

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

DECEMBER 2018

214

**A Message from
Your President**

**How To Prepare For
A Workshop**

by Gayle Uyehara

**Take On The Challenge
of Change**

by Vera Curnow

**Meet The Artist
Erwin P. Lewandowski**

by Phil Zubiata

The Ways of Water

by Erwin P. Lewandowski

**Member
Announcements /
Product News**

**Meeting: December 1, Sat.
St. Cyprian Catholic Church
4714 Clark Ave,
Long Beach, CA 90808
10 am**

**Cover - Current Swirls I
by Erwin P. Lewandowski**

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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 - **December 1, 2018**
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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<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 Chapter Members!

I can't believe it's already the end of the year! Please consider entering our chapter exhibit in March and the international exhibit also. I'm looking for volunteers for the 2019 convention and there will be specifics during our next meeting. Despite the somberness in the last few weeks, we need to look and move forward. I hope to see many of you at our next meeting. Season's Greetings and have a good new year, Jane Shibata

October Meeting - How to use colored pencils to produce Calligraphy

cal·li·gra·phy

Calligraphy: cal-li-gra-phy: the art of beautiful writing: Greek kalli and graph

9 Basic Brush Calligraphy Strokes

1. Upstroke -
2. Downstroke -
3. Overturn
4. Underturn
5. Compound Curve
6. Oval -
7. C Curve
8. Ascending Loop
9. Descending Loop



The possibilities really are endless, two sights to look at.
<https://www.youtube.com/watch?v=hpofit9IYNk>
<https://thehappyevercrafter.teachable.com/p/show-me-your-drills/>

Challenge to all members, try your hand at drawing clouds for the next chapter meeting (4"X6").





How To Prepare For A Workshop

By Gayle Uyehara

These are some suggestions I have thought of after many years of taking workshops and seeing students (including myself) getting too frustrated to work or learn.

Know The Instructor's Style

If you are taking the workshop to learn an instructor's style, ask yourself what draws you to their work. What do you want to get out of the class?

Get The Supplies And Brands Suggested

- Some instructors can only achieve what they do with the exact items they suggest you bring.
- Watercolor, pencil and pastel strokes give you different effects on different surfaces; drafting film and even different papers give you unique results.
- Find another student and share supplies and costs; buy a larger board/paper and cut it down, split pastels in half, or if working in watercolor, buy empty 1/2 pans and split the tube.

Be Prepared To Travel

If you are traveling by plane and taking carry-on, know what is in your stash or you might be surprised during the TSA inspection.

Standard Supplies

In addition to what the instructor puts on their supply list, have one of your own so you have your familiar gear ready.

Be Prepared To Have An Open Mind

You might be pleasantly surprised with what you do learn and who you meet in a workshop.

Do you have a special way to prepare for a workshop? Pass these on to me and please put "Workshop" in the subject line. I will include it in a future newsletter.

Gayle Uyehara
dog3momma@yahoo.com

Take On The Challenge of Change

Vera Curnow, CPSA, CPX

The Artist's Magazine / March 2005
 Reprinted with permission from
 Vera Curnow, CPSA, CPX

Vera Curnow Take on the challenge of change

If you want to improve your art, change is the word to keep in mind. The only way you can grow is to change - change your subject matter, medium or palette. I'm a studio painter, so I went outside to paint, quite literally going out of my comfort zone. This sort of switch makes you look at things differently. You have to think differently in order to paint successfully. Then you can bring your new perspective to what you did in the past, and you'll look at it with a fresh eye.

In terms of style, you can learn somebody else's style, but you can't learn what your own is. It just evolves. I sometimes go out of my way to make one of my paint-

