

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

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214

**A Message from
Your President**

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to Complete Artwork**

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by Courtney Jordan**

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by Jesse Lane**

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**Meeting: December 7, Sat.
St. Cyprian Catholic Church
4714 Clark Ave
Long Beach, CA 90808
10 am**

**Cover : Malibu Succulents
by Phil Zubiata III**

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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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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,

I hope you are all working on exhibit pieces for next year, both for our chapter exhibit and for the international exhibit. In our chapter exhibit, we have two categories for this non-juried exhibit: non-professional (or emerging) and professional artist. There will be prizes awarded for each category (first/second/third/honorable mentions). It's actually a good way to showcase our chapter members work. So don't worry if you think you are not good enough. Everyone is at a different level and I want to see all levels in this exhibit. This is an inclusive exhibit, not exclusive. Every member is invited to submit work.

So please bring in any in-progress and/or finished work to show at our next meeting. We will be looking at the the international and Explore This! exhibit during the meeting and we will also do the annual gift exchange if you want to participate. And we will discuss more ideas on what we want to do for a chapter project. In addition, bring in some ideas for meeting presentations. Do you want a particular technique presented, a specific person to discuss a relevant topic, or a product presentation? Let me, Ruth Arthur, or any one on the board know what you would like presented in our future meetings.

Hope to see many of you this Saturday. Good wishes to everyone for the coming holidays and a happy new year. I can't believe it's already the end of the year!

Best Regards,
Jane Shibata

Formula for Staying Motivated to Complete Artwork

'How to stay motivated'. I wasn't really sure if there was an answer to this at all. Some of my art pieces I was very motivated, others I was not as motivated. Why was that?

Enjoying the **process** and consequently staying **motivated** to me are big parts of creating art. Without these two, well, there's no art.

A fellow artist said to me it was the Flow or being in the Zone. What is flow, you ask? Flow is "the mental state of operation in which a person performing an activity is fully immersed in a feeling of energized focus, full involvement, and enjoyment in the process of the activity."

We get immediate feedback, and our confidence and ability to complete the task is high. In Sports it's called being in the Zone. In ART many people described this state of being as if time and location felt irrelevant.

Formula for staying motivated with the 3 conditions of flow:

1. Clear Goal

The first condition of flow is doing a task that has clear goals. Having to do lots of layers with colored pencils, it's easy to feel like I'm not getting anything done. Which is why I recommend that when you sit down to do start your artwork, think about how much time you intend to spend on that sitting. If you find yourself in the FLOW keep going until it stops or you get tired.

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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 Barbara Dahlstedt - 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!

3 Tips for CP Shading

Shading with colored pencils can give depth to any design and expand the range of a small number of pencils to hundreds of variations.

1. Pressure Shading

The simplest, most natural type of shading is to just alter pressure on your pencil. Sharpen it to a fine point and make small overlapping circular marks with as light a pressure as you can. Try to cover the area smoothly at the light end of the section and then gradually increase pressure as you work toward the darker end where it's filled in nearly solid.

2. Colorless Blend

Pressure shaded areas show flecks of white from the paper. One of the simplest ways to smooth them is burnishing with a colorless blender. Start at the lightest area and press hard while making slightly larger overlapping short or circular marks. Stay within value areas and work light to dark. This will darken and intensify the color, smooth out all the white specks and give a polished surface to the areas.

3. Solvents

Choose a water-soluble pencil with a similar value to your other colored pencils.

One very effective solvent technique is a Colorless Blender marker from Prismacolor. It's the same as their regular markers but dissolves colored pencil beautifully with minimal liquid

Test different solvent products on a separate piece of paper to understand how they work with your pencils before applying them to your project.

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Formula for Staying Motivated to Complete Artwork

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What type of colored pencil artist are you? Do you do light shading of the entire piece, or are you a one section at a time artist?

You're a shade-entire piece artist and intend to spend an hour drawing. Set a clear goal: first do all the highlights, then all the mid-tones, then the shadows.

Or, you're a one section at a time person, how many sections can you complete in a hour and only work on those sections.

