

COLORED PENCIL SOCIETY OF AMERICA

# LA CHAPTER

JUNE 2019

214

**A Message from  
Your President**

**LA Chapter 214  
Calendar for 2019**

**Meet Your Fellow CP Artist  
Ruth Arthur**

**Step by Step  
Reflections in the Key  
of CP by Tess Miller**

**Members / Meetings /  
Shows / WIP**

**Announcements /  
Book News**

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

**Cover : An Unstill Life**  
by Ruth Arthur

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# LA CHAPTER 214 BOARD MEMBERS 2019

President  
**Jane Shibata**

Vice President  
**Ruth Arthur**

Membership  
**Linda Rahl**

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**Tess Lee Miller**

Hospitality  
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Newsletter  
**Gayle Uyehara**  
**Phil Zubiato**

Webmaster  
**Andrew Purdy**

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

## Future L.A. Chapter 214 Meeting Dates in 2019

Next meeting is **September 28, 2019**  
The location for each meeting will be announced in the newsletters and in the e-mail reminders.

### 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



#### Hello Everyone,

How quickly we've come to the end of our 2018-2019 season! Let's look forward to the convention and a thank you ahead of time to all of you who will be volunteering your time during the convention.

Our long time member Ruth Arthur will be giving a great presentation on the "drawing on the right side of the brain" method in our upcoming meeting. And don't forget to bring in your current work or sketches to share. Plus, congratulations to some of our members who made it into the CPSA International Exhibit.

I look forward to seeing many of you at the next meeting!

Regards,  
Jane Shibata

#### EVENTS This Chapter Meeting

Congratulations to Chapter 214 members

**Rhonda Anderson - Mono No Aware**

**Lupe Backe - Through the Looking Glass**

**Constance Grace CPSA - Bird Brain**

**Susan Salazar CPX - Jack**

**Gayle Uyehara - Family Ties**

**Phil Zubiata CPSA - Vegas Neon CITY Sign**

**whose paintings made it into the 27th Annual International Exhibition**

**Chapter meeting workshop, Ruth Arthur Method taught by Dr. Betty Edwards, "Drawing on the Right Side of the Brain". Two ways of perceiving and processing reality**

**Remember to bring Silent Auction original art pieces to Ruth Arthur - These pieces and others will be on sale at the national convention.**

#### SPECIAL OFFER Date Book

**Ruth will bring some date books to the meeting if anyone would like to purchase one or two for**

**\$25 each**

**Thank you Ruth for putting this together**

*Colored Pencil Society of America  
Los Angeles Chapter 214*



#### REMINDER NOTICE from Ruth Arthur:

#### WELCOME TO CALIFORNIA 214

Don't forget to bring your letters to June Chapter Meeting



## LA Chapter 214 Calendar for 2019

### CPSA DC214 Calendar For 2019

\* **February 16th, 10am - General Meeting** at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

**March 2nd, 830am to 11am** -Take in for **Pencil Paintings** - Cypress Community Center, 5700 Orange Avenue, Cypress

**March 9th, 2pm to 4pm - Reception and Awards for Pencil Paintings** - Cypress Community Center - 5700 Orange Avenue - Cypress

**March 16th, 9am to 4pm - Workshop with Betsy Holster** - Cypress Community Center - 5700 Orange Avenue - Cypress

**April 6th 10am - General Meeting** at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

**June 1st, 10am - General Meeting** at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

**July 31-Aug 3 - 27th International Exhibition** - Brea, California

\* **September 28, 10 am - General Meeting** at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

**December 7th, 10am - General Meeting** at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

\* **Note the date change for these meetings!**



**Betty Edwards** (born 1926 in San Francisco, California) is an American art teacher and author, best known for her 1979 book, *Drawing on the Right Side of the Brain*. She taught and did research at the California State University, Long Beach until she retired in the late 1990s.

