Brinkley—"Lunch Break Coming Up"

Honorable Mention Steve Colar—"Untitled"

Honorable Mention Pat Edep—"Puma"

Pat Averill Workshop

Our annual chapter sponsored workshop with **Pat Averill** was a great day. The spots sold out rather quickly, which speaks volumes about Pat's level of expertise and talent. Pat gave us a great number of tips and techniques that she uses in her beautiful landscapes. Thank you Pat!

At our next meeting on Saturday, April 2, we will have Phil Zubiato present his techniques with colored pencils and the Icarus Board. This will be a very special presentation! Phil will demonstrate how he employs the Icarus Board to create his beautiful works of art and the best part is that he will be providing several Icarus Boards for the members to work on as he demonstrates.

Phil will be bringing five boards generously provided by Ester Roi, including his own and my own board. If any of you have boards, bring them in for the April meeting so that more members can partake. Phil will be teaching us his techniques by completing a series of playing cards that he created especially for this meeting. Hopefully he made enough for everyone!

Raffle prizes at the April meeting will include Art Supply Warehouse gift cards, drawing pads, colored pencils sets and an Ann Kullberg CP step-by-step kit.



See you at the April meeting!
Andy

Pencil Paintings

Presented by

CPSA #214 and the Cypress Art Guild

March 7 through April 18, 2016

Judge: Robert Mackie

Best of Show

No 4 Richard Boyd Cowboy Brady

Winners in the Professional Category

1st Place: No.16 Andrew Purdy *Macelleria*

2nd Place: No. 18 Barbara Rogers *Timeless*

3rd Place: No. 3 Lupe Backe *A Moment of Respite*

Honorable Mentions

No. 8 Morgan Kari *Secret Agent Man*

No. 10 Tess Lee Miller *The Pidgeon Lady*

No. 13 Phil Zubiate *Watch*

Winners in the Non Professional Category

1st Place: No. 103 Nadia Brown *Ground Floor Window*

2nd Place: No. 120 Joy Pari *I See You*

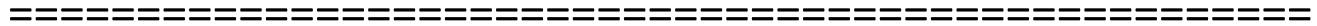
3rd Place: No. 100 Nancy Brinkley *Take Me I'm Yours*

Honorable Mentions

No. 101 Nancy Brinkley *Lunch Break Coming Up*

No. 107 Steve Colar *Untitled* No. 108 Pat Edep *Puma*

Morgan Kari's Korner



FINDING THE RIGHT PAPER

This year I have been giving myself a challenge: Every drawing I do is to be an experiment in a technique and a paper choice. And what an adventure I have had!

I realized that I still haven't found the PERFECT paper for myself. The last paper choices have created real problems.

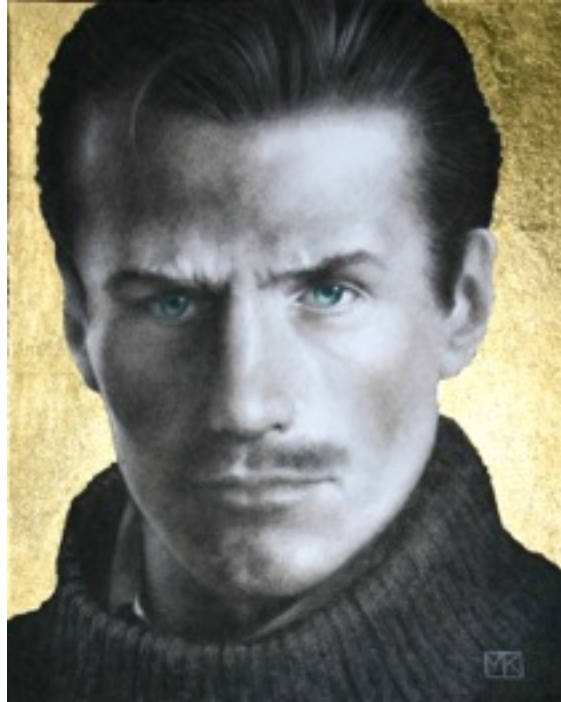
I had heard about Stonehenge printmaking paper for years from some outstanding pencil artists. So I decided to do a Mermaid using Pan Pastel, pastel sticks, pastel pencil and colored pencil. My teenage female students were very excited to see that I was doing a beautiful mermaid, one of their favorite subjects!



