

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

SEPTEMBER 2019

214

**A Message from
Your President**

**LA Chapter 214
Calendar for 2019**

**Meet your fellow CP Artist
Veronica Winters**

**Step by Step
Ripe Tomatoes
by Neha Subramaniam**

**14 Ways to Get the Most
Out of a Workshop
by Gail Sibley**

**2 Questions: What Paper and
What Colored Pencils Did
You Use on Your Artwork?**

**Demonstration - Using
Pan Pastel by Tess Miller**

**Photos From the 27th Annual
CPSA International Show**

**Meetings / Announcements /
Book Reviews / Membership**

**Meeting: Sept 28, Sat.
St. Cyprian Catholic Church
4714 Clark Ave
Long Beach, CA 90808
10 am**

**Cover : Desert Delight
by Barbara Dahlstedt
(silent auction piece)**

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June meeting: Ruth Arthur / Theories on drawing and brain function / In-Depth Kits / order your badge to be easily recognized, Join the Colored Pencil Society of America first and then join a local chapter group.

Next L.A. Chapter Meeting December 7, 2019

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

LA CHAPTER 214 BOARD MEMBERS 2019

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

LA Chapter 214 Newsletter

The newsletter is a benefit of membership. Anyone 18 years of age or older may become a member of the national CPSA organization (\$45) which allows you to apply for membership in the LA Chapter. The cost for membership in our local LA Chapter is \$20 dollars annually. The membership year is from November 1 through October 31.

A Message From Your President

Jane Shibata



Hi Everyone,

The CPSA convention was a success this summer and it went smoothly. Even though I didn't get a chance to take any workshops, I learned a lot about some issues encountered by many of the chapters at the presidents forum and I will mention some of those at our next meeting. I want to thank all of the volunteers and I appreciated all the help in the CPSA convention's hospitality room. And thank you to those who participated in the chapter project. I would like to give an extra thank you to the following people who went the extra mile to assist the national board and the chapter: Ruth and Bill Arthur, Betty and Paul Sandner, Helen Glover, and Susan Donze. Everyone made my job easier with coordinating the team of volunteers and assisting the national board and putting out a few "fires". Congratulations also to those in our chapter who got into the exhibit. Two of our members, Rhonda Anderson and Gayle Uyehara, won major awards!

There were many compliments and thank yous from many of the attendees and the national board members during the convention. Melissa Miller Nece sent the chapter a letter thanking us for the exhibit prize from our DC and said we did a great job hosting. And two winners of the DC prizes sent thank you notes: Amy Turner, "King Of The Board Track Racers - 1915 Indian Motorcycle" and Jesse Lane, "Abyss".

So again, a big thank you. I hope I didn't forget to thank someone. If I did, I apologize. Everyone who was able to attend please share any of your experiences at the convention at our next meeting.

See you at the end of September,
Jane

CPSA 27th Annual Convention in Brea, California

Thank you very much

Ruth and Bill Arthur, Lupe Backe, Lisa Barash, Rich Boyd, Nancy Brinkley, Susan Donze, Deb Gargula, Helen Glover, Tess Lee Miller, Andy Purdy, Linda Rahl, Barbara Rogers, Teresa Ross, Susan Salazar, Betty and Paul Sandner, Karen Taka, Gayle Uyehara, Arlene Weinstock

Ruth and Bill Arthur: DC 214 goodie bags, date books, hospitality room volunteer all week, provided items for the hospitality table. Take-in of the silent auction pictures and release of those pictures to new owners.

Barbara Rogers: DC 214 goodie bags, hospitality room map.

Betty and Paul Sandner: national CPSA welcome/goodie bags (filled and delivered), Betty sat at the hospitality table in multiple shifts.

Helen Glover and Susan Donze volunteered extra hours at the hospitality table.

I assisted Melissa at the table all week in the hospitality room and attended the presidents forum for two days.

Ruth and I delivered a few people's packages to the post office also at the end of the week.

(Ruth, Betty, Bill, and myself collated more goodies Melissa received into all of the welcome bags on Monday! A lot of stuff!)

LA Chapter 214 Calendar for 2019-2020

July 31 - Sept 13 - CPSA 27th Annual International Exhibition at City of Brea Art Gallery, 1 Civic Center Circle 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

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

March 7th, 8:30am to 11am -Take in for
Pencil Paintings - Cypress Community Center, 5700 Orange Avenue, Cypress

March 14th, 2pm to 4pm - Reception and Awards for Pencil Paintings - Cypress Community Center - 5700 Orange Avenue - Cypress

March 21st, 9am to 4pm - Workshop with ? - Cypress Community Center - 5700 Orange Avenue - Cypress

April 4th 10am - General Meeting at St Cyprian's Church - 4719 Clark Avenue, Long Beach, CA 90808

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

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

Demonstration

By Tess Lee Miller



"Simple tips are usually the best"

How to use Pan Pastels with colored pencils.

I plan to show my technique for adding the colored pencils on top of the Pan-Pastels, using Fabriano Artístico hot press paper and may even try some sanded paper if I get a chance to try that.

There is only one brand of PanPastels <https://paintdrawblend.com>. They're made by Colorfin who also makes the applicators <http://www.sofftart.com>, to go with the Pans....you haven't seen those yet? So, I'll have those and will offer some hands-on for those who are interested.

The colored pencils I use are Faber Castell Polychromos, Caran d'Ache Pablo, Luminance and maybe some Rembrandt Lyra. No one needs to bring anything as I have the supplies I'll be demonstrating. ■



Meet Your Fellow CP Artist & Author Veronica Winters / www.VeronicasArt.com

Interview by Phil Zubiato

I grew up in the Soviet Union. I graduated from high school in a suburb of Moscow two years after the fall of my country. I went to a Business College to receive my first Bachelor's degree while Russia was ravaged by high inflation, loss of jobs, stealing of natural resources, and families' break ups. The entire country fell into this surreal mode of survival with millions of struggling people pushing through daily hardships. I found it very challenging to study something I had no heart in, but I couldn't disappoint myself and others. It paid off, and I got rewarded with a full-ride scholarship to study business in the U.S. for half a year. I didn't know what it would be like, but I grabbed my suitcase and went to America. Upon my arrival I encountered a totally

different, prosperous lifestyle with abundant opportunities and resources, where anyone who worked hard could succeed in life. I saw so many students with goals and dreams I'd never seen before. After my graduation in Moscow, I relocated to the U.S., my son was born, and I took a few local art classes for the fun of it. That marked the very beginning of my artistic journey. I was already in my twenties and that felt too late to start on learning something totally new. I spent a decade studying art in several colleges that resulted in earning my B.F.A. from The Oklahoma State University and M.F.A. from the Pennsylvania State University in 2005. Although it looked like the end of my education, it was just the beginning.