2. Immediate feedback

Immediate feedback makes you feel accomplished and ready to take on more all while seeing results. Seeing a drawing come to life by completing one specific task at a time is much more satisfying then doing little bits all over the place with no clear goal in mind.

Try and change this by breaking the piece down and setting a goal for that sitting. This will help you stay motivated until you finish.

3. Confidence in one's ability

Confidence in one's abilities is a balance between being aware of what you are capable of and challenging yourself enough to where you feel you are doing something out of your comfort zone, yet not too far off.

The piece you are creating should involve techniques and textures you are familiar with while also including things you haven't yet tackled, but you are confident



Malibu Succulents

by Phil Zubiato

in your ability to teach yourself to do it as you go along.

This is why we often encourage one another to 'step out of our comfort zone' because that's where fulfillment lays.

Finding flow and staying motivated can be one in the same in creating art. Flow can also be found in creating a piece that requires skills we are entirely familiar with and aren't challenging for us just because we enjoy the process so much, but if you're an artist I'm going to guess you want to challenge yourself and move beyond the familiar.

30 Art Terms to Know How Art Is Described

by Courtney Jordan

An Art History Glossary for Artists

Any visual artist knows they don't have to say a word when it comes to describing their art. Sure, let the art speak for itself. But it doesn't hurt to have a glossary of art terms that could be applied to any given piece of art. That's why we've compiled an art history glossary of must-know vocab to use when describing art. It will come in handy when you are at the museum or watching the latest art documentary, or describing your own paintings and drawings.

Abstraction

Also known as nonrepresentational or nonobjective art. The heyday of abstraction was the early 20th century and artists who employ abstraction pull visual forms away from the "real" world through simplification, stylization or distillation of forms. Abstraction's language is the language of color, texture, gesture, line and scale to name a few. Artists like Jackson Pollock typified the Abstract Expressionist art movement.

Alla prima (Wet on Wet)

An Italian term directly translated as "at first attempt" but in the art world is known as an oil painting technique in which the artist paints in one go or wet-into-wet. The technique requires the artist to work fast and decisively before the surface paint

dries. Also called direct painting and results tend to be described as bold, expressive and painterly.

Allegory

In literature, an allegory is an extended metaphor in which abstract ideas, often relating to moral or political meaning, are conveyed through language and storytelling. In art, an allegory is conveyed through imagery and that imagery takes on symbolic meaning. For example, Sandro Botticelli's *Primavera* is an allegorical painting about the oncoming of Spring and passage of time. Interestingly, many artists including Jan Vermeer and Artemisia Gentileschi have painted allegories of painting, extended metaphors on the nature, preoccupations and influencers of artists and their work.

Appropriation

The act of taking, in this case, works by another artist and putting them into a new context. Usually this is done without the permission of person the original idea came from. It results in recontextualizing the "old" work and the creation of a "new" art piece. Artists and lawyers dispute where the line of permissible appropriation is drawn but usually complete appropriation is looked down upon while quoting or riffing off a work is acceptable in the art world and goes back for centuries.

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Avant-Garde

A French term that means “advance guard.” It’s a term that can be applied to artists and artworks as well as art movements as a whole. It is usually a stand-in phrase for art that is experimental, unusual, and forward-thinking.

Brushwork

If you are looking at a painting, likely you are looking at an object made with the use of a brush. There is a variety of brush techniques artists have used and evolved over the centuries in order to handle and apply paint including scumbling, dragging, and stippling among others. It also refers to the size, shape and texture of the strokes.

Chiaroscuro

An Italian term that means “light-dark” and is usually applied when there is a strong, dramatic contrast of light and dark in a painting or drawing. Artists use chiaroscuro to create a convincing sense of volume and dimensionality in their work. Photography can be described with the term but it harkens back originally to Renaissances and the works of Caravaggio, Rembrandt and Leonardo da Vinci.

Color Theory

Artists for centuries have organized, reorganized and made rules around color perception and color mixing. In present day, students of art are taught about the color wheel; primary, secondary and tertiary colors; and color relationships or the visual effects of color combinations.

