

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

OCTOBER 2018

214

**A Message from
your President**

Why Take A Workshop

by Gayle Uyehara

**Ann Kullberg's Workshop
Featuring Allan Woollett**

by Gary Dyak

**Meet The Artist
Denise Howard**

by Phil Zubiata

My Drawing Space

by Gary Dyak

**Member
Announcements /
Product News**

Meeting: October 13, Sat.
St. Cyprian Catholic Church
4714 Clark Ave,
Long Beach, CA 90808
10 am

Cover - Tree of Stories
by Denise Howard CPSA, CPX

CONTENTS

- 3 A Message from your President**
What to expect this new year.
- 4 Why Take A Workshop?**
If you hesitate to attend a workshop, what is stopping you? If you think you can't learn as a beginner, know that we all had to start somewhere.
- 5 Ann Kullberg, Featuring Bird Enthusiast Allan Woollett by Gary Dyak**
Alan begins his drawing by first tackling the background. The drawing we worked on had a diffused, out of focus background.
- 6 Meet Your Fellow CP Artist Denise Howard CPSA, CPX by Phil Zubiato**
When I started high school, I convinced the guidance counselor to let me take an art class even though freshmen weren't supposed to get to take any electives. I reeeallllyyy wanted some genuine art instruction.
- 8 My Drawing Space - Gary Dyak**
Take a picture of your drawing space for the next newsletter and tell us why its the perfect spot for you, then email to me philzubiato@hotmail.com.
- 8 Member Announcements / Book Reviews**
Two books in review to help with water soluble colored pencils and mastering colored pencils with 25 step-by-step examples
- 9 Member Announcements / Book Reviews**
Four books in review to help with botanical illustrations, textures, and encyclopedia of colored pencils techniques
- 10 Member Announcements / Badges / Dues**
Order your badge to be easily recognized, dues are coming up for both national and local CPSA chapter dues

Future L.A. Chapter 214 Meeting Dates in 2018 & 2019

Next Meeting is - **October 13, 2018**
The location for each meeting will be announced in the newsletters and in the e-mail reminders.

LA CHAPTER 214 BOARD MEMBERS 2018

President
Jane Shibata

Vice President
Barbara Rogers

Membership
Linda Rahl

Treasurer
Lupe Backe

Secretary
Betty Sandner

Historian
Tess Lee Miller

Hospitality
Phil Zubiato

Newsletter
Gayle Uyehara
Phil Zubiato

Webmaster
Andrew Purdy

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



Hi Everyone

Welcome back to a new season of Chapter meetings. It's time to gear up for the 2019 CPSA convention coming to Southern California. It'll be held in Brea again and I hope all of you will be able to volunteer, participate, and/or attend the convention and exhibit next summer. And don't forget about our Chapter exhibit next year. Let's get going on a piece or two to enter both the international and chapter exhibit.

I hope everyone had a decent summer despite the heat and fires. I'd like to see many of you at our next meeting in October.

See you then,
Jane Shibata

Seven Colored Pencil Techniques to Use and Remember

1. Burnishing

Build up light layers of color using any type of mark-making until all of the paper is covered and the surface appears waxy and smooth.

2. Scraping

Use an X-ACTO knife on a burnished surface to scrape away areas of pigment. This works well for capturing fine details, like individual hairs, or as a means of removing color to re-work a problem area.

3. Directional Lines

Draw lightly in one direction in swift, even strokes. Layer colors to add complexity and depth. This is an excellent technique for any object with a distinct linear quality, like draped fabric, grass, or hair.

4. Scumbling

Move the pencil in circular marks, layering color as you go. This technique is very versatile, working well to create distinct texture or smooth, blended areas.

5. Crosshatching

Lay down a layer of directional lines, then go over the same area with lines in the opposite direction. This is another great technique to create texture.

6. Baby Oil or Rubbing Alcohol

Add a small amount of baby oil or rubbing alcohol to a cotton ball and rub over areas you want to blend. The trick to making this work is to make sure you use just a bit of the blender on the cotton ball.

7. Watercolor Wash

Tape your paper to your work surface to prevent curling. Then, cover big areas with a light watercolor wash. After your paper is totally dry, layer colored pencil over the background color for awesome results in less time.

The possibilities really are endless, so make sure to experiment.



Why Take a Workshop?

By Gayle Uyehara

Why take a workshop?

What are your reasons for taking a workshop?

Here are mine:

- to learn something new
- to learn from an instructor whose work I admire
- to get inspired to create my own art by learning a new technique

I am fortunate that I seem to accomplish all of the above and more. I end up meeting like-minded artists and some have been friends for many years.