When did you know you had an ART talent?

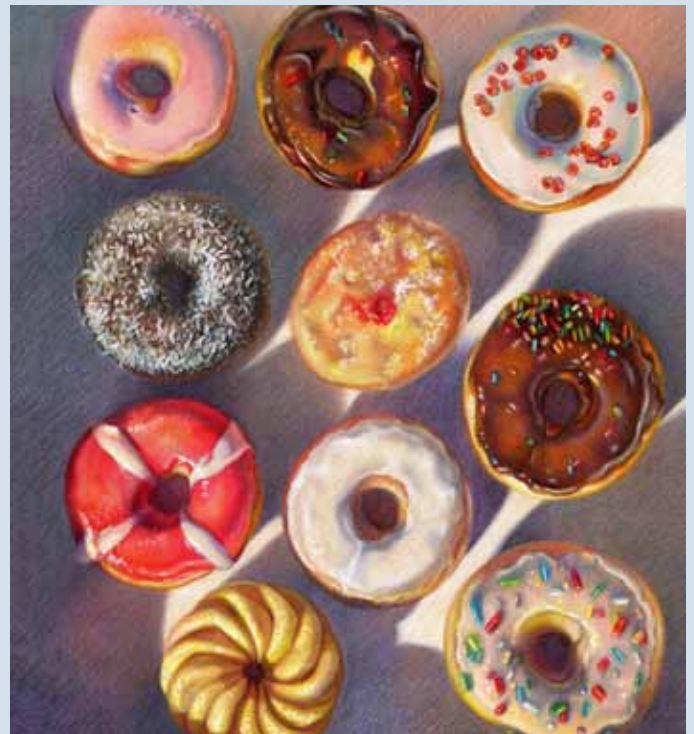
I understood I had it in high school but I didn't pursue it due to socio-political circumstances in my family and country (Russia).

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

I do figurative work. It's oil painting for me along with some colored pencil drawing.

How do you pick your subject matter?

I don't care about copying what I see (although it's a must to learn how to draw and paint realistically and I've done that in the past). Today I use Art as a vehicle to channel my ideas and emotions. My art is thoughtful and I think that figurative painting and



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drawing has bottomless potential to express feelings of love, loss, hope, loneliness, and rebirth.

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

I use a variety of colored pencils: Luminance, Polychromos, Prismacolor and Pablos. I pick the colors based on every brand's lightfastness rating. My favorite paper is Koh-I-Noor Drawing In & Out Pages, Canson Colorline and Stonehenge multipad.

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

I have several art history books that have a variety of illustrations from different epochs. I like Classicism, French and Italian art, so I have a collection of books with the old master paintings like Janson's "19th Century Art". I also have Alphonse Mucha, Sargent, pre-Raphaelites catalogs of works and many more. But if you ask me about art instruction books I have Anthony Ryder's "The Artist's Complete Guide to Figure Drawing", Aristides' "Classical Drawing Atelier" and Sheppard's anatomy books are really useful if you aim to study human anatomy. I also have several "Strokes of Genius" books.

Dover Publications published my colored pencil book last year. "The Colored Pencil Manual."

Thank you for your insight into your art world and sharing your time with us at Chapter 214.

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Blue Tea Pots



Gummie Bears



Lion Door Knocker

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EDUCATION : 2007-11, Workshops and classes in classical drawing and painting, The Grand Central Academy of Art & The Art Students League of New York / 2005. MFA, Painting, The Pennsylvania State University / 2003, BFA, Studio Art, the Oklahoma State University. 1997, BBA, Management, Moscow Institute of International Business Education & The University of Tulsa



Steps Taken To Paint Ripe Tomatoes

by Artist Neha Subramaniam

My name is Neha Subramaniam. I am basically from Mumbai-India and now settled in Dubai-UAE. My love for art started right at the age of three. I was always attracted towards creativity so I achieved a degree in Interior Design. But my love for fine art was stronger and I became a fine artist. I opened my own art institute in India and was teaching art for more then a decade. After I came to Dubai-UAE, I was struck by the realism style of painting and also with colored pencils and that is how my journey began.

My art has been published in Colored Pencil and COLOR magazine and I have also achieved the Signature Status in CPCAUI.

My favourite colored pencils are Faber Castell Polychromos but for portraits I love Caran d'Ache Luminance. Apart from these I also use Prisma-colors, Derwent Drawing and Caran dAche Supracolor soft.

I draw inspiration from a lot of colored pencil artists like Karen Hull, Cynthia Knox, and Alyona Nickelson as well as botanical artist Anna Mason who is also my mentor. I would love to know where other artists get their inspiration from.

I was an Interior Designer, but my love for fine art was stronger and I became a fine artist.



