



COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

JUNE 2, 2018

214

**A Message from
your President**

**LA Chapter Art Project
for 26th Annual International**

**A Conversation with
Colored Pencil Artist
Bet Borgeson**

**Finding Time to Make Art
By Gayle Uyehara**

**Drawing with the Icarus
Board
By Phil Zubiante**

**Member
Announcements /
Product News**

June Meeting
St. Cyprian Catholic Church
4714 Clark Ave,
Long Beach, CA 90808
10 am

Cover - Quiet Reflections
by Tess Lee Miller

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Future L.A. Chapter 214 Meeting Dates in 2018

First Saturday of every other month:
June 2

The location for each meeting will be announced in the newsletters and in the e-mail reminders.

LA CHAPTER 214 BOARD MEMBERS 2018

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Barbara Rogers

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Chapter 214 Website
<http://cpsa-214dc.org>

LA Chapter 214 Newsletter

Is a benefit of membership, anyone 18 years of age or older may become a CPSA member (\$45) and therefore allowing them to submit an application to become a member in the LA Chapter. The cost for membership is \$20 dollars annually, the membership year is from November 1 through October 31.

A Message From Your President

Jane Shibata



Summertime!

Hi Everyone,
In a few weeks it'll be officially summer! Tempus fugit!

I already have two pieces for the Chapter project on the California coast, so I hope to see more at our next meeting. If you can't make it to the meeting or can't have your piece done by the meeting, you may send it to me snail mail.

I'm looking forward to our next meeting presentation by Phil Zubiante again on using the Icarus board created by Ester Roi.

I'd like to see many of you on Saturday, June 2 at St. Cyprian Catholic Church.

Respectfully,
Jane Shibata

ART HISTORY (THE SIMPLIFIED VERSION)

Humor in art is always refreshing especially if it makes you think and laugh to have someone make fun of an old master art style well then, that's a hoot!

I added my take on this and took the liberty to make a few additions, see if you can get who they are from our chapter.