If you hesitate to attend a workshop, what is stopping you? If you think you can't learn as a beginner, know that we all had to start somewhere. If a class inspires you and it adds to your skill set, who remembers or cares what you did in the beginning? You may even surprise yourself with how easy it is to integrate an instructor's technique into your own style; it may not be obvious at first but gradually, color choices, subject placement, something somehow will find its way into your work.

If you have never taken a workshop, be sure to look for a class that is described for your level; take a beginner's class if you are not sure what level you are or one that says, "all skill levels

welcome". Some art instructors make it easy for newbies to learn color or shading application by providing a drawing already prepared so you can learn the basics of how they approach their particular method and not stress that you didn't get the outline down. (Ha! that is, unless it is a drawing workshop.)

What are your reasons for taking a workshop? Please share them with me at dog3momma@yahoo.com. Please put "Workshop" in the subject line of your email and what kind of workshops you take in your response.

I'll include your input in the next newsletter article, "How To Take A Workshop".

Thanks for reading.

Gayle Uyehara

Member of:

Colored Pencil Society of America

- CPSA Chapter 214

Pastel Society of Southern California

American Society of Botanical Artists

Botanical Artists Guild of Southern California

Guild of Natural Science Illustrators

Associate Member of Destination: Art

Ann Kullberg presents

Allan Woollett Bird Enthusist Workshop

By Gary Dyak

For the past six months I had been drawing some small images of birds with geometric backgrounds and was ready to take my drawing skills to the next level. So the moment I found out about Alan Woollett's workshop for drawing birds with colored pencils I knew I had to sign up. His book, *Bird Art*, is a treasury of helpful tips and useful techniques for rendering birds, but there is a definite gap between art book instructions and hands-on practical learning. This was my chance to observe his drawing technique and ask questions.

Saturday morning arrived and everyone was eager to begin. Ann Kullberg's group had done a wonderful job setting up the room with sufficient space for all of us to spread out our drawing supplies. Alan had provided each of us with a packet containing a pamphlet of instructions, a reference photo and the subject outline already traced on quality paper.

After introducing ourselves, Alan gave us a synopsis of his background and qualifications – he lives and works in Kent, England where he graduated from the Kent Institute of Art



photo by Gayle Uyehara

and Design. He is a member of *The Wildlife Art Society and the Society of Wildlife Artists*.

Alan begins his drawing by first tackling the background. The drawing we worked on had a diffused, out of focus background. We were using a fairly limited pencil palette so it was quite a revelation to combine the colors to get nuanced passes in the background. Throughout the two days of the workshop, Alan would combine instructions viewed on an overhead projection with frequent “walk arounds” to give us personalized instructions and critiques. Once we had the general idea of how to render the background we tackled the branch. Layers

of color were applied as an underlayer before graduating to additions of color to define shadows and texture.

Finally, on the second day, we started in on our Speke's Weaver Songbird. I was amazed how quickly the main subject took shape. Alan gave some amazing tips on layering colors to create feathers and down. Parts of the bird's anatomy that I would have struggled through in the past seemed less daunting now. At the end of the day, my hand hurt and my head was spinning, but I was happy with the final results.

Meet Your Fellow CP Artist

Denise Howard CPSA, CPX

Interview by Phil Zubiarte



Artist Denise Howard's drawing space

Artist Denise Howard focused her college career on math and computer science and later on computer graphics. Denise worked for several Silicon Valley companies, she was one of the developers of iPhoto® at Apple, and earned movie credits on Antz and Shrek at PDI™/Dreamworks. Denise is a signature member of CPSA and the UKCPS and has a MPAS with the Pencil Art Society. Denise has a book out called 101 Textures in Colored Pencil, step-by-step drawing techniques for rendering surfaces and textures.

When did you know you had an ART talent?

I won first place in the very first local student art contest I entered, at age 13 in 1974, with a colored pencil drawing! But that seemed like a fluke. When I was a junior in high school, "Starsky & Hutch" was big on TV and I was a fan who couldn't afford posters, so I drew pictures of them. They turned out pretty well, word got around at school, and the next thing I knew, people in my community started contacting me and offering money to draw portraits of their kids, parents, houses, etc. By the time I graduated I had done more than 30.

When did you begin your art education or training?