It went well using Pan Pastel for the flesh, colored pencil on the face and hair, and first layer of pastel with Unison and Terry Ludwig soft pastel sticks. Then I got my paper stump out and started blending. It started to "freckle" badly on the scales, which should be glossy smooth, so I moved on to colored pencil on top. It became very dirty and blotchy. I tried smoothing it out with Gamsol, blending stick, paper

stump, eraser and the Icarus board. Finally I dotted with my color pencils for at least twenty hours under a magnifier. Finished! I decided no pastel on this type of Stonehenge paper.

Next try was on Somerset print making paper. For the Drawing Hair Part I article in our last newsletter, I used straight colored pencil on the hair. I usually have all parts of my artwork progressing at the same time but because the focus was on the hair, I started the face late. I wanted a smooth, beautiful skin, not beach sand! So once again I used a paper stump. Disaster, more flocking! Little dots everywhere!



By the way, I had used the paper stump successfully with my Secret Agent Man on a very smooth, hard paper which is in our current Show. So I was surprised by what again was happening. I concluded Stonehenge and Somerset print making paper were too soft for this rough technique and use of pastel.

As a result, I am forced to draw again the flowing hair drawing!

I decided to ask for help from our group as I do not want to have a problem again with paper. To my surprise, all of you I asked have a different paper favorite, making my choice not a simple one.

Here are some of the paper suggestions and comments:

Several of you recommended STONEHENGE! Judy Carroll said she uses a light hand and mineral spirits. Ruth Anisman said it erases well and is easy to blend. It did get some criticism for not holding multiple layers of pigment and leaving a dirty appearance.

RISING MUSEUM BOARD got high marks from Barbara Rogers. She says it is great for burnishing and the soft tooth perfect for multiple layers.

I used the center portion of used CRESCENT RAGMAT MUSEUM MATTING BOARDS for years. They are great for those projects that require indenting lines. I tried the beautiful, expensive ARTIQUE MAT scraps from my framer. They were too slick and would not take the layers of colored pencil. I had to finish with Neo-Color II, the Icarus Board and my favorite paper stump!

Rich Boyd has loved CANSON MI-TIENTES for years. He uses the flat, smooth side and in Tobacco color. It is highly light resistant. I was surprised how many of you use a colored paper. I'll have to try it!

Jeff George uses many kinds of paper depending what he wants to achieve for a new image. He did single out STRATHMORE 500 SERIES ILLUSTRATION BOARD with a vellum surface. It is smooth, has a small tooth and "takes a beating!" Betty Sandner also recommended this paper. She likes the smooth texture for blending with a Lyra colorless blending pencil.

Phil Zubiante uses STRATHMORE 400 RECYCLED PAD. He likes the blending, burnishing and "because touching it feels good."

FABRIANO ARTISTICO watercolor hot press paper has been used by artists for centuries. Nina Antze says it's a durable paper and can handle many layers of colored pencil.

Lupe Backe has this to say about COLOURFIX SUPERTOOTH BOARD in a recent email:

"Here are a few thoughts on my experience with Colourfix paper. It's a fine tooth sanded surface paper that comes in a lot of different colors. I've used the lighter tones mostly to do portraits and found that it will take many, many layers of colored pencil."

“For me it has worked really well getting beautiful color transitions in skin tones. I think it's excellent ability to hold multiple layers of pencil is what allows you to blend colors in very subtle ways.”

“The surface is very resilient. You can lift color very effectively with an electric eraser. The tough surface also allows you to use a stiff bristle brush to deepen colors by brushing the pigment down into the nooks and crannies of the paper.”

“One last observation, the toothy surface holds color so well that you can add small highlights over dark colors so you don't have to ‘save’ every little spot on your paper that you need for a highlight.”

“In general, I'd say that this is a very forgiving paper to use with colored pencil. You can erase, you can layer light over dark!”

And Elizabeth Patterson also has issues with her paper, STRATHMORE 300. Hear her tell about it:

“Sorry to hear about your paper problems. I have had similar problems with paper ‘flocking’ when it is too soft.”

“I personally have found Strathmore Bristol Vellum or illustration board the best surface to work on, though not without numerous issues - so many in fact that I am on a search for a more reliable product. Over the years I have experienced inconsistency in the surface, especially with the Bristol Vellum, which is quite expensive due to its two sided drawing surface. I would probably put up with these issues as long as one of their products was working for me.”

