



District Chapter 214 | Los Angeles CA

A Message From Your President

24th Annual CPSA International Convention and Exhibition

The Annual CPSA Convention is coming July 28 to 30 in Tacoma, WA. The juried works were selected on May 1 and I am proud to announce that our chapter will be well represented this year in the Pacific Northwest.



Jeff George (“Room 107”), Phil Zubiante (“Seagull on Watch”), Arlene Weinstock (“Night Harbor”) and yours truly (“Bone Yard”) have been juried-in to the exhibit. I want to wish everyone congratulations for their big accomplishment.

I along with other chapter presidents will be attending the Chapter Forum from July 26th to the 27th in Tacoma. If you have any issues or questions for the national board or other chapter representatives, please let me know.

Hospitality Room Display

Our contribution to the chapter display table is the set of “Building Blocks” that Ruth Arthur designed. If you volunteered to complete one of the box sides, make sure you



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Barbara Rogers

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Newsletter

Gayle Uyehara

**Mini-workshop
Coordinator**

Jane Shibata

Hospitality

Phil Zubiato

bring it in to the next meeting on June 4. This is the last opportunity to give them to Ruth so that she can assemble the project and deliver it to the convention in July.



If you have a piece and cannot make it to the meeting, please make arrangements to have someone else bring it to the meeting.

Karen Hull Workshop in Anaheim

I attended Karen Hull’s workshop in Anaheim on April 23rd and 24th. It was a real pleasure to finally meet Karen and her husband and youngest son. As Karen taught, her husband and son toured the area and even went to an Angel’s baseball game.

I was the area coordinator for Karen on behalf of Ann Kullberg which included bringing a large screen HD TV to the workshop for her to demonstrate her techniques as she went along. I was also there to help Karen haul supplies and the audio-visual equipment in and out of the Anaheim Convention Center and drove her to and from the meetings. My duties that weekend also included a Friday night jaunt around the area when Karen realized that she had left the power cord for the videocamera behind in Ft Worth.

We went to Fry’s Electronics and when we were unable to find a matching cord, Karen had no other choice but to purchase a new videocamera. Fry’s had no cheap models available, so I introduced her to the always-open Mega Walmart. She was so excited to potentially see the world

renowned Walmartians in their natural habitat. It was slow that late night in the Anaheim wilds and she was disappointed there were no sightings. We had hoped a “Blue Light Special” would have coaxed one or two from hiding, but alas, it was not to be.

She was able to find a great deal on a purchase of a suitable videocamera.

Thanks to Karen and Ann for the great workshop.

See Tess’ more in-depth review on Karen’s workshop below.

Raffle

Make sure you buy your raffle tickets at the next meeting! We will have a number of nice prizes available.



We will be offering:

A canvas wrapped gicleè by our own Rich Boyd

Westcott iPoint Orbit Electric Pencil Sharpener

(2) Karen Hull Mylar Workshop Kits with CD of Instructions with drafting film materials.

Pat Averill step-by-step Kit from the collection of Ann Kullberg

(2) Art Supply Warehouse gift cards

.....and More

See you all at the next meeting.

Andy

Morgan Kari's Korner

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Hi everyone, I have a treat for you. I gave my Manhattan Beach Creative Art Center Oil Painting Class this list of great artist quotes for a Christmas gift last year. I thought I would share this with you. I collected these gems with my teaching in mind. Read David Leffel's words of wisdom and then visit his one man show of oil paintings at Pepperdine University's art gallery this month. I will be teaching at Palos Verdes Art Center a Botanical watercolor class and a Silver point workshop this summer.

Artist's Wisdoms

Here is a little check list from **Richard Schmid** of common mistakes and difficulties:

Careless drawing (not measuring)

Too many sharp edges

Painting more values than are necessary

Trying to paint things instead of shapes

Inventing impossible color

Miserly paint (too little)

Unsuitable brushes

Allowing too little time

Working too close, not stepping back to view your work

Aimless brushstrokes

Overworking what should be left alone

Working from inadequate photos

Not squinting for values and edges

Too many highlights

Painting shadows too light

Muddy (wrong temperature) color

Cheap canvas or paper

Painting too fast

Painting very small without proper size brushes

Not cleaning tools and materials while working

Faking it

Pushing bright colors arbitrarily

Working from photos taken by others

Trying to paint what you don't want to paint

From reflections on the Art of Painting by **David Leffel**:

If you can't paint, paint it big.