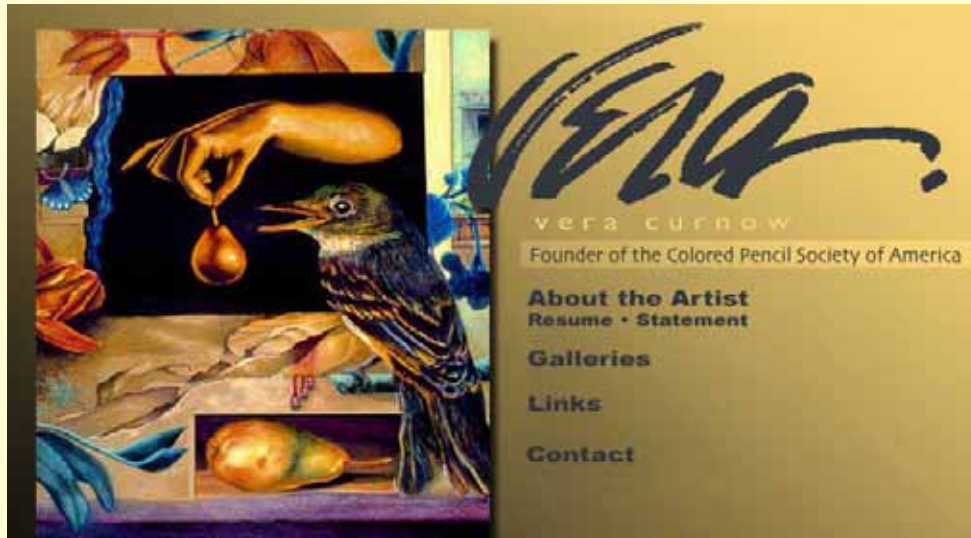
ings look different just for the challenge of it. But style is like your handwriting; you can try to change it, but a part of it's just there. To develop mine, I looked at other artists' work, saw what I liked about it and then applied those concepts to my own work. I'm big on experimenting and the what-if factor.

I also have a low threshold for boredom. I used to be known for painting whimsical older women, but I got bored with doing them - I'd gone on automatic pilot. I was pigeonholing myself, and my work had become contrived. So I made the necessary changes in my art.

As for the future, I'd like to do more narrative work, a visual story rife with symbolism. but because I live in a small town and have a gallery, I also have to pay the rent and do more traditional work. So I have to achieve a balance. I've recently been doing landscapes, but I strive to make them unpredictable and to add more abstract qualities. I'm always looking to shake up the formula.

Vera's website is:

<http://www.veracurnow.com>





Meet Your Fellow CP Artist

Erwin P. Lewandowski CPSA, CPX

Interview by Phil Zubiante



Falling Water VII

American artist Erwin P. Lewandowski maintains a studio/residence along the shoreline of Lake Huron in Northern Michigan. He is a graduate of the Fine Arts Department at Central Michigan University and received additional training at Eastern Michigan University. His second career as a professional artist began in 2004 following 25 years of business development and management.

When did you know you had art talent?

I recognized that I possessed certain skills and talents at a young age, but it wasn't until my second or third year in college that I actually knew and felt secure with my talent.

When did you begin your art education or training?

My training in the arts began at Central Michigan University. The level of instruction was exceptional and I contemplated a career as a fine artist or art instructor upon graduation. Time has a way of shaping some of our decisions and I decided to table these options and instead enter the world of business. Twenty-five years later, I arranged to sell the businesses, and revisit my dream of a fine arts career. Stepping into a new role presented numerous challenges but fortunately, years of business

experience in development, marketing, sales, and management paved the way for me to design a plan that ultimately became the foundation of my career work today.

I purchased my first set of 36 colored pencils during this period and immediately set out to determine whether this new medium would compliment my years of working in graphite and ink. I must admit that the transition was almost seamless and the new pencils opened up a world of color that never existed for me in the *past*.

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

At the onset of my career the primary concern was whether I still possessed the level of talent necessary to succeed, and if so, what was I planning

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to create. I began by experimenting with a variety of subjects and settings that included birds of prey, wildlife, and a few simple objects. My search eventually led me to waterscapes, an area of special interest since water can be found in a variety of forms throughout the world and with endless possible settings. Two additional areas of interest, landscapes and the abstract in realism were eventually added to the mix. The abstract series is particularly interesting for me since the roots of composition are found in realistic scenery but the elements adhere to characteristics and qualities long associated with abstract thought and creative expressionism. Today all of my artwork is created within three format styles: contemporary realism, hyperrealism (or photorealism), and abstract realism.

How do you pick your subject?