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Steps Taken To Paint Ripe Tomatoes

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TOOLS

Paper

Canson Moulin du roy 140 lbs. cold pressed paper

Colored Pencils

Caran d'Ache Supracolor soft watercolor pencils

Special pencils

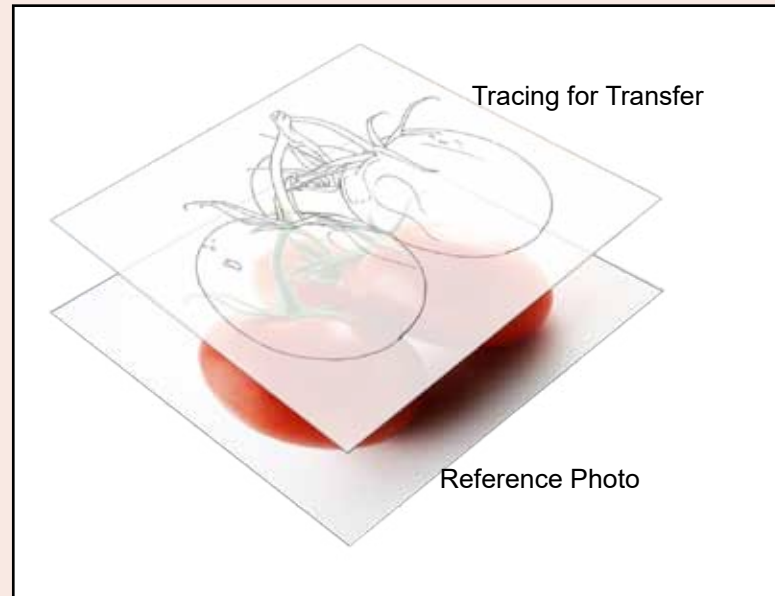
Mechanical pencil HB to draw or trace, kneaded eraser and masking tape

Other tools

Pentel waterbrush

Shades of Colored Pencils Used:

Apricot, Granite rose, Orange, Vermillion, Scarlet, Carmine, Dark Carmine, Indigo, Grey, Light Grey, Yellow Green, Grass Green, Spruce Green, Dark Green, Ivory Black

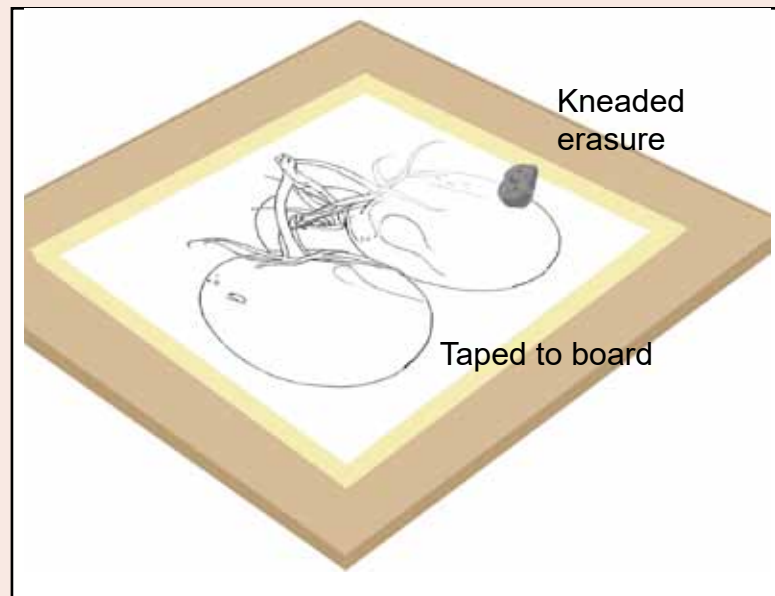


LET'S BEGIN

Step One - Transfer Image to Canson Paper.

Trace the outline with a mechanical pencil from the reference picture provided and transfer it on the canson paper.

Secure your paper on the board with a masking tape to prevent warping of paper. With the help of a kneaded eraser just dab on the drawn lines to remove excess graphite so that the graphite wouldn't smudge with the colors.



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Steps Taken To Paint Ripe Tomatoes

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Step Two - Create color swatches

Next step is to pick and match the pencils with the colors on the reference picture. For this I create swatches on a similar paper and also apply water to them so that you would know the exact shade mixture.



Step Three - Start with light pressure strokes

I always start with the highlights so leaving the brightest part of the highlight as the paper itself, start coloring the next light color which is Granite Rose and Apricot in that manner. Though the tomatoes are red, there is an underlying glow to it. So fill up the rest of the area with Orange with a light pressure as these pencils are extremely pigmented. Its better to develop the drawing in multiple layers.



Step Four - Using the waterbrush

With the waterbrush go over the lightest areas first and then into the orange areas. We will do the green stems and sepals later so that they don't muddy the reds.



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Steps Taken To Paint Ripe Tomatoes

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Step Five - Go over the darker red areas

Let this layer dry completely. Now with Vermillion and Scarlet go over the darker areas leaving all the lighter areas. We will leave the water droplets also for the last. Again go over the colors with the waterbrush carefully avoiding the lighter areas. To merge with the lighter areas wipe off the waterbrush on a tissue and go over it.

Step Six - Wet on wet technique

For the darkest areas I have used Carmine, Dark Carmine and Indigo for the deepest shadows.

*I have also done wet on wet technique for this.

First wet the area with the waterbrush with clean water and then touch the tip of your waterbrush to the tip of the pencil and apply it on the required portion. This gives you a very smooth transition just like watercolor painting.

Repeat the layering process until you are satisfied, always letting the areas completely dry before the next application. Finish off the water droplets too by using sharp pointed pencils.

Step Seven - Repeat same steps on the stems

Now for the leaves repeat the same steps, start with the lightest color, i.e. yellow green, grass green and spruce green. For the darker shadows use dark green, indigo and black. Do this in at least two layers to achieve maximum realism.



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Steps Taken To Paint Ripe Tomatoes

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Step Eight - Finishing the shadows

For the cast shadow, use the same colors as the tomato, i.e. dark carmine, scarlet, indigo in addition to grey and light grey. Your painting is now complete. Thank you for following the step-by-step tutorial.

More Pictures





14 Ways To Get The Most Out of a Workshop by Gail Sibley

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acquired by Gayle
Uyehara

<https://www.howtopastel.com/>

Are you taking a workshop anytime soon?

*I recently taught my workshop, “**Ramp Up Your Colour**”, to a small group of students on Salt Spring Island. Their focus and willingness to follow where I led was so rewarding. They really were the ideal students! Seeing their dedication to learning inspired me to write this post about ways to get the most out of a workshop.*

1. Know why you are there

At the beginning of a class, I always ask students (a) **why they are at the workshop** and (b) **what they hope to come away with**. Knowing the answer to these questions will help you get the most out of a workshop.