### Theories on Drawing and Brain Function

Two ways of perceiving and processing reality – **one verbal and analytic, the other visual and perceptual**. Drawing, says Edwards, has five component skills of perception and drawing:

- 1) Edges and lines
- 2) Negative space
- 3) Relationships between things
- 4) Light and shadows
- 5) The whole: gestalt which emerges as the first four are taught

There are two additional skills

- 6) Drawing from memory
- 7) Drawing from imagination







## Meet Your Fellow CP Artist Ruth Arthur

Interview by Phil Zubiata



*Scramble Eggs (WC)*

I usually ask the same questions of all artists for the chapter newsletter, but this particular artist is different. So let me start with how she got involved with CPSA.

*Ruth is it true that you are one of the first to be in Chapter 214? Who else was in that group?*

Yes, Sally Pelkie organized DC 214. She called all the local members in the CPSA Directory and did all the paper work to get us started. She was president, I was treasurer and the VP and secretary were only with us a few years. Our first meeting was March 15, 1995. The only remaining charter members are Jane Shibata, Ilaine Lapidus, and myself.

*I have seen your artwork hung at your house and it is amazing, I always comment on how wonder-*

*Where do I start about Ruth Arthur? She was the first member of the Colored Pencil Society of America and the first member of the LA Chapter of 214 I met in 2013. The first thing I remember is how she welcomed me and made me feel special, that impression has always reminded me that I made the right decision to join the CPSA and looked forward to becoming a part of the LA Chapter 214. Things have not changed six years later, seeing Ruth at each chapter meeting reminds me of that first meeting at Brea.*

*Thank you Ruth for being such a wonderful person!*

*ful your art is and how pleasing and stylist to the viewer. When did you know you had an ART talent?*

I seemed to be one of the better artists in grammar school, but high school instruction let me down and I began to think I wasn't so hot after all. And life did get in the way.

*When did you begin your art education or training? When did you decide to take a course on "Drawing on the Right Side of the Brain"?*

In 1991, I saw an extension course, "Drawing on the Right Side of the Brain", at CSULB on weekends, so I decide to give it a try. It was an eye opener and life changer for me! And then I took watercolor classes at Long Beach Parks and Rec.

*Continued on page 6*

*Continued from page 5*

*Was Betty Edwards your instructor?*

*Do you believe that every artist should know how her method works?*

Immediately after I retired, Betty Edwards offered her very first certificate course to teach DRSB. There were ten of us and we were fortunate enough to have Dr. Edwards for eight hours on ten Saturdays! It was wonderful. Subsequent classes had only five days instruction, so we felt really blessed. I believe that Betty's methods should be taught to all youngsters throughout grammar school and high school. It's as important as the three R's and its training of the brain provides insight into all other areas of education.

*I've seen a small amount of your wonderful art and noticed some differences in your subject matter, my question to you is how do you pick your subject matter?*

Mostly my subject matter picks me! My largest series involves toys. I've acquired several from antique stores over the years, and having them in my studio puts ideas into my head.

*I understand that your artwork is not just done in colored pencils. Do you believe that it is good for colored pencil artists to explore other areas that may appeal to them?*

I started with watercolor and have been much more successful with my watercolor paintings than I have with the colored pencil ones. But I love col-

*Continued on page 7*



*The Workbench (WC)*



*Murphy's Hotel (CP)*



*Rock Around the Clock (CP & WC)*



*Continued from page 6*

ored pencil and the resulting pictures. My education in CP has been solely workshops. And I have also found it frees me up to mess around with collages. Anything goes and they can be fast and fun!

*Do you have any art book(s) that you have collected and feel that other colored pencil artists should have in their collection too?*

Well, obviously, “Drawing on the Right Side of the Brain” is first on my list! Betty also wrote “Drawing on the Artist Within” and what I think is the quintessential book about color, “Color”! I also love “The Artist’s Way” by Julia Cameron. But I have stacks of books about botanical art, watercolor techniques and colored pencil techniques and there is always something wonderful in each of them!

*Last question is one that all artists get, how do you feel when you have to part with an art piece that you have put so much time and love into and now its going to be sold and belong to someone else?*

I’ve never made an effort to sell my work. The few I have sold have been by accident. I have given a great deal of it away and since my children and grandchildren’s homes are filled with my work, I get to visit it a lot. It takes me a while to get to the point that I am ready to let my “children” leave the nest. But just like children, it gets really crowded when there are too many of them around the house and it’s time for them to move on!