Composition

The term broadly applied to how the elements of an artwork are arranged. Certain strategies for composition have been around for hundreds of years like the Golden Mean and the Rule of Thirds.

Contrapposto

An Italian term that means counterpoise and describes when a human figure’s weight is balanced more on one leg than the other, resulting in shoulders and arms off-axis to hips and legs. The stance is most famous in sculpture and goes back to the classical ages.

Distortion

In painting and drawing, distortion means changing the visual appearance of a figure or object — pulling, twisting, stretching and changing something for expressive purpose.

Figurative Art

Usually this is a term mostly applied to paintings or sculptures. Specifically, it means the work is representational, in contrast to abstract art.

Genre

A term with a confusing backstory in the visual arts. Historically it meant a painting of a person or people in everyday situations who were simply not identified. But it also encompasses still life painting, animal painting, and landscape painting.

Glazing

Early Masters such as Rembrandt applied multiple layers of transparent paint to produce the deep,

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glowing hues and darks that came to typify their work, according to author Michael Wilcox of the bestselling painting techniques book, *Glazing*. According to Wilcox, darks seethed with hidden color. The range of rich hues employed by these earlier painters gave a mysterious depth and intensity to their work, a richness and luminosity that only the glazing techniques can give.

Grisaille

A painting technique by which an image is executed entirely in shades of gray and usually severely modeled to create the illusion of relief. In French, grisaille has also come to mean any painting technique in which translucent oil colours are laid over a monotone underpainting.

Impressionism

Impressionism was the 19th century art movement known for artists who produced paintings that were of everyday scenes, painted with small but visible brushstrokes, with an emphasis on the accurate depiction of light and its changeable nature.

Mixed media

An artwork in which more than one medium or material has been incorporated is described as mixed media. Assemblage and collage are popular mixed media art forms.

Motif

A motif is an element, pattern or design in an artwork that is often used repeatedly. An artist can also use a motif again and again in a body of work and even throughout their career.

Narrative

In essence, narrative is visual storytelling. In painting and drawing, images are static so artists over time have come up with strategies to deal with that reality, from depicting single scenes of a story to multiple scenes (in which characters appear more than once) or a panoramic, in which multiple events take place in a single scene.

Perspective

There are two main types of perspective strategies to make two-dimensional forms look three dimensional. Linear perspective conveys the illusion of space with receding parallel lines meeting at a vanishing point. Atmospheric perspective addresses distance by changing color tones and the level of detail employed to paint or draw an object.

Photorealism

The genre or artistic movement that encompasses painting and drawing that reproduce images as realistically as possible. This is also the term for a group of American artists who painted in just such a way in the 1960s and 1970s.

Plein air

The act of painting outdoors in the city or landscape as opposed creating art in a studio. It is a French term and most relevant to the work of the artists of the Barbizon School, Hudson River School and the Impressionists. Today, many contemporary artists identify themselves as plein air painters, artists who paint mostly outdoors.

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Proportion

The relationship to the size between one element and another or between an element and an entire work. To make an artwork that is more realistic, certain proportion ranges have to be met and have been codified, which means there are rules out there (going all the way back to Durer) that an artist can learn. Playing with or altering proportions allows an artist to veer away from realism into more expressive territory.

Realism

Often called naturalism as well. Generally speaking, this is the attempt of a visual artist to attempt to depict people, places, and objects realistically. This means avoiding stylization and artificiality.

Sfumato

A painting technique that describes the soft transition between colors. The Mona Lisa, arguably the most famous painting of all time, is a key example of sfumato, which derives from the Italian word for smoke. Leonardo da Vinci described it as: “without lines or borders, in the manner of smoke or beyond the focus plane.” In English, it has come to mean softened or blurred edges and lines when applied to artworks.

Symbolism

Symbols can be personal but historically they refer to broadly accepted and understood references. In painting or drawing, this is applied to visual references, usually objects that stand in for ideas or meanings. Symbols can be religious, political or cultural. Some contemporary artists operate only within the bounds of symbols that they often times

create themselves. When an artwork is about the conversation that takes place between symbols, the result is an allegory.