Procrastination is the most difficult thing to put off.

A good painting is a lot of nothing and a little bit of something.

Start the finish with the first brushstroke-then finish the start.

So many paintings, so little art.

Style is a portrait of the painter's limitations.

Self-expression IS the refuge of the unskilled.

When one understands, it is not necessary to show it.

Every painter paints his or her own psychology; that is the manner in which each sees the world.

Quotes from other Artists:

Creativity is allowing yourself not make mistakes. Art is knowing which ones to keep ~
Henry Ward Beecher

A friend of green is lavender, the secret of green is orange ~ Richard McKinley

Begin using a broom and finish with a needle ~ Daniel Green

We are the only creatures that seek out guarantees, and in doing, we snuff the spark that is
discovery ~ Mark Nepo

If art is hard, it's because you're struggling to go beyond what you know you can do. ~ Irwin
Greenberg

Throw your heart into a picture and jump in after it ~ Howard Pyle

*Morgan is teaching small classes at her studio in Woodland Hills and Sunday
afternoon in NW Inglewood. Please contact her for her workshop schedule.*

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Woodland Hills, California
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ARTIST INTERVIEW: BARBARA ROGERS, CPSA

By Phil Zubiato, CPSA

When did you know that you had artistic talent?

I would have to say ‘always.’ My earliest memories were of drawing and coloring as a child. I still have 1 or 2 of my earliest efforts. Two memories come to mind when I think of my artistic proclivities: I was always fascinated with color, and in the primary grades I would spend many an afternoon at the kitchen table coloring over the embossed designs on paper napkins as my mother prepared dinner. I developed endless color combinations which developed my sense of color, I’m sure. Later, in high school, I began to draw portraits from photos I cut out of magazines. I worked in graphite, ink and pastel. In my teen years I experienced a tremendous growth in my ability to render what I saw. My drawings were very good considering that I had no training whatsoever. I was able to slip into right brain mode effortlessly—maybe because I’m left handed.



When did you begin your art education?

As to my art education, I had wanted to major in art in college, but hit a brick wall with my Intro to Art 1 class. I guess it was the fashion then to declare that “art is dead,” and to replace instruction in basic art concepts with a weekly excoriation of students’ efforts. I’ll tell you, it was a brave new world for which I wasn’t ready. My instructor, a recent escapee from the navy, spent all of his time in the hallway of the FA1 building, mug of coffee in hand, trying to pick up girls while we muddled through God-knows-what-lame-assignment he had given us. Then he’d come back inside the room to tell us we were all crap. It went on this way for one very long semester. At the end of it all I learned one major ART PRINCIPLE: I was this horrible waste of protoplasm and I must hide myself under a rock immediately. I BECAME AN ENGLISH MAJOR.

I went into teaching (Special Education), and did no art work for many years until I was assigned to assist mainstreamed students in regular classes. As it happened, I spent a lot of time helping in an art class. The Special Ed. student wanted nothing to do with me but the regular kids loved the help. As I watched their progress, I realized that I missed drawing and painting.

Who was an art mentor to you?

As to my art mentor, it was around this time that I met her. I had begun doing graphite portraits again, and wanted to do more. At a sale of Native American jewelry and arts I found a man who was drawing children in native garb in colored pencil. This really interested me because it added the one dimension that was missing—color! I went to a local art store to buy my first Prismas and saw a flyer on the door advertising a one-day

colored pencil workshop. I signed up, and the rest is history.