*Thank you for your insight into your art world and sharing your time with us at Chapter 214. Your latest endeavor a “DateBook”, is great!*



Gerbera Daisies (CP)



Marionette (CP)

# Steps Taken To Paint Reflections in the key of “CP”

by Artist Tess Miller



**“Reflections...”** is one of my favorite pieces, so I’m delighted to share with everyone the process from start to completion.

### Step One - Reference Photos Combined

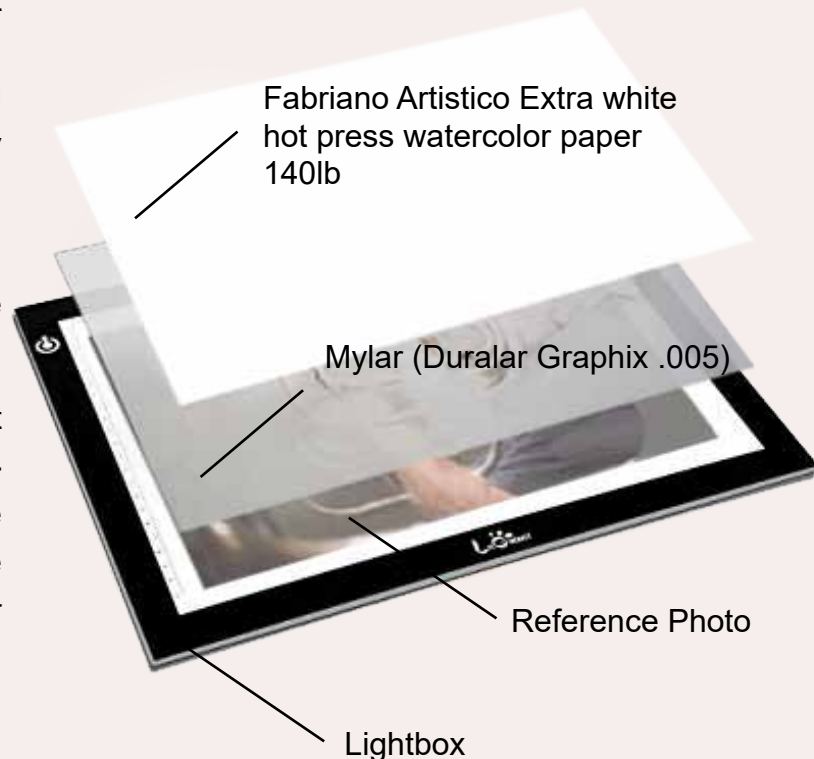
- To start this piece, and really every piece I do, I enlarged the reference photos to the size I wanted to use. In this case, there were two reference photos, both with parts of the subject missing. So I combined elements of both to achieve the final image.

### Step Two - Transferring Image to Paper

- Getting the image onto my paper: Using a sheet of Mylar (Duralar Graphix .005 is my preference) I first trace the parts of the image I want to use, and make adjustments where necessary, especially when combining two reference photos.

- Then using a lightbox or my patio sliding door, I tape the Mylar securely onto the glass then place my paper of choice over the Mylar.

- Here I used Fabriano Artistic extra white hot press watercolor paper 140lb. Using a mechanical pencil, I lightly trace the outline from the Mylar onto the paper. The light source behind the Mylar/paper enables the traced lines on the Mylar to show through beautifully.





## Steps Taken To Paint Reflections in the key of “CP”

*This piece was done in 2013 and I wasn't trying to keep track of what colored pencils and steps I used back then, so I'll just explain the process I used and hopefully that will be helpful.*

### Step Three - Start Tracing And Difficult Areas

- Using the Faber Castell Polychromos #178, Nouget, I went over my outline/sketch to make sure none of the lines rubbed off during the process of tracing.
- Unfortunately, I got so involved in the process that I stopped recording which pencils I used, so from here on out, all I can do is explain what I did from memory rather than what I specifically used.
- It's become a habit of mine to concentrate first on any areas I believe may be a problem or difficult to do. In this case, I wanted to make sure I could get his fingers correctly done so they looked like they were actually playing the horn.