When I started high school, I convinced the guidance counselor to let me take an art class even though freshmen weren't supposed to get to take any electives. I reeeallllyyy wanted some genuine

art instruction. My teacher, Miss Lewis, had a rule that every student in every art class must turn in five sketches per week. This had an almost immediate impact on my skills, because for the first time I had a legitimate reason to draw: it was homework! It's true that to get better you need to practice, practice, practice. Five days a week for four years, under a teacher who knows how to teach, can make a big difference.

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

I'm not very good at it, but I occasionally try an abstraction. I'm beginning to think that since Nature is the best abstract artist, I could stick to realism, draw directly from Nature's abstractions, I'd be a better abstract artist for it, and nobody would be the wiser.

Continued on page 7

Continued from page 6

How do you pick your subject matter?

I'm always on the lookout for scenes with interesting light, color, and shapes. But that's only enough to make "artwork", a pretty picture. To make "art" there needs to be something more—a feeling, a message, a reason—and that's the hard part. Some artists find these in the human face or figure; I find them most often in nature.

What brand of color pencils do you use and what is your favorite paper brand?

I think in Prismacolor colors, but I have the largest sets of most of the major brands. I'm currently working on a piece using Caran d'Ache Luminance and Derwent Lightfast pencils. My favorite paper is Stonehenge.

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

You wouldn't know it from looking at any of my work, but I have multiple books about the works of Frank Frazetta, Boris Vallejo, M.C. Escher, Pieter Brueghel, Hieronymous Bosch, Robert Bateman, and Georgia O'Keefe. I'm still looking for a good book on Frederic Church and Albert Bierstadt, but their work needs to be seen on a colossal scale.

Thank you for taking the time to answer my questions and always being there to give advice and expertise to this CP artist. Plus thanks for illustrating an amazing book, 101 Textures.

Phil Zubiata CPSA



Dreaming Big



California Poppy Quintet



Tree of Stories

My Drawing Space

Gary Dyak Studio
ggd2@cox.net



photos by Gary Dyak

Ray and I converted our sunroom into a studio. Even though we divided the room in half he is slowly creeping into my space (though he will never admit it.) Sharing a space has been wonderful because we can bounce ideas off each other and get critiques.

Three sides of the room are floor to ceiling windows that overlook our backyard. Our backyard is our little Eden in the middle of the city.

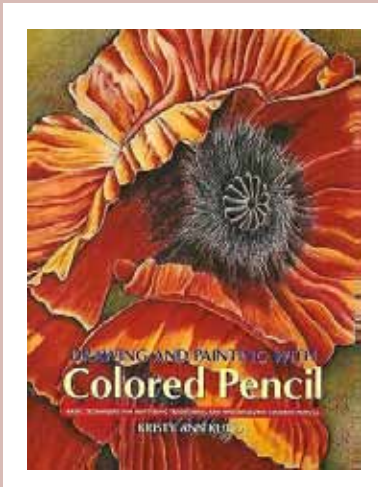
I also like to be able to saunter into the studio and have everything at the ready to draw for a couple of minutes or hours.

As any artist will admit, I have way too much stuff and it is all an organized mess.



MEMBER ANNOUNCEMENTS / PRODUCT NEWS

BOOKS



Drawing and Painting with Colored Pencil

by Kristy Ann Kutch

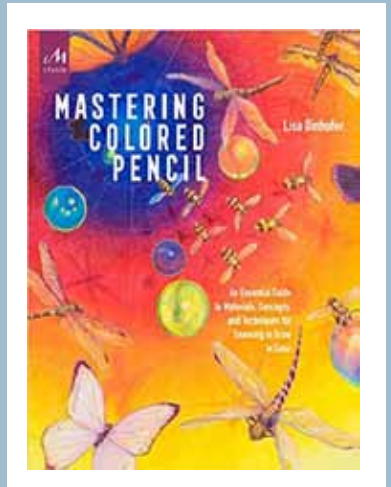
Covers traditional colored pencil techniques as well as tips on mastering the new water soluble colored pencils. From basic layering, burnishing, and lifting, to using

water soluble pencils to create beautiful florals, still lifes, and landscapes, this book is full of great ideas and step by step inspiration.

Mastering Colored Pencil

by Lisa Dinhofer

Mastering Colored Pencil is illustrated throughout with Dinhofer's fresh and sophisticated artwork and includes more than twenty-five step-by-step demonstrations, thoughtful exercises, workbook templates, and specific assignments that are sure to

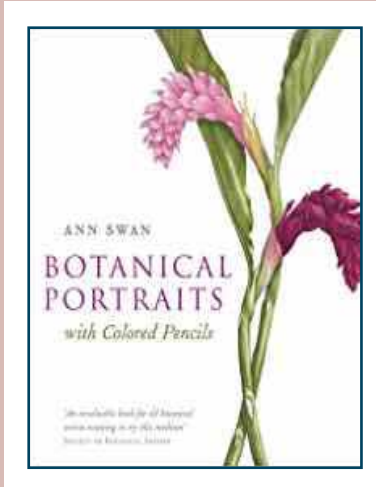


help every artist achieve striking results with pencils.