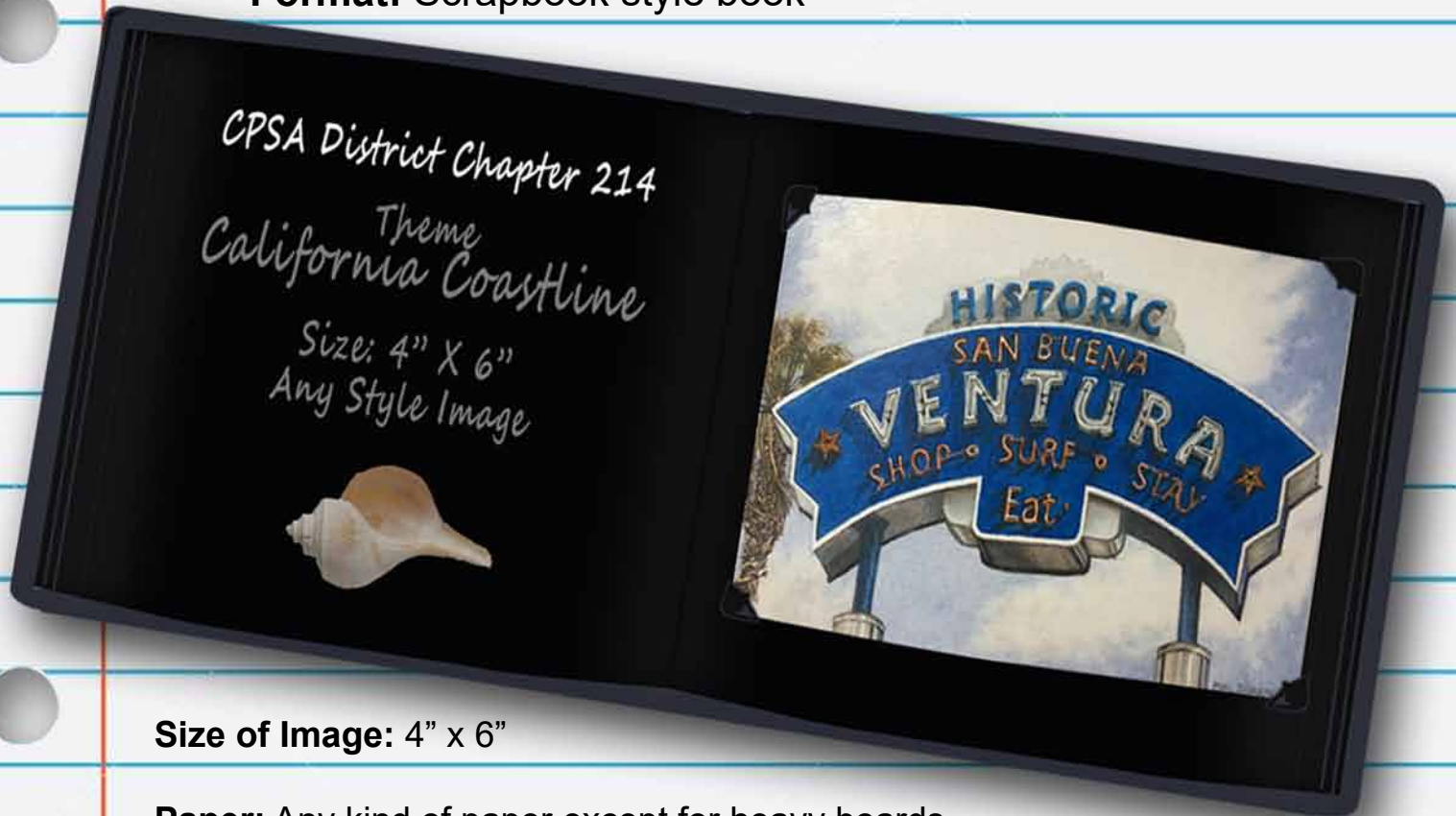
Art History, Simplified



CPSA District Chapter 214 Convention Project 2018

Theme: California Coastline or Up & Down the coast or Cali Landmarks

Format: Scrapbook style book



Size of Image: 4" x 6"

Paper: Any kind of paper except for heavy boards

Style: Any

Suggested Images:

Specific CA coastlines such as Long Beach, Pismo Beach, Santa Monica Beach, Malibu, Morro Bay, Newport Beach, or Seashells, tide pools, Lifeguard tower, and Sunsets



A Conversation with Colored Pencil Artist Bet Borgeson

By Barbara Rogers

In the early 1990's, when colored pencil was just beginning to be promoted as a viable fine art medium, I took a 4-day workshop in Monterey, CA, with Bet Borgeson.

Bet has written several seminal books on colored pencil, and is one of the first colored pencil artists to teach cp classes. Of all the colored pencil workshops I have taken, I found hers the most enjoyable and useful. In the workshop she focused on the array of basic colored pencil techniques available to artists and how to use them to achieve a variety of effects. We then were given an assignment to create a composition using, or inspired by, a Bird of Paradise bloom, incorporating as many techniques as we would like.

Bet has recently retired from teaching; however, I contacted her a few months ago to tell her how much I had enjoyed her workshop. We chatted. She had some interesting things to say about the current direction of colored pencil art which, I think, bears repeating. Basically, she felt that too many colored pencil artists are producing work that is 'flat,' and that if this trend continues, interest in colored pencil as a fine art medium won't last. She also felt that drawing by hand, rather than tracing, was vital to maintaining the vibrancy of colored pencil art. Finally, Bet believes strongly that it is very important to get this message out there.

I have been mulling over what she said for a while, before attempting to put anything on paper, because I wanted to incorporate some other opinions and observations. A few years ago I was attending a lecture

sponsored by the California Art Club, and I overheard a comment made by a fellow lecture attendee to her friend while thumbing through an art show catalog. When she came to an image of a figural piece done in colored pencil she studied it momentarily, then uttered one word--"Boring!" I was a bit taken aback at her response at first, then asked myself why she thought the work was boring compared to others done in oils or pastels.

Again, I encountered a similar response from Jason Dowd, the judge at our last Pencil Paintings show, to some of our entries. He said that many of the pieces were technically masterful, but didn't go beyond that. He felt no personal connection to them. What Mr. Dowd was looking for was something that moved him emotionally.

This has been a long-running debate in art circles, and one that is especially important for colored pencil artists. Our medium has to compete with oils, watercolors and pastels, all of which have been used by select artists to create masterpieces of lasting value. Most of us who have been creating art with colored pencils for any length of time would like to think that those who view it find enduring value and meaning in our work. It is something that gives them continued pleasure over time. In selling my paintings I have learned that those who have bought

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A Conversation with Colored Pencil Artist Bet Borgeson

By Barbara Rogers

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my work do so because of sense of emotional connectedness they have with it. I do think that colored pencil artists often get so caught up in technique that it becomes their main focus rather than the on the intent of the work as a whole. So I think it behooves us as artists to ask ourselves what each piece we do means to us and how do we accom-

plish our goal. We need to ask ourselves what do we mean by our work beyond it's technical execution.