### Step Four - Starting the Background

- Once I was comfortable with his fingers, I started filling in the background using first the FC Nouget, then layered that with a PanPastel Raw Umber, and later on added Permanent Red x-dark and Red Iron Oxide x-dark as well.
- I didn't get very far before I started on the horn itself...I just couldn't resist working on all those beautiful reflections. I'm neither a disciplined nor organized artist by any means.



## Steps Taken To Paint Reflections in the key of “CP”

### Step Five - Caravaggio Look

- For the horn, I used the FC greys, both the warm and the cool as well as my favorite Payne’s grey; however, for the images that were reflected in the metal, I used whatever colors I saw. Some were really bright and others subdued and as the horn progressed I could make out actual instruments that were reflected as well as the face of my subject (a cousin, by the way).

- Since I was going for a “Caravaggio” look I realized the background had to go much darker. Therefore, over the dark PanPastels, I started layering Prismacolor Black Cherry, Black Raspberry and Black Grape alternating back and forth with a fairly heavy hand. Ultimately, I wasn’t happy with the finished background because I could see streaks instead of a smooth painterly finish.

- I have since learned that a stiff brush can be used to blend the colors together and it works quite well on the Fabriano paper.

- As the horn and background progressed I realized I would have to take care not to obliterate those beautiful hairs on his hand and arm. I left the outer edges untouched while working on the arm and hand. While working on the skin tones, paying particular attention to where the ‘groups’ of hairs were that he seemed to have rather than individual hair.



## Steps Taken To Paint Reflections in the key of “CP”

- The colors in his skin and hair were added gradually being careful not to work too heavy.
- Here also you can start to see the difference between the PanPastel under painting and the colored pencils on top in the background. FYI no white gel or paint was used.



### Step Six - Finishing the Background

- At this point in my process, I started alternating between the background and the main subject essentially finishing them about the same time.
- Working from left to right more or less continuing in the same way as was established earlier.
- Wondering all the while how I would work on his beard, it seemed to be the most difficult of all at this point, even after doing those incredibly hairy arms.
- Also, I hadn't quite worked out in my mind how I would finish his shoulder and arm since both were all but missing in the reference photos.
- One other note before going further – for the areas on the horn where the light makes it gleam I simply left those areas the white of the paper and used very loose edges.
- Here you can see, I finally decided on a shape for his shoulder / arm area, making sure to leave the edges ever so soft for a smooth transition.





## Steps Taken To Paint Reflections in the key of “CP”

### Step Seven - Finishing the Face and Arm

- I've also started defining more of his face and the shape of that beard, separating it more from the neck and shirt.

*Here's a close up of some of the detail going in that beard. Can you see his handlebar mustache?*

- His hair is also starting to take on more definition. Copying that subtle shade of red wasn't easy, especially in that lighting. The shirt is also starting to take shape and at this stage his mouth piece is coming along beautifully. I loved the contrast between the silver of the French horn and the gold of his mouth piece.



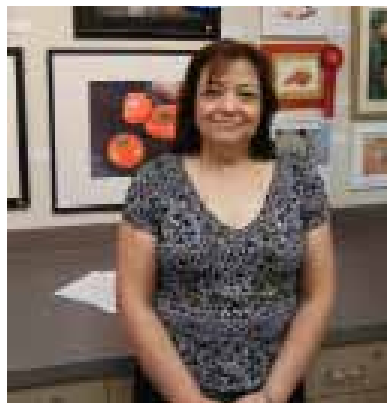
### Step Eight - Finishing With Details

- From here on I simply continued to add details and background until it was completed. I should note, that before finishing the final corner, I used a knitting needle to write my signature, indenting the surface of the paper so it would be seen when all the coloring was finished.

And the final piece completed September 2013 is 12" x 18".