My teacher's name was Clare Smith, and I studied with her for many years. I was reluctant to attend her night classes, because I had to get up so early, but I did. The next day at work would be "blue Tuesday," or "blue Friday," depending on what night I had stayed out, as I was so tired! (I drank a lot of coffee and coke.) Clare passed away in 2012 at the age of 90 and she is truly missed. I also learn from the work of other artists, past and present. I study their work to understand how I can best improve my own work.

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

I think of style as a mark of who you are as a person, like handwriting. I suppose mine is somewhat impressionistic. I think my 'hand' is similar in both oil and color pencil. I even see it in my latest cp piece. Having your own look is a sign of maturity as an artist, like being able to recognize a Van Gogh, or a Pissaro without hesitation. When artists first begin, they often try to imitate others. I think it is best to imitate yourself.



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

I do listen to music when I am in the studio, but not always. Sometimes I like the golden sound of silence. I am at my most spontaneous when choosing what to play. My tastes vary between classical and soft jazz to old favorites like Judy Collins and Joan Baez to Bruce Springsteen and Leonard Cohen. Or others.

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

Books? Do I have books? You bet! I have a great art book library, that I've been collecting for years. My library contains both how to books and ones on individual artists. I especially love the ones I have on the California Impressionists. They inspire me to go into my studio. The two artists that have inspired me the most are Guy Rose and John Singer Sergeant. Can't spend enough time admiring their work.

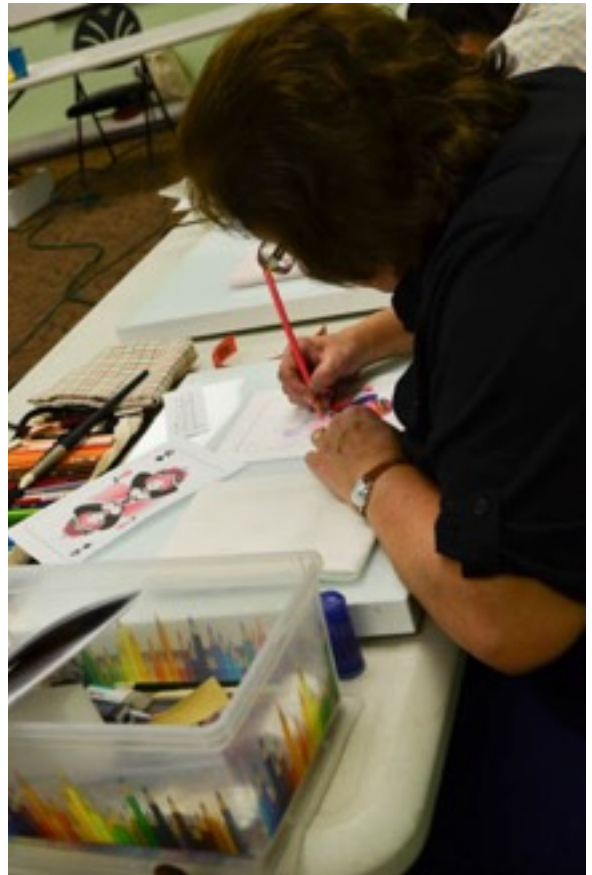
Lastly, do you have a question that you like to ask other artists to get them to open-up and talk about their art?

My question for other artists—How does your choice of subjects relate to you as an artist? What draws you to these subjects?

Photos From Our April Meeting

Photos by Gayle Uyehara





Phil Zubiante demonstrated how he uses the Icarus Boards to create his beautiful colored pencil pieces. Boards and information were also donated generously by Ester Roi.

Karen Hull's USA Workshop Tour...Anaheim

by Tess Lee Miller



When I first heard Karen Hull would be coming to the US for a CP workshop I was overjoyed....then realizing she would be a stone's throw away...I was beside myself with joy, inexpressible. Karen and I have "known" each other for several years through Facebook connections, being members of the same Colored Pencil groups. Even in the simple cryptic responses to posts, it was evident that Karen was a gracious woman willing to share her talent, ability, expertise, knowhow and encouragement to any who asked. She quickly became one of the sought-out

artists for CP information on techniques and all things CP. We had attendees from as far away as Canada, Virginia, Arizona and our own San Diego group along with members of our LA CPSA 214.