I offer these comments as a stimulus to looking at your work more deeply and to guide you to continued growth as an artist.

Barbara Rogers

What is Art?

Ren·aissance art

the painting, sculpture and decorative arts of the period of European history, emerging as a distinct style in Italy in about 1400, in parallel with developments which occurred in philosophy, literature, music, and science.

art dec·o

the predominant decorative art style of the 1920s and 1930s, characterized by precise and boldly delineated geometric shapes and strong colors, and used most notably in household objects and in architecture.

art nou·veau

a style of decorative art, architecture, and design prominent in western Europe and the US from about 1890 until World War I and characterized by intricate linear designs and flowing curves based on natural forms.

ex·pres·sion·ism

a style of painting, music, or drama in which the artist or writer seeks to express emotional experience rather than impressions of the external world.

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What is Art?

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real-ism

Realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, implausible, exotic, and supernatural elements. ... The realism art movement in painting began in France in the 1850s, after the 1848 Revolution.

poin-til-lism

a technique of neo-impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Georges Seurat with the aim of producing a greater degree of luminosity and brilliance of color.

pho-tog-raphy

is the science, art, application and practice of creating durable images by recording light or other electromagnetic radiation, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film.

mod-ern art

includes artistic work produced during the period extending roughly from the 1860s to the 1970s, and denotes the styles and philosophy of the art produced during that era.[1] The term is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation.

Graf-fiti

are writing or drawings that have been scribbled, scratched, or painted, typically illicitly, on a wall or other surface, often within public view arts and crafts movement was an international movement in the decorative and fine arts that began in Britain and flourished in Europe and North America between about 1880 and 1920.

cub-ism

is an early-20th-century art movement which brought European painting and sculpture historically forward toward 20th century Modern art. Cubism in its various forms inspired related movements in literature and architecture. Cubism has been considered to be among the most influential art movements of the 20th century.

sur-real-ism

is a cultural movement that began in the early 1920s, and is best known for its visual artworks and writings. Artists painted unnerving, illogical scenes with photographic precision, created strange creatures from everyday objects, and developed painting techniques that allowed the unconscious to express itself.

Finding Time to Make Art

By Gayle Uyehara

For a while, I found myself drawn to articles that promise to help me find the motivation to sit and draw. What I needed was a magical way to add more hours in a day.

I have plenty of reference photos and my family knows I have more than enough pencils so what is stopping me in my daily quest to find the time to draw?

I found myself with some really good friends who motivate me to keep drawing.

In 2011, two fellow CPSA Chapter 214 artists and I committed to drawing every single day. I found a list of suggested things to draw from a blog (Every Day Matters) and for a good few weeks (or was it months?), we managed to share what we created daily. I improved my quick sketching observations during that time and by sketching daily and not aiming for a finished product, it was achievable. Then life got in the way.

In 2016, one of the two artists and I decided to take a year-long botanical workshop on-line.

There were monthly lessons with a video session (we could see and hear the instructor type out our questions / comments to her) and we got feedback on our lessons. I am still amazed that I was able to keep up with the lessons for the whole year and found inspiration everywhere I went.

***What do you do to make time for your art?
What inspires you to pick up your pencils?***



Drawing on The Icarus Board

A mini workshop with Phil Zubiato

Introduction by **ESTER ROI - INVENTOR OF THE ICARUS BOARD**

I hope to redefine the way colored pencils are used to draw any picture. The method I use is very classical in technique but with a small twist, I now use the cold and hot system on the Icarus board. The Icarus technique is based on the principal that when a wax based medium (Prismacolor) is exposed to heat, it becomes softer and blends a lot faster and the colors are much richer. Then when returned to room temperature, it quickly solidifies into the paper's surface. The Icarus drawing board is a portable featuring two working zones, a cool zone (on the left) and a warm zone (on the right). By shifting the artwork between the two zones, I can take full advantage of the properties of wax-based media.