Your answers could be as simple as, “**I haven’t been painting as much as I’d like and so I want this workshop to get me going again,**” or as specific as, “**I like the way you work and I want to learn your layering technique,**” or “**I want to be more free with colour but I can’t seem to get away from ‘realistic colours’ so I want to go home with a way to use colour more spontaneously.**”

2. Be brave

Follow instructions even though you’ve never done things that way before or you’ve never used those colours before, and you’re certainly unsure of how things will turn out, . **For example, you may love using your fingers to blend pastels but the instructor may not use that technique so for the sake of the workshop, don’t use your fingers.** You can always

revert to the way you did things once you’re back home. Go to the workshop with a mindset of, “What if I ...” and see what happens. Workshops are the place to make mistakes. When you try new techniques, new ways of doing things, you are bound to mess up. Which brings me to the next point.



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14 Ways To Get The Most Out Of A Workshop

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3) Leave that inner critic at home

When we make mistakes, it's so easy to beat ourselves up. Our ego viciously says, 'What rubbish!' And then we're tempted to go back to doing what we know and what works for us rather than stretching ourselves into new territory. But pushing your boundaries is the purpose of being at a workshop. So instead, go to the workshop with the intention of messing up royally. Be disappointed if that's not what's happening. Let your inner judge tell you off for not accomplishing that goal!

4) Get comfortable with being uncomfortable

Really! It's when you're uncomfortable that you're in the process of growing. This is the point at which your art-making evolves. **Comfort means doing something we're familiar with doing.** To get the most out of a workshop, it's preferable to shake hands with the unknown. Get to know it by prodding and poking and trying out what might not feel easy or pleasant but which will, in the end, bring progress and benefit.

*Whenever we try something new, no matter what it is, there's a feeling of anxiety. **Embrace the struggle, the frustration,** as part of the evolutionary process of becoming more who you are as an artist.*

5) Focus on the process rather than the outcome

Workshops are places to explore, to mess up, to fearlessly try out new things. Focus on the learning



and know you will come away with experimental pieces of trial and error. It's in the doing that new possibilities emerge. If you focus on outcome, you may create something that disappoints you and naturally your ego will jump in and give you a telling off. A beautiful piece may emerge and that's wonderful but better not to go in expecting success because you're most likely to be disheartened when it doesn't happen. Learning takes time. It's not a magical pill that will have you creating masterpieces on the spot!

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14 Ways To Get The Most Out Of A Workshop

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6) Don't be afraid to ask questions

The instructor is there for you so be sure to make the most of his time! You know your goal for the workshop (see point 1) so ask questions that will get you there. Don't ever think a question is silly or unimportant. If you are thinking it, no doubt someone else has a similar question. **Questions help everyone (including the instructor!). At the same time, don't be a time hog. The instructor wants to give time to each student.** Don't make it difficult for her to distribute her time fairly. Be self-aware of how much you speak/ask questions. If you are more of an extrovert and talkative, intentionally hold back.

7) Be open to critiques

Don't take anything personally. Hearing an instructor's and other students' views of your work will all be helpful. **You may not agree with some of it but keeping an open mind will allow you to absorb all that's being said.** And you never know where the gems of significant feedback will come from that will take your work in a new direction. The ability to give feedback to others is important

too as it will sharpen your own looking skills. Be thoughtful about what you say to others about their work – think strengths as well as areas that you feel could be enhanced.

8) Come to the workshop with the required supplies

Generally, an instructor tailors the supply list to the workshop. **If you have problems obtaining anything, be sure to contact the instructor prior to the workshop rather than second guess an alternative which may not be suitable.** The supply list is there for a reason. Having the necessary supplies will help you get the most out of a workshop.

9) Put blinders on

Try not to compare yourself to others. Everyone comes to the workshop at different stages in their artistic development. It's easy to get upset by your own work compared to the success someone else may be having. The only person you should be comparing yourself to (and I don't even like to use the word 'compare') is yourself. Focus on what you are at the workshop to learn. That's your goal. Not to be better than someone else.

10) Take notes

You may think you'll remember everything but believe me, you won't. Record your learnings in a way that works for you. That could be writing notes, making sketches, drawing mind maps, or taking photos. Although most instructors won't mind, if



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14 Ways To Get The Most Out Of A Workshop

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you do want to take photos, remember to ask the instructor's permission first. Reread your notes after the class and/or in the morning. Getting the most out of a workshop also means, once home, continue to refer to your notes so you can recall and apply what you learnt.

11) At the end of the workshop day, relax! Unwind! Socialize!

If you're attending a workshop that's more than a day long, **take time to unwind at night – socialize, read, eat, dream – rather than continuing to work. A whole day of learning and creating is exhausting!** The best thing to do is to take yourself away from the day. Perhaps take some time to review your notes (you can also do this before class begins the next day) but otherwise, take the evening off from art. That way, you come to a new day at the workshop refreshed and eager to go again AND prepared to get the most out of taking the workshop!

12) Besure to meet new people and make new friends

Workshops can be full of like-minded people from all over. Deep friendships can happen. **Lunch-time is a great opportunity to introduce yourself and share your ideas.**

13) Have fun!