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

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

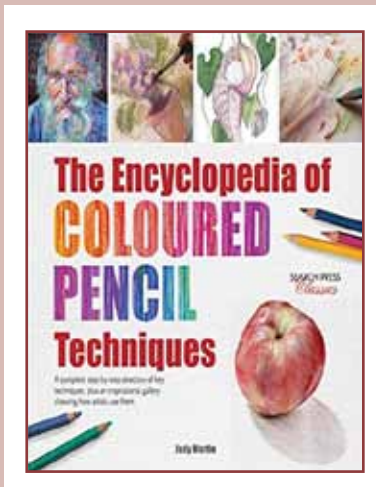
BOOKS



Botanical Portraits with Colored Pencils by Ann Swan

A successfully executed work of botanical art is an exacting blend of scientific accuracy and aesthetic beauty. This lavishly illustrated volume offers practical, step-

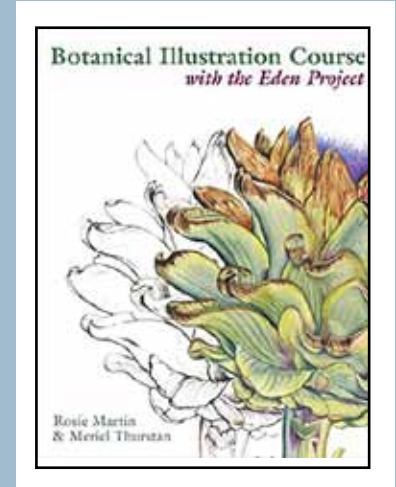
by-step instruction for creating professional quality colored pencil illustrations of flowers, foliage, fruits, and other botanical subjects.



The Encyclopedia of Colored Pencil Techniques by Judy Martin

An indispensable guide for anyone keen to learn colored pencil techniques or for the experienced artist who would like to

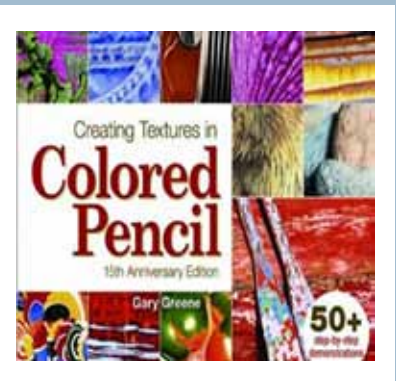
build on their existing skills. Filled with information on the basic characteristics and color ranges of the main kinds of colored pencil, step-by-step visual demonstrations of key techniques from blending, blocking in and burning to sgraffito, stippling, and impressing. The reader will be inspired by the 150-plus full-color illustrations to create brilliant artworks of their own.



Botanical Illustration Course by Rosie Martin, Meriel Thurstan

This is simply the best and most complete course in botanical illustration ever produced, with easy-to-follow exercises and case studies. The priceless advice encompasses everything from honing observational skills and plant

dissection procedures to developing a personal style of your own.



Creating Textures in Colored Pencils by Gary Greene

Why limit yourself to colored pencil drawings? With the simple techniques illustrated inside this 15th anniversary edition of Gary Greene's essential book, you can create colored pencil paintings rich with lifelike textures. It's easy! Just follow the detailed step-by-step demonstrations to achieve the subtle contours of a rose, a rough orange rind, weathered

wood, shiny metal, a child's soft skin, and more than 50 other textures that will add exciting new dimensions to your work.

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Chapter 214 Badge • Membership Dues • Membership Registration

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 lrahl@roadrunner or call 562- 431- 5487.

DUES

Membership Dues

Our 2018 membership as of September 18 is 49 paid members – the most ever! We hope everyone will renew their membership and perhaps encourage their CP friends to join as well.

Chapter membership dues are \$20.00 per year and are payable on November 1st of each year. For your convenience, a membership form is included in this newsletter. You can fill it out and bring it to the October or December chapter meeting with your check or mail to Linda Rahl.

CPSA Chapter 214 Membership Registration

November 1, 2018 to October 31, 2019

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Phone: _____ 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