# MEMBERS / MEETINGS / SHOWS / WIP





# MEMBERS / MEETINGS / SHOWS / WIP

## JANE SHIBATA

*Using colored pencils for lettering*





**MEMBERS / MEETINGS / SHOWS / WIP**

**Barbara Rogers**

*Circulism is drawing, overlapping and intertwining circles.*



# MEMBERS / MEETINGS / SHOWS / WIP





# MEMBERS / MEETINGS / SHOWS / WIP

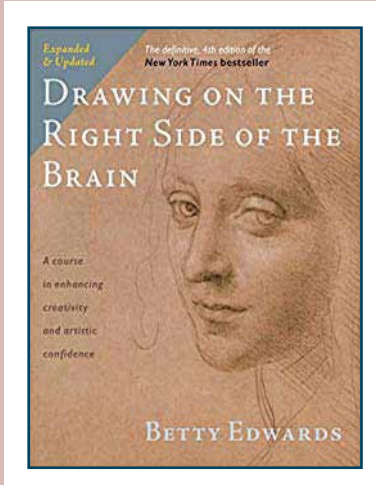




# ANNOUNCEMENTS / BOOK NEWS

Kits 2Share • Books 2Share

Betty Edwards

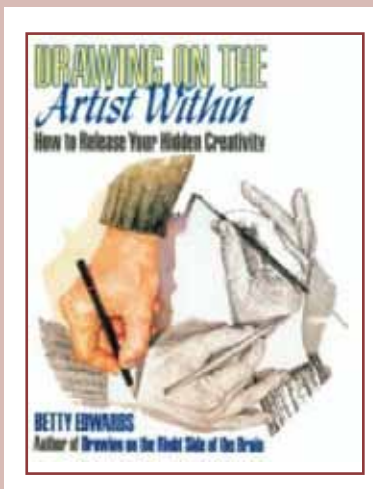


## Drawing on the Right Side of the Brain

by Betty Edwards

This is the world's most widely used instructional drawing book. Whether you are drawing as a professional artist, as an artist in training, or as a hobby, this book

will give you greater confidence in your ability and deepen your artistic perception, as well as foster a new appreciation of the world around you.



## Drawing on the Artist Within

by Betty Edwards

Whether you are a business manager, teacher, writer, technician, or student, you'll find Drawing on the Artist Within the most effective program ever created for tapping your

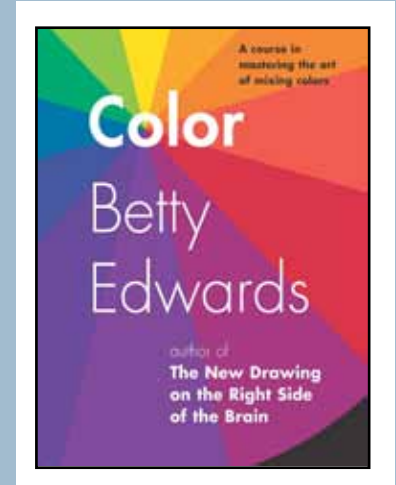
creative powers. Profusely illustrated with hundreds of instructional drawings and the work of master artists, this book is written for people with no previous experience in art. Creativity is the force that drives problem-solving, informs effective decision-making and opens new frontiers for ambition and intelligence.

## Color

by Betty Edwards

Edwards moves from black-and-white into color. This much-awaited new guide distills the enormous existing knowledge about color theory into a practical method of working with color to produce harmonious combinations.

Using techniques tested and honed in her five-day color work-



shops, Edwards provides a basic understanding of how to see color, how to use it.

## Drawing on the Right Side of the Brain Workbook

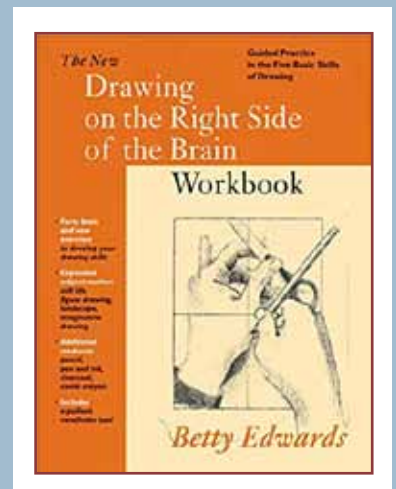
by Betty Edwards

### Skills

Ability to conduct self-initiated analysis of the physical environment through the use of a visual journal.

### Knowledge

The student will obtain a deeper knowledge of the various techniques essential to record and visually communicate design problems and solutions.



### Attitudes

The student will become aware of how to see and think critically about the built environment and cultural identity surrounding them.

# MEMBER BADGE / MEMBERSHIP

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

Membership as of February 1, 2019 is 52 paid members. 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