A workshop is a way to remove yourself from your daily life (especially if you need to travel away from home to take it). It's a serious learning environment but that doesn't mean you can't have fun! **Allow yourself to play. To laugh at mistakes. To delight in new discoveries. To be in the moment and enjoy it! Truly, this will help you get the most out of a workshop!**



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14 Ways To Get The Most Out Of A Workshop

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14) Beware of the post-workshop slump

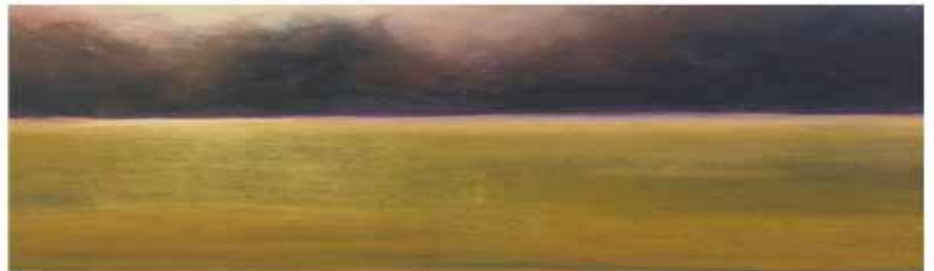
Continue to work at what you've learned in the days and weeks following the workshop. Don't delay. Put your learning to work right away. Know too that your work may take a bit of a backward step as you begin to assimilate new techniques, new colours, new materials. Remember too to wait a while before taking another workshop. I'd say to wait at least six months and preferably a year. This will allow you time to incorporate all you learned at the workshop and to develop your work.

A workshop is a place to take risks. That's how you

grow. And taking risks means being vulnerable and that's not usually easy especially among strangers. But being vulnerable and open and curious will help you get the most out of a workshop.

Have I missed any points? What are your experiences with workshops? What was the best one you took and how did you yourself make it that way? How do you get the most out of a workshop? I'd love to hear from you!

Until next time, ~ Gail Sibley



I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

by Phil Zubiato

When I start my next piece of art, I have to choose a paper that is suitable for the subject matter, whether rough or smooth texture. I'm also going to look at the weight, how thick the paper is and will it hold the many layers I use. Then next I want to make sure I choose colored pencils that will be suitable for all the techniques I will use and apply, plus how well they work with the Icarus board.

Since I was attending the 27th Annual CPSA International Exhibition, what better way to get answers to those two burning questions than to ask fellow CP artists. I think you'll enjoy the answers.

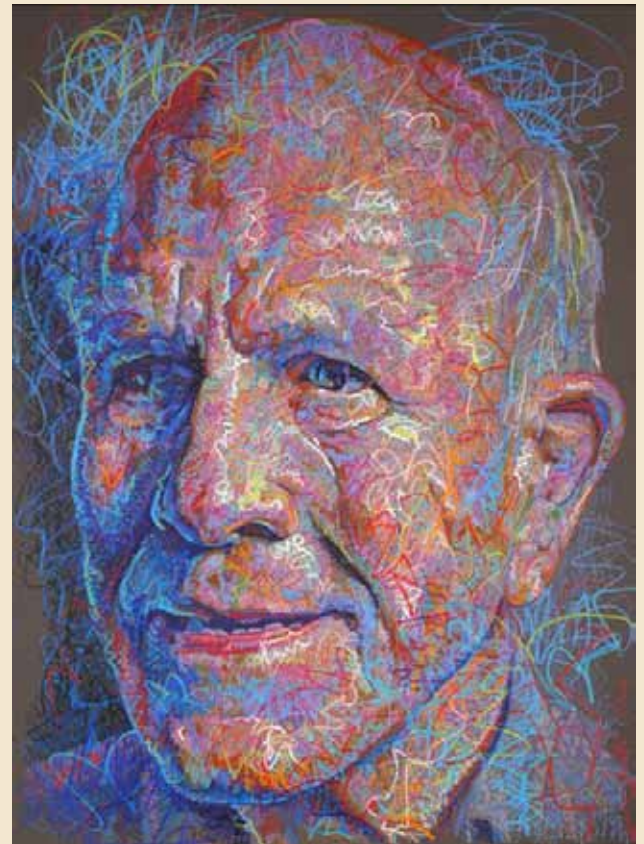
What brand of paper and weight did you use?

What brand or brands of colored pencils did you use?

John Smolko - Kent Ohio - **Thompson (father of us all)**

1. The surface that I found that best enables me to scribble and develop heavy marks is Museum Mat Board. The board for "Thompson (The Father of Us All)" is called RagMat and it is marketed by Crescent. I chose a neutral dark gray that has a smooth surface with a little tooth. The board can really take punishment and it holds the heaviest mark well. It is costly but I highly recommend it.

2. What brand or brands of colored pencils did you use? I predominately use Prismacolor colored pencils though I have added other brands over the years. I usually start my drawings with Prismacolor colored pencils and Prismacolor Art Stix for the large areas and heavy scribbles. For the last several years I've included Luminance 6901 to my palette and find these pencils to be exemplary. At the end of the drawing I will also add Woody 3 in 1 colored pencil to the work of art for very large, juicy lines. Stabilo created this line of colored pencils and I love their colors. They only make 18 colors, but they are all vibrant and dynamic. Once you try them you will be hooked.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

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Tracy Frein - Chicago - **Watching my Tether Disapper**

Grafix Drafting film .005"

Prismacolor Verithin, Prisma Stix and premier prismacolors.



Tanja Gant - Hawkins TX - **A Different Point of View**

For "A Different Point of View" I used the following brands of CPs: Prismacolor Premier, Faber-Castell Polychromos, Caran d'Ache Luminance and Pablo and Derwent Lighfast on Strathmore 400 Bristol paper (white).

Gayle Uyehara - Torrence CA - **Family Ties**

Grafix double side matte 0.3 drafting film

Faber-Castell polychromos and Prismacolor Verithin colored pencils.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