“I need a hard surface, preferably a board that can take solvent, loads of layers, erasing, and at least a few weeks of my less than careful treatment. My dealer has offered to take a sample to someone he knows in Europe and find me something comparable. I will report back. In the meantime, I bought a couple samples of Arches drawing board from Dick Blick, available in hot and cold press. The hot press looks nice, however, I hate the back, which looks like regular matt board with type all over. I title and sign the back of my work, which is displayed through a cutout on the frame, so this product isn't going to work out, but it may for others!”

Hopefully, I will have a new colored pencil drawing on wonderful paper finished on time for the next newsletter. Then I can continue my article on Drawing Hair, Part II. Thanks everybody for your help and wisdom!

Morgan Kari is busy teaching all sorts of interesting art choices.

“The Art of Oil” at the Manhattan Beach Creative Art Center, Spring session, starting April 11th, Mondays, 9:30 to 12 noon.

She will be teaching “Silverpoint” at Destination-Art on Saturday April 23rd, 9:30 am until 3 pm.. Try combining colored pencil and silverpoint for a unique result!

“Botanical Art in Watercolor” at the Palos Verdes Art Center Spring session, starting April 18th, Mondays 2 pm to 5 pm,

Morgan is teaching small classes at her studio in Woodland Hills and Sunday afternoon in NW Inglewood.

Learning Opportunities

**Colored Pencil with John Smolko CPSA
MAY 20 and 21**

**Learn his unique scribbling and line making methods in a
two-day workshop.**

May 20, and 21

\$225 your photos. check out his website!

www.smolkoart.com

Contact: [Sue Kuuskmæ](#)

Icarus Board Demonstration

Class Title: Playing Cards on the Icarus board



Phil Zubiate has asked us all to bring the following:

Here's a list of tools and supplies to bring.

1. A bath towel to fold and use as a resting place for your arm so it won't get burnt.
2. Your favorite sharpener which you will use.
3. A soft brush to brush away the shavings from coloring in on the heated side.
4. I used black and brown verithin pencils for detailed lines.
- 5 Bring a set of 24 or 36 prismacolor pencils. I will bring the set I used.
- 6) A wash cloth to clean your pencil leads off.

- 7) A kneaded or Staedtler erasure
- 8) A stump or palomino blackwing to blend.
- 9) A powerstrip bar to plugin Icarus board to.

Phil Zubiate, CPSA



Here's a list of the Prismacolor pencils I used:

Black PC 935
light Peach PC 927
White PC 938
Orange PC 918

(Yellows)
Sunburst yellow PC 917
Yellow Orange PC 1002
Yellow Ochre PC 942

(Browns)
Burnt Ochre PC 943
Raw Umber 941
Sepia PC 948
Terra Cotta 944

(Reds)
Scarlet lake 923
Tuscan Red PC 937
Lilac PC 956
Rose PC 929
Poppy Red PC 922
Violet 932

(Greens)
Chartreuse PC 989
Apple Green PC 912
Grass Green PC 909
Olive Green PC 911
Moss Green PC 1097

(Blues)
Light Blue 904
Light Cerulean blue PC 904
Light Aqua PC 992
Copenhagen Blue PC906

(Grays)
PC 1059
30% PC1061
10% warm gray PC 1050
20% warm gray PC 1051
30% warm gray PC 1052
50% cool Gray PC 1063
Slate Gray PC 936
70% warm Gray PC 1056
90% warm Gray PC 1058

Photos From Our February Meeting

Photos by Lupe Backe



Photos From Our Pencil Paintings Show

Photos by Lupe Backe, Lee Tess Miller and Gayle Uyehara



Exploring Colored Pencil Landscapes

With Pat Averill, CPSA





You can see Pat's work at her website:
<http://pat872.wix.com/pat-averill-artist>





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:

Next Chapter Meeting

April 2, 2016

Carson City Public Library 151 E. Carson St. Carson, CA (310) 830-0901

Pencil Paintings Show

Please pick up your paintings on

Tuesday April 19th 9am-5pm

2016 Meeting Dates

June 4, 2016

October 1, 2016

December 3, 2016

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

American Art Company

Tacoma, Washington