Texture

In painting, there are so many ways texture can and has been manipulated. Historic European artists created paintings with glassy, texture-less surfaces. Modern painters embraced texture, whether allowing paint to seep into a surface or build up onto it. Impasto is the process or technique of thickly applying paint to a surface.

Trompe l’oeil

The treachery of images indeed! This is a French term for “deceiving the eye” and is applied to the painting techniques employed to create an optical illusion of reality, using perspective techniques and devices like breaking the picture plane—so an object looks like it is jutting out of the surface of a painting.

Underpainting

The painting technique of creating a monochromatic version of an image and then allowing it to dry. Then an artist uses transparent and semi-transparent layers of paint known as glazes to continue the painting, all the while allowing parts of the underpainting to peek through, increasing the illusion of depth a painting has.

Value

The lightness or darkness of a color or hue. Many artists argue value is the most important aspect of a realistic painting — more important than color itself.

The Making of Abyss

(www.jesselaneart.com)



Jesse Lane broke from his tradition of realist colored pencil portraits to create “Abyss.” Here, he takes us into his drawing process.

The Making of Abyss

By Jesse Lane

“Abyss” was inspired by the feeling of being in love. The feelings of love engulf us.

Love makes us feel weightless. It’s magical. It means stepping outside ourselves into new territory and experiencing someone different from us.

However, love is delicate. Our emotions can spiral. We realize that to love someone means being vulnerable. Even if we’re careful, we can get hurt ... so hurt it can feel as though we will never recover.

As confusing as love is, it’s something we live for. Whatever feelings we experience, they are often deep, like an abyss.

“Abyss” is a turning point in my body of work. It began with a visit to an aquarium on my honeymoon ... a time when I was thinking about love. The moment I discovered sea nettle jellyfish, my mind began to see them as a metaphor for love. I reflected on my experiences. Love is an incredible force that lives within us. Love is delicate, beautiful, and graceful. But it also means opening yourself up, and being vulnerable emotional pain.

Paper Used: *Strathmore bristol board, 39 x 28 in.*

Pencils Used: *Derwent Lightfast, Derwent Coloursoft, Derwent Drawing, Prismacolor, and Polychromos*

Later on in my honeymoon, I began planning “Abyss.” At first, this new concept seemed far-fetched. I was more of a traditional portrait artist.

I was nervous, but also deeply excited and motivated to explore new territory. I decided to go all in. I dove into a piece that would take over one thousand hours to complete.

I met with a model, Jackie Hardee. I took hundreds of reference photos of Jackie, making sure I had plenty of tight shots showing detail. For the shots of her face, hands, and body, she posed in a chair. **Next**, she lay on her back as I photographed her long locks of hair, fanned out around her on the floor. I placed a small cushion under her hair so it would sink and rise, as if flowing underwater. I’d taken photos of the jellyfish on my honeymoon, using the camera on my phone. Hoping to get

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better shots, I headed back to the aquarium with a DSLR camera. This time, though, the jellyfish didn't cooperate. They didn't come close to the poses I'd captured before. I was able to get detail shots, but wound up working mostly with the earlier photos.

Next, I pieced the best photos together, making a collage in Photoshop. This step took two weeks. I went back and forth, aiming to design everything in the most graceful way possible. I mapped out where I wanted bubbles to rise.

Finally, I was ready to begin my drawing. I work exclusively in colored pencil. At 39 x 28 inches, this was going to be my largest piece yet.

I began by rendering a black area of the hands and face since that is my focal point. I always start with a small section of black to establish my values. I begin with the focal point, so — as the piece progresses — I know if anything else is overpowering it. I draw on white paper. I left a small amount of pure white in the hands and face, so they would have the most contrast. As I worked my way down the body, I started using darker highlights.