USING COLORED PENCILS

Prismacolor Pencils (my choice)

Colored pencils are the hardest of the wax-based drawing media. Even the softest colored pencils contain a relatively small amount of wax in comparison to wax crayons or oil pastels.

For this reason, the effect of heat on colored pencils becomes noticeable when the surface is almost saturated with waxy pigments.

It is at this point of "almost saturation" that mixing, blending and burnishing take on a new dimension. The pigments become softer and more malleable; they truly mix together and **not layer on top of each other**, while blending and burnishing are achieved quickly and smoothly.

TOOLS NEEDED

Colorless Blender

A colorless blender is useful on the warm zone for blending, especially in tight spaces.

Gray Paper Stumps

Great for smoothing and blending.

Cotton Towels

To protect your art from staining and smudging,

ARTIST CRAYONS

Lyra Aquacolor (will bring some)

Artist crayons are artist grade "wax crayons" also known as "wax pastels". They are softer than colored pencils but harder than "oil pastels". They can be water soluble or water resistant and both types perform equally well on the Icarus Boards without solvent or water. Only artist grade wax crayons and pastels are recommended.

TOOLS NEEDED

Colour Shapers

Colour Shapers are shaped like a brush with a tip made of silicone or rubber. They are also known as "Clay Shapers" or "Wax Movers". They usually come in three different color tips: white, gray and black. The black ones are the sturdiest. They are used for mixing, moving and blending the waxy pigments of artist crayons

Gray Paper Stumps

Great for blending and thinning artist crayons.

Cotton Towels

To protect your art from staining and smudging,

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Drawing on The Icarus Board

A mini workshop with Phil Zubiato

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place a cotton towel between your arm and your work. This towel prevents any oil from your skin to come in contact with your work. At the same time it makes the temperature of the warm zone more comfortable.

APPLICATIONS

Note:

COOL ZONE and **WARM ZONE** apply to the Icarus Drawing Board.

Line Drawing: use the cool zone for fine lines and strokes, the warm zone for thicker and denser lines (as the core of the pencil softens, the lines become thicker).



Blocking in: use the cool zone for gradual color build-up, the warm zone for fast blocking in.



Burnishing: use the warm zone for quick and effortless burnishing, the cool zone for gradual color build-up.



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APPLICATIONS

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Line Drawing: use the cool zone for fine lines and strokes, the warm zone for thicker and denser lines.



Blocking in: use the cool zone for gradual color build-up, the warm zone for fast blocking in. Watch how the crayon softens and melts on the warm zone.



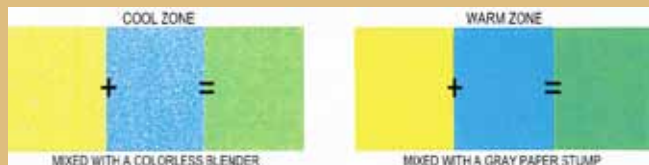
Thinning: use a gray paper stump (or a Colour Shaper) on the warm zone to thin out excessive waxy pigments. This will enable the surface to accept additional layers of colors (especially helpful when layering colored

Drawing on The Icarus Board

A mini workshop with Phil Zubiato

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Mixing: use the warm zone for true mixing. Burnish your lightest color first, follow with your darker color and blend with a gray paper stump. Colors are smooth and saturated as paint.



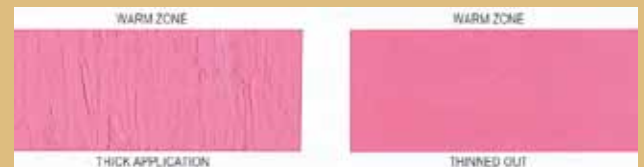
Layering: use the warm zone for fast and saturated layering. Burnish the first color, apply the second one using the side of the pencil and blend with a gray paper stump. Use the cool zone for gradual color build-up.



Gradation Layering: use the warm zone for fast and saturated layering. Burnish the first color, apply the second one using the side of the pencil and gradually increase the pressure to deposit more pigment. Blend with a gray paper stump. Use the cool zone for gradual color build-up.



pencil on top of crayon). This technique is great for underpainting.



Mixing: mix two or more colors together on the warm zone by moving the waxy pigments around with a Colour Shaper.



Blending: lay down the lighter color first (yellow) and add the darker color on top (red). Blend on the warm zone with a Colour Shaper or a gray paper stump.