Constant research, travel, and exploration are paramount for me as an artist. I generally know what appeals to my senses and seek out locations that offer possible resources for my work. I'm also open to discovering the unexpected subject or setting that often finds a comfortable fit in my portfolio. Artistic license plays an important role in my planning and involves taking two or more scenes to create a drawing. My creative goals have remained consistent over the years and include the following traits: artwork that retains a signature style of creation, meticulously rendered details, and elements that are visually appealing in form, content, and composition.



Cascading Water XII



Black Slate Landing I



Streamside Cove III

Continued on page 8

Continued from page 7

What are your preferred brands of pencils and paper?

My primary materials are Prismacolor colored pencils and Strathmore 300 and 400 Series [smooth finish] Bristol papers. In the past year or so I've begun testing Faber-Castell Polychromos, Arteza, and Fantasia colored pencils. On the graphite side, my brand preferences are Fantasia and Faber-Castell. In the pigment ink category my brands of choice are Staedtler and Micron by Sakura. I'm also testing Stonehedge (vellum) papers from Legion Papers.

Where do you find inspiration for your work?

I would probably say that the majority of my inspiration comes from fellow artists on social media, artist websites, personal contact, competitions, and on the exhibition/gallery circuit. I also found comfort and support reading Calvin J. Goodman's "The Art of Marketing Handbook." Goodman was considered one of the most important management consultants in the art world.



Current Swirls

*Thank you for taking the time to answer my questions,
Phil Zubiato CPSA*



Reany Creek Falls

The Ways of Water

by Erwin P. Lewandowski CPSA, CPX

Starting a new colored pencil drawing is always an interesting experience for me.

The selection process alone can often involve several hours of decision making exercises. I always find it interesting that the issue is usually resolved at some point by a temporary mood or simply a gut feeling about a particular scene.

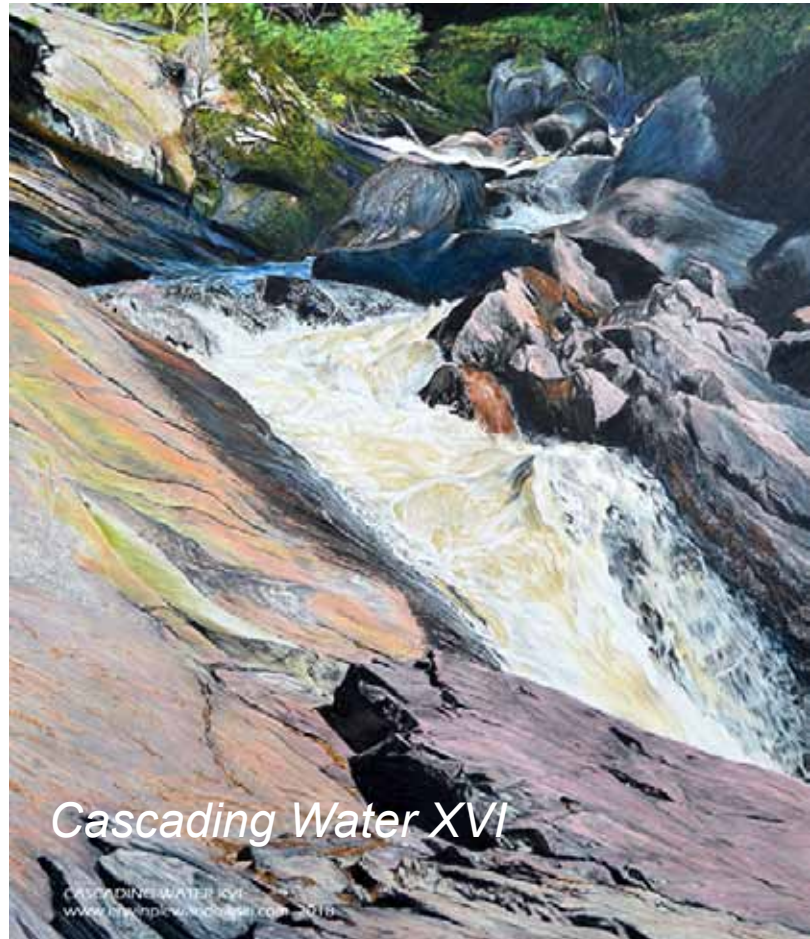
Please know that there are times when a scene or subject is temporarily put on hold for the future because the work expected is considered too complex for the moment and would require extra time, patience, and a complete change of mindset.