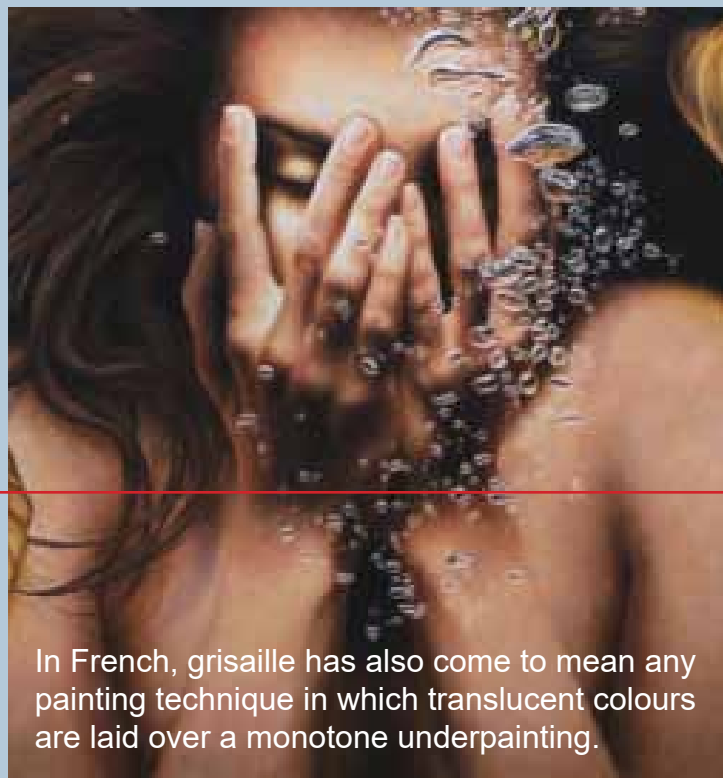
For skin tone, I established the values first, applying colors on top in a grisaille method. I made the edges of the body dark where they met the black background to blend them into darkness.

I spent 30 hours rendering the black background. I've found that if I don't do the black background all at once, a seam will appear where I stop working. I use a very light pressure to avoid scribble marks.

Going into this piece, I decided not to be restricted by trying to create something that looked completely real. "Abyss" is more whimsical and imaginative than my previous photorealistic work.

I wanted this to be my interpretation of underwater, almost as if it were a dream. I made the bubbles full of colorful reflections and saturated the colors of the jellyfish. I also added yellow shadows to the skin from the light passing through the jellyfish.

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In French, grisaille has also come to mean any painting technique in which translucent colours are laid over a monotone underpainting.

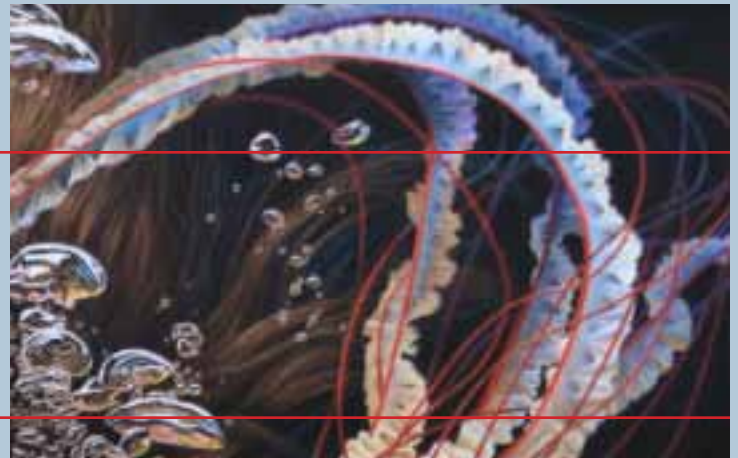
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There is a playful mood, which juxtaposes the seriousness of the model and the danger of the jellyfish.

My greatest difficulty was drawing the jellyfish, with their lacy, detailed tentacles. They curve and spin around on a path like a roller coaster, not to mention the red stringy tentacles flowing around the white ones.

I quickly learned that in order to unify the piece, the whites would have to reflect the colors of their surroundings.

The last thing I did was add dark blue, working it into the hair and arms. I put dark blue in some tentacles as well.