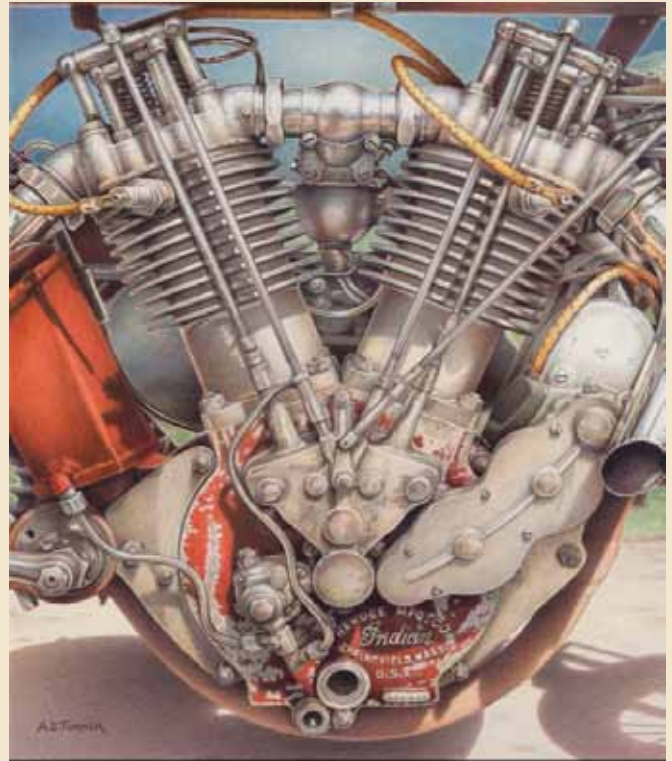
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Amy Turner - Chatsworth IL - **King of the Board Track Racers**

All of my work is created with Prismacolor Premier colored pencils. And, for the most part, everything has been done on bristol board. This one was on Strathmore 300 series bristol.

Jesse Lane - TX - **Abyss**

I use Strathmore Bristol Vellum 500 series, 4 ply. My pencils are Derwent Lightfast, Coloursoft, Drawing, and also Prismacolor and Polychromos.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

Continued from page 20

Barbara Dahlstedt - AZ - **Wyld Man**

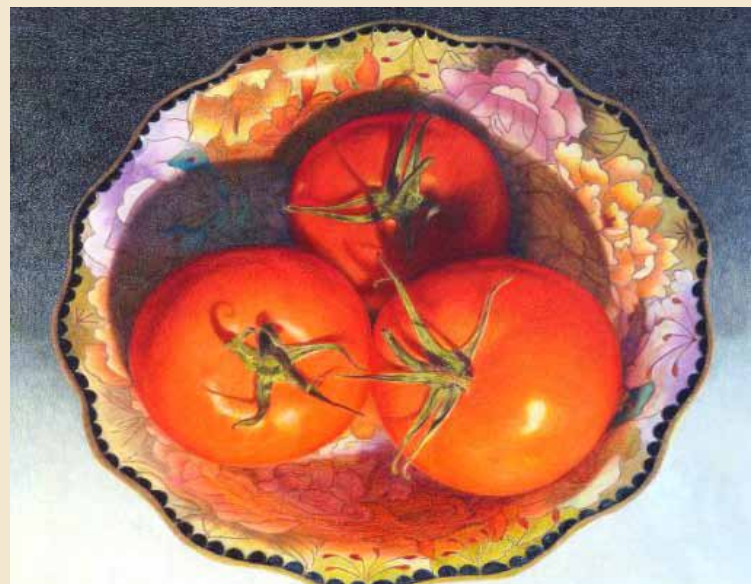
“Wyld Man”, Prismacolor Pencils and Art Stix on 18 x 24 inch Stonehenge (Kraft), my reference photo. This drawing will be featured in a step-by-step demonstration for International Artists Magazine. I’m very excited! I took the reference photo at the Renaissance Festival last Spring. What a character! The clothing and hair were intimidating at first but gave me the most satisfaction in the end. I used Gamsol and the Icarus board to blend the background. I don’t know when the article will appear in the magazine, but I’ll keep you posted! I used a birch cradled board for the surface of that piece. I used a variety of pencils including Prismacolor, Luminance, Colorsoft, and Derwent Lightfast. It was sealed with fixative and varnished with Kamar.

Wyld Man was created on Stonehenge (Kraft) with Prismacolor pencils and Art Stix. I used a little bit of Luminance as well. To help me blend the background, I used an Icarus Board and some Gamsol.

Caryn Coville - NY - **Threesome**

Threesome was done on Stonehenge paper (don’t know what weight) and I used Luminance, Prismacolor, Polychromos and Derwent Artists pencils. I also use the Icarus Painting Board.

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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

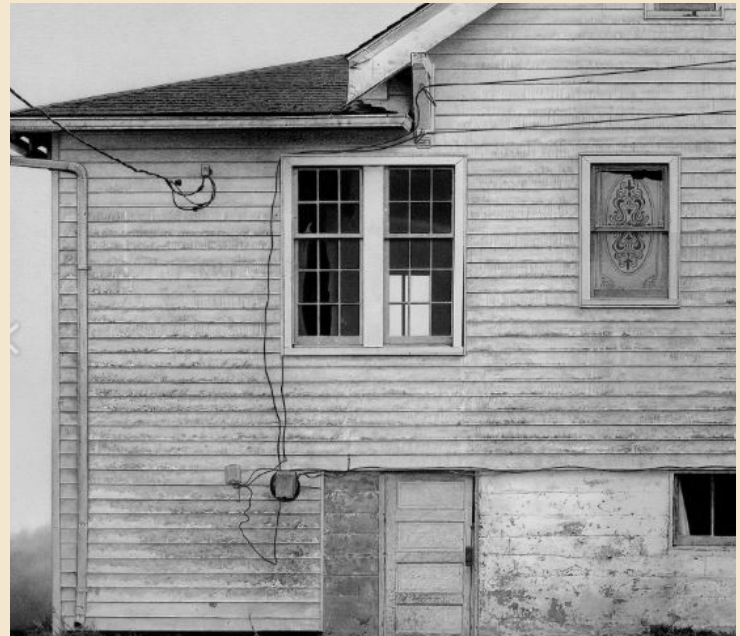
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Jeff George - NV - [TheLast Day of May](#)

I am unsure about the brand of paper used on “The Last Day of May”.

I was searching the local Blick store for a neutral gray paper, and came across the chosen paper. It had the right color, and the feel had the right amount of tooth, but I could find no embossed manufacturer on the large sheet. It is similar to the smooth side of Canson Mi-Tientes, but with a heavier weight... around 120 lb.

Pencils used were: Prismacolor Verithin, Prismacolor Premiere, Caran d’Ache Luminance, and Faber Castell Polychromos.