Gradation Blending: lay down the lighter color first (white) and add the darker color on top (blue) by gradually increasing the pressure to deposit more pigment. Blend on the warm zone with a Colour Shaper or a gray paper stump.

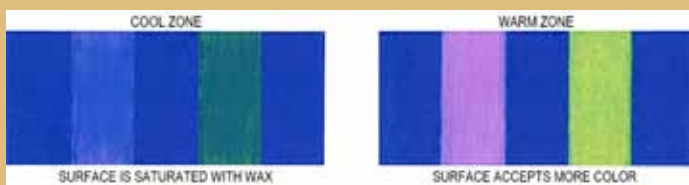
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Drawing on The Icarus Board

A mini workshop with Phil Zubiante

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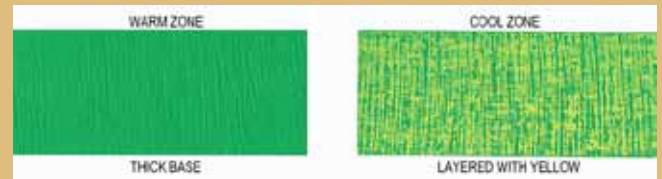
Reworking: when the surface is saturated with waxy pigments, use the warm zone to penetrate and rework the layers of colors. When most of the original pigments are displaced by heat, layer even more color on top.



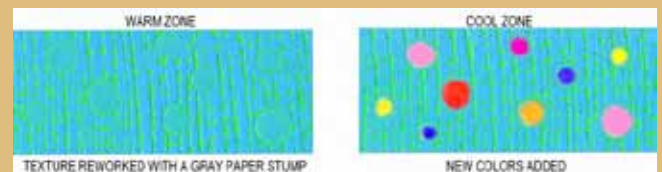
Speckling: grate your colored pencil on coarse sand paper and shake the speckles over a bur-nished area. Move it to the warm zone, cover it with tracing paper and press down with a brayer. The speckles will melt into the surface and create a very interesting texture. See also Ester’s post on her blog titled “Speckling Technique for a Starry Sky”



Layering: usually accomplished on the cool zone to allow the pigments to lie on top of each other.



Reworking: layers can be remelted and re-worked on the warm zone.



Sgraffito: apply a thick bottom layer as a base. Cover with a top layer and scratch to reveal bottom colors.



Monotype: apply crayons directly on Icarus Drawing Board tempered glass (use a crayon that liquefies). Cover the image with an absorbent paper, press down with a brayer and peel off the paper to reveal the monotype.



MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Works in Progress • Books In • Kits 2Share • Books 2Share

APRIL MEETING

April meeting at Cyprian Catholic Church 4714 Clark Ave, Long Beach, CA 90808, **works in progress** and finished pieces.

photos by Gayle Uyehara



Basic Colored Pencil Techniques and Tips Presentation by Jane Shibata

This is not a comprehensive presentation. The following demonstrations will help beginners and to remind experienced artists of the fundamental techniques.

Basic Techniques and Tips

1. Various linear applications: light pressure, crosshatching, circular movement (scumbling)
2. Blending/burnishing: Light pressure, heavy pressure
3. Gradation: a minute change from one shade, tone, or color to another.
4. Glazing: adding transparent or translucent color to a painting. Colored pencil wax is a good example of something that is translucent.
5. Sgraffito: a technique in which you scratch the surface of the paper with an X-Acto knife or any other similar tool, in order to expose a layer of color beneath the first layer of color.
6. Impression: When you indent or alter the surface of your paper by using a sharp tool, you are impressing the paper



MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Chapter 214 Badge • Gallery Show

BADGE

With this cool badge! Everyone will know you

If you're like me I forget faces and names, especially if I don't have contact or see you but once every two months. The cost is \$7.50, badges are magnetic, pay by check or cash.



To place your order contact the ever so happy Linda Rahl at Irahl@roadrunner or call 562- 431- 5487.

SHOW / WORKSHOPS

You're Invited! Art Exhibition at Camarillo Art Center,

Address: 3150 Ponderosa Dr,
Camarillo, CA 93010
Phone: (805) 445-7061

Opening Event: June 2nd, 1pm - 4pm

Reception: June 10, 1pm - 4pm.

Artist: Phil Zubiata III

Featuring the artwork of, artist extraordinaire Phillip Zubiata III celebrating his first love... ART. His artwork takes you on his transformation from college guy to award winning colored pencil artist.



It's Show Time
by Phil Zubiata III