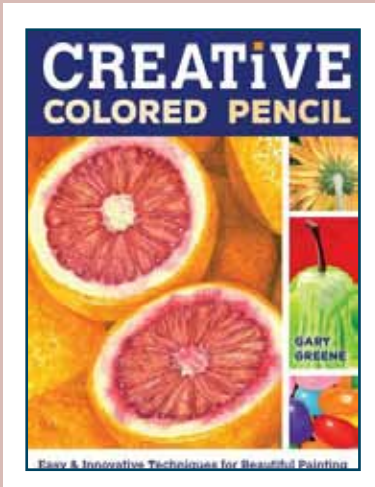


This is one of my most challenging pieces. But it's also my favorite. I finished it a few months ago, and it's made an impact on me. "Abyss" took me into magical new territory, blending the borders of realism, surrealism, and romanticism.



ANNOUNCEMENTS / BOOK NEWS

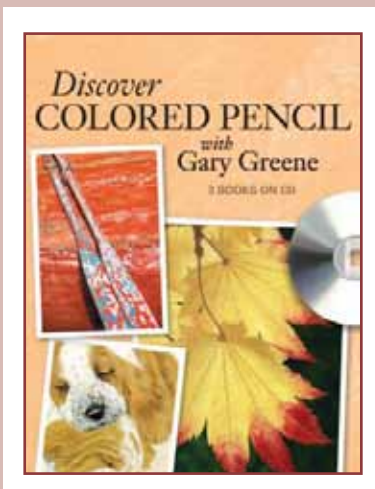
Kits 2Share • Books 2Share



Creative Colored Pencil by Gary Greene

New, easy & fun colored pencil techniques In Creative Colored Pencil , you will find secrets for amazing new and never-before-seen techniques that will turn your everyday

colored pencils (both traditional wax-based and water-soluble into liquid pencils Whether you want to learn how to color with colored pencils.



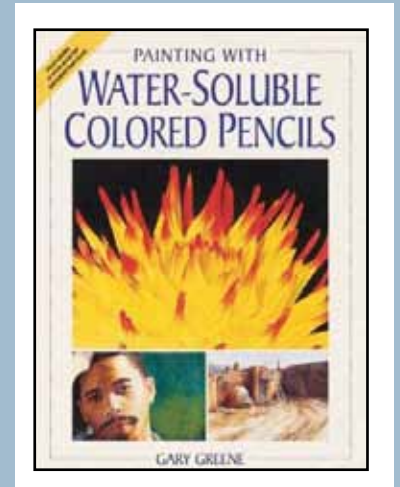
Discover Colored Pencil by Gary Greene

3 Books and a Bonus Video on 1 Disc! Everything you need to know, even for beginners! Discover colored pencil the easy way with everyone's favorite colored-pencil artist,

Gary Greene! Learn from simple and colorful step-by-step instruction from 3 of Gary Greene's most popular books: No Experience Required! Colored Pencil and Watercolor Pencil, The Ultimate Guide to Colored Pencil and Creating Textures in Colored Pencil.

Painting With Water-Soluble CP by Gary Greene

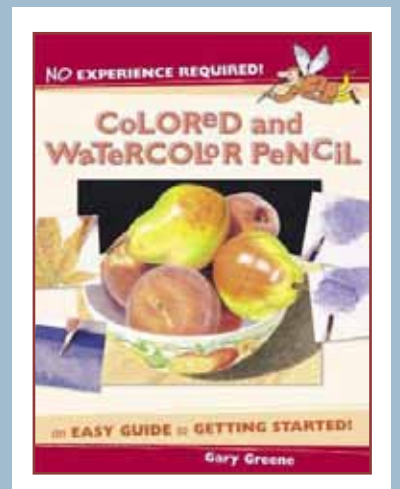
Greene shows artists how to achieve a variety of different effects in this fascinating medium. From loose, watercolor-like washes to precise airbrush looks, the author, along with six guest artists, shows readers how to master the medium in 18 complete painting demon-



strations. Gary Greene is a professional graphic artist and photographer as well as a colored pencil artist.

Colored And Watercolored Pencil by Gary Greene