Gemma Gylling CPSA, AFC - CA - [Saving the Elephants](#)

My piece was done on Crescent Suede Mat Board and I used a variety of pencils (Prismacolor, Luminance, Derwent Studios and Lyra)

<http://www.glassgems.net>

<http://www.gemmagylling.blogspot.com>

http://natureartists.com/gemma_gylling.asp

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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

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Denise Howard - CA - **Tree of Witness**

I used regular Stonehenge paper

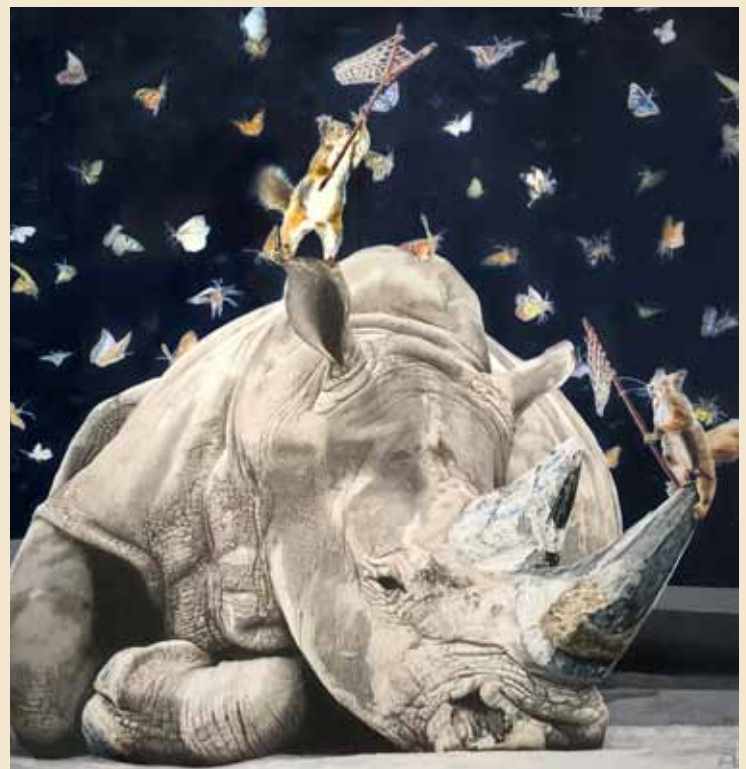
I used a light underpainting of Caran d'Ache Museum Aquarelle with water just on the tree, then Caran d'Ache Luminance and just a few Derwent Lightfast for everything else.



Paul Van Heest - MI - **Lepidopterphobic Rhinoceros**

Hello Phil. To be honest, I'm not certain of the paper/board I used with the Lepidopterphobic Rhino. I've been experimenting with a variety of surfaces of late.

I used Polychromos and Premier Prismacolors and Prismacolors Verithins for pencils.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

Continued from page 23

Valorie Sams - NM - **Margaret's Stash**

I used Faber Castell Polychromos on Stonehenge 90 lb. Paper.



Tammy Hoffert - ND - **Wheels of Time**

The surface I used was gray Stonehenge paper.
I used Lyra Rembrandt, Luminance, Faber-Castell Polychromos, and Prismacolor colored pencils.



Susie Tenzer - MO - **Game Changer**

I use Mylar drafting film and Prismacolor pencils. I read through the newsletters you sent and I don't have anything new to add about technique, I do what everyone else does.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

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Deborah Friedman - MA - **Primary Trio**

I use Strathmore Bristol 500 Vellum.

Regarding pencils, I use Koh-I-Noor Polycolors, Prismacolors, Caran D'Ache Luminance and Pablo pencils, and Faber Castell Polychromos.



Pat Averill - **Adriatic Siesta**

I used Fabriano Artistico Extra White 140# HP watercolor paper. I use a combination of lightfast pencils in all my work, but mostly it's Prismacolor, Luminance, Derwent Lightfast, and Lyra Polycolor. I also probably used one of the Faber-Castell Polychromos. In this piece, I used a limited palette with probably no more than 10 pencils.



Sharon Frank Mazgai - OH - **Blue and White Pottery with Sunflowers**

I use Stonehenge Paper; not sure what the weight is; it's pretty heavy. I haven't ordered it in a while, I think it's just the weight it comes in. I use Prismacolors.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

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Mandy Peltier - OH - **Fresh from the Coop**

I used UArt sanded paper in their 400 grit for “Fresh from the Coop”. I mostly used Polychromos and Prismacolor Premiers on this piece, but I also used a few colors here or there using Lyra Rembrandt, Caran d’Ache Luminance, and Pablos. I also used Brush and Pencil’s powder blender and textured fixative. My process is to do the first few layers using oil based pencils (like Polychromos), smoothing and working these colors into the sanded paper using powder blender, isolating each of the first few layers with textured fixative, and then at about the midpoint stage of the project, I stop using textured fixative and powder blender and introduce wax-based pencils to use in conjunction with the oil based pencils. This is a bit more than you asked for, but I hope this helps!



Lupe Backe - LA - **Through the Looking Glass**

My piece was done on the new Colourfix Smooth paper. The pencils were a mix of Prismacolors, Luminance, Pablos and Polychromos and probably with some from all the brands I own.



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I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

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Carmen Barros - NC - **Lemonade**

I'll gladly answer your questions. My piece, Lemonade, was created on Canson Mi Tientes Touch which is a textured paper, 98 lb, in black. I used Prismacolor Pencils exclusively.

To tell the truth, this was the first time I used the smooth version of the Colourfix paper and I don't think I will use it again for colored pencil. It does not take as many layers as other papers and hard to get the dark darks. Also it smudges easily. It does not really grab the color well on the paper. Oh well, live and learn. Kind of sucks because I bought a bunch of it. Hopefully I can use it for pastel work.