Cascading Water XVI is the perfect example of a complex and challenging study. The scene is basically comprised of five unique parts that require different approaches and creative applications.

Prior to starting this drawing, I did a quick assessment to determine whether the scene held sufficient interest, included one or more focal points, and had elements that supported the final composition.

Once the mental process was concluded, I made a quick decision to begin the study by sketching out the foreground water since this area was likely to be a key factor in how the remaining elements come together.

The early sessions were devoted to constructing the jagged rocks along the right side of the scene. This process begins with a quick sketch of the shadows, followed by light gray colors, and then dark colors. Adding a series of colors to the warmer spaces helped me to define and set the stage for the next section of the drawing.



Cascading Water XVI



Continued from page 9

The second and third stages involve shaping and defining the landscape rocks along the left side of the drawing. At this point the work becomes a bit of a struggle due to the two unique rock settings.

The lower section is comprised of lines, shapes, shadows, and darker colors while the upper section is a collage of colorful patterns, textures, and pieces of dry foliage. The last drawing session in this stage consists of developing more of the cascading water to add clarity and perspective to the composition.

The next stage deals with the upper section or background of the scene. This area presents numerous challenges with trees, foliage, dead wood, and landscape rock formations. The entire area is very dark, yet filled with vibrant colors and wonderful imagery.

My first few sessions are spent mapping out the details and shapes before applying colors. The order for color begins with an application of warm green hues, followed by an assortment of grays, dark blues, and dark brown colors. Black then becomes the agent for shaping and defining the elements. Special care is given to isolating any highlighted areas that light touches.

The last session is devoted to illustrating the water currents traversing through the rocky landscape.

The final stage of the drawing is spent along the lower right side of the cascading river. Line patterns, shapes, colors, and shadow edges are all revisited to add perspective, order, and structure to the composition.



If you would like to receive this sort of breakdown of Erwin's work, then go to his website and fill in the email newsletter portion to get on his list at <https://erwinplewandowski.com/email-newsletter>



My Indoor Showing Space

by Phil Zubiato

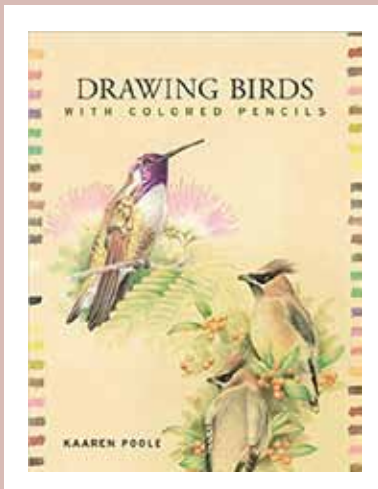


Contents: Indoor show

- 5 Double-Tiered Panes in U-Shape (Display2go) 2" x 1" Mesh Grid
- 6 Leg Adjusters
- 3 6ft Black Tableclothes (background & table)
- 2 Card racks (vertical & horizontal)
- 1 display stand for Prints
- 40 Bali Slip-In curtain hooks for Pictures
- 4 small display easel
- 3 large display easel
- 1 personalized sign
- 10 black ClosetHanger Slim-Line Finger Clips

MEMBER ANNOUNCEMENTS / BOOK NEWS

BOOKS



Drawing Birds with Colored Pencils

by Kaaren Poole

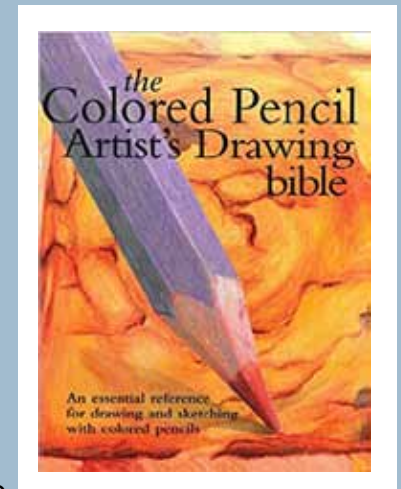
Showing how she builds them step-by-step, in layers of color. Poole explains her chosen medium (colored pencils) and how to use it, gives tips on bird anatomy,

provides color theory basics, and then illustrates her technique with 27 popular avian subjects.