To say her workshop was enjoyable is an understatement. She exemplifies everything I believe makes for a great workshop...well-prepared, informative, clear instructions (once you get used to her Aussie accent - LOL) and just a pure joy to listen to and learn from. Not only did she provide much of the material used in the 2 day workshop, she also provided a CD containing video instructions on how to complete the project. We were given the support (for this class it was drafting film), complete easy to follow written instruction and the beginning sketch of the cat drawing she was demonstrating. All we needed to complete the project was included except the pencils and pencil sharpeners.



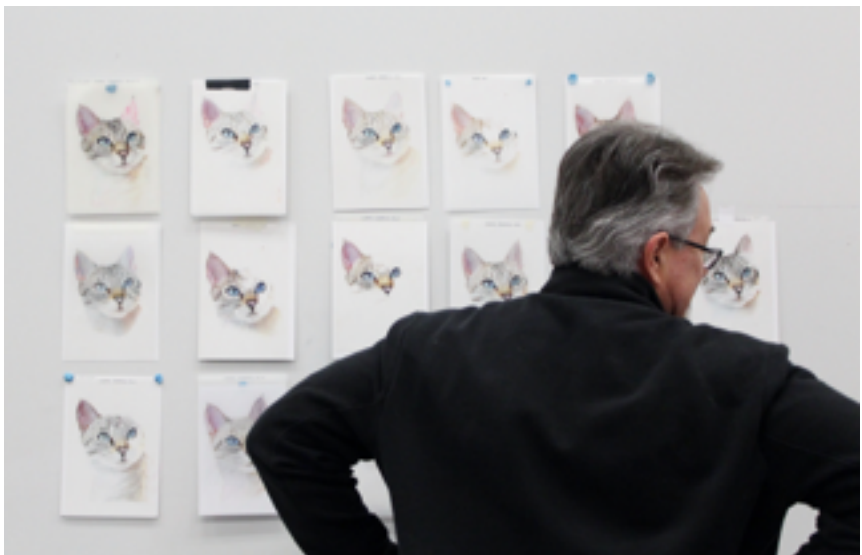
Karen included samples of the different types of drafting film with an information sheet explaining the differences between brands and compared them to other "drafting type" papers that aren't true drafting film. We learned her tips for successfully rendering on drafting film, and I believe all left the workshop with a renewed interest and enthusiasm for using the film in future projects.

Karen was simply delightful, personable, and I personally felt I had known her for years and years...for those who were unable to make the workshop you missed a true treat. We all will have memories to last a lifetime along with what we need to finish the project. She even gave each participant a couple of her beautiful, colorful cards (which I will hoard rather than send to anyone). ☺



And lest I forget...a huge thank you to Ann Kullberg for arranging and setting up all three of the workshops. I have no doubt it was time well spent and the workshops were enjoyed tremendously by all who were able to attend. Thank you, too, to our own President Andrew for being her host extraordinaire...I'm sure you made her experience here memorable – especially that late-night trip to Wal-Mart... ☺

Photos by Tells Lee Miller



Colored Pencil Basics I and II By Tess Lee

June 6th and 7th 2 p.m. to 5 p.m.

\$50 fee covers both days All supplies are included

PART I on Monday will cover materials and the basic techniques used with Colored Pencils

PART II on Tuesday will be a hands-on workshop to practice Monday's lessons

Please register by June 1st via email: TessLeeArt@gmail.com (if you have no email, call 909-280-3487) Class is limited to 12, ages 15 to adult. To secure your spot, payment can be made via PayPal.com: catexred@roadrunner.com, otherwise, payment will be accepted the first day of class.



THE PVAA Art Place
LEARN • TEACH • CREATE

Next to the Gallery SOHO in the Montclair Place (Second floor next to Nordstrom)

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

June 4, 2016

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

2016 Meeting Dates

October 1, 2016

December 3, 2016

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

American Art Company

Tacoma, Washington