Erwin Lewandowski - MI - **Current Swirls II**

The artwork on exhibit at the Brea Gallery was created using the following materials: Strathmore 400 Series Bristol [2-ply smooth]

Prismacolor Premier Colored Pencils, Faber-Castell Polychromos

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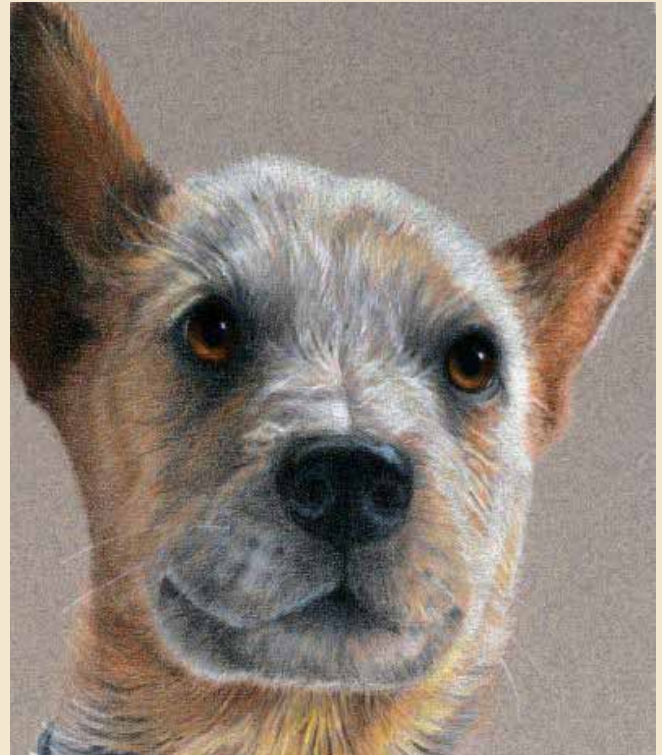


I Asked Fellow Artists Two Questions: What Paper and What Colored Pencils did You use on Your Artwork?

Continued from page 27

Susan Salazar - LA Chapter - **Jack**

My choice of paper for the portrait of “Jack” was Canson Mi-Teintes, #429 Felt Gray, 98lb. The gray tone of the paper enhanced the glow and highlights in Jack’s fur, making it the perfect paper for this piece. I have since selected Felt Gray for several of my dog portraits—a definite favorite. The brands of pencil I used for the portrait of “Jack” were Prismacolor and Caran D’Ache Pablo.



Melissa Miller Nece - Florida - **Wall of Water**

Wall of Water, my piece in the International this year was done on Colourfix paper; the color was Rich Beige. It’s a heavyweight 140 lb/300 gsm, primed textured surface for pastel. And it’s the regular Colourfix, not the new smooth version. I always use a mix of pencil brands, choosing their most lightfast colors. At this point, I can’t say what went into this one, but I usually use Faber-Castell Polychromos, Caran d’Ache Pablo and Lumiance, Prismacolor, Derwent Artist, Procolour and Coloursoft, Lyra Rembrandt Polycolor -- all the usual brands, really. (This was before Derwent Lightfast came out.)



Photos from the 27th Annual CPSA International Show



Photos from the 27th Annual CPSA International Show



Photos from the 27th Annual CPSA International Show



MEMBERS / MEETINGS / SHOWS / WIP

June Meeting Presentation: Ruth Arthur
Drawing on the Right Side of the Brain



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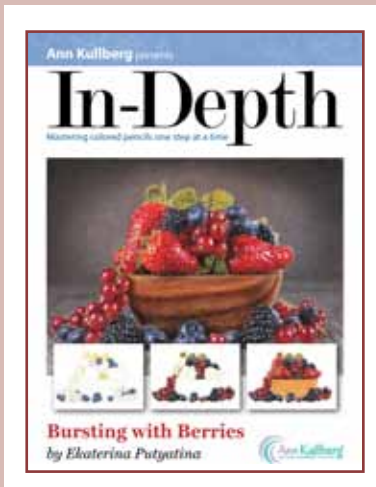


Glistening Cherries

by Carmen Barros

A black background adds drama to a still life composition. This photo of a crystal bowl with cherries is one of my favorites. In this lesson you will learn how to render a glass object that

sparkles by focusing on the colors, details and reflections that you see. You will also learn how to produce the rich, intense colors of the cherries.



Bursting With Berries

by Ekaterina Putyatina

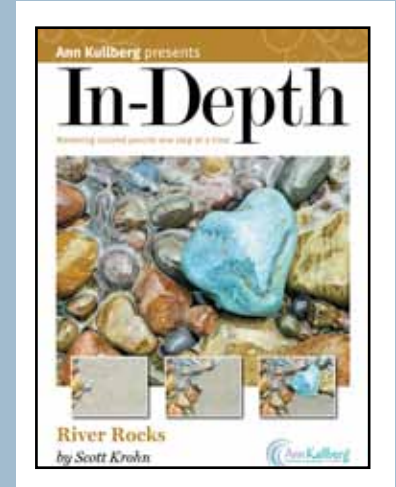
In this lesson I want to show first that you can make a full, good and realistic drawing with a minimum amount of materials and pencils. Specifically, I chose this photo

because I liked it, which is important for a specific result. In addition, it contains bright colors and different textures, so the drawing process will not be monotonous.

River Rocks

by Scott Krohn

In this tutorial, I will show you how to create an image of wet rocks along the shoreline. I will demonstrate how to layer colors and create the various textures of the rocks, as well as how to make the rocks appear wet through water reflections. When completed, you will have a realistic ren-



dering of colorful wet rocks at the water's edge.

Silver Reflection

by Lisa Mills

In this lesson I want to show first that you can make a full, good and realistic drawing with a minimum amount of materials and pencils. Specifically, I chose this photo because I liked it, which is important for a specific result. In addition, it contains bright colors and different textures, so the drawing process will not be monotonous.



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DUES

Membership Dues

Membership as of February 1, 2019 is 43 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 next chapter meeting with your check or mail to Linda Rahl.

CPSA Chapter 214 Membership Registration

November 1, 2019 to October 31, 2020

Name: _____

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City: _____ State: _____ Zip Code: _____

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[] Yes! I have paid my national CPSA membership dues

Check # _____ Amount \$20.00

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Linda Rahl - 1045 Driftwood Ave. - Seal Beach - CA - 90740