The Colored Pencil Artist's Drawing Bible

by Jane Strother

Step by step range of blending, mark-making, and mixed media techniques to improve your drawing skills. Includes a comprehensive guide to color and composition, and all the tools, materials, and techniques you need to capture a range of

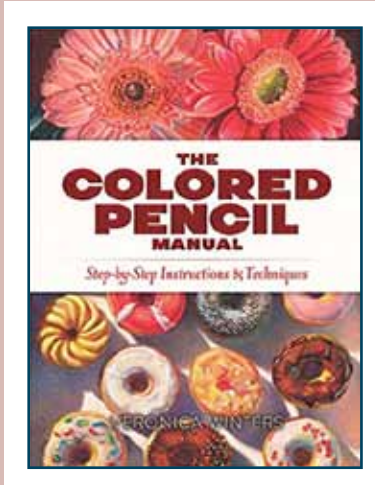


subjects, from still life studies to holiday sketching and portraiture.

MEMBER ANNOUNCEMENTS / PRODUCT NEWS

Kits 2Share • Books 2Share

BOOKS

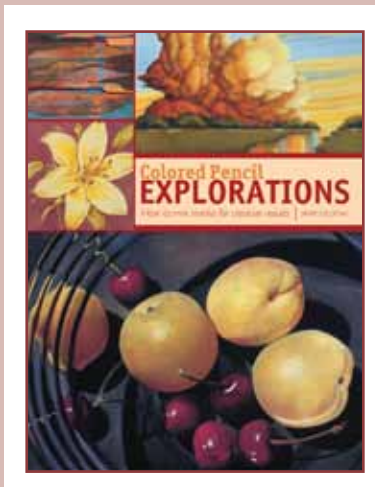


The Colored Pencil Manual

by Veronica Winters

Step-by-step projects with photos and directions illustrate the many details that bring a simple composition to brilliant life. Each lesson features color swatches that match the colors

of different pencil brands, as well as the type of drawing paper and other supplies that will work best for the artwork.



Colored Pencil Explorations

by Jane Gildow

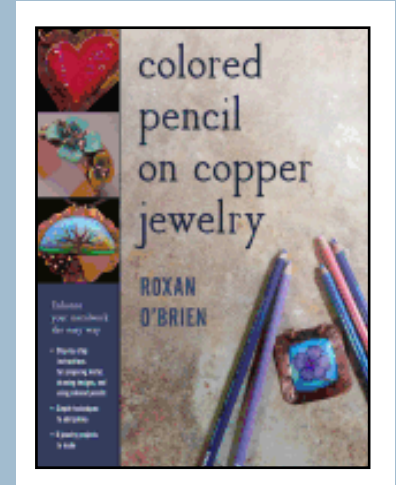
Find out just how versatile colored pencils can be! Janie Gildow and friends show you how to combine colored pencils with a variety of media for extraordinary

results! You'll learn how to add luminescence to your colored pencil paintings with watercolor and acrylic; how to create richness, depth and a quick color base with pastel or airbrush; and much more. Twenty-four step-by-step demonstrations by fourteen well-known artists illustrate just a sampling of what you can achieve.

Colored Pencil on Copper Jewelry

by Roxan O'Brien

At last, an easy way to add gorgeous color to your metalwork without the use of a kiln! Armed with colored pencils and a few simple techniques, you can have the beautiful look of enameled jewelry in much less time. Copper is an affordable option for metalwork, and with



the techniques in this book, you can add endless colorful designs to your necklaces.

Creating Textures in Colored Pencils

by Sueellen Ross

Artists will discover an exciting, mixed-media way of painting that takes full advantage of the vivid moods of watercolor, the punch and contrast of ink, and the rich textures of colored pencil. Sueellen Ross teaches readers to layer one medium on top of another in easy-to-control stages. Step-by-step instructions teach how to use this technique to



paint cozy interiors, beautiful flowers, cats, birds, and other delightful subjects in a brilliant, realistic style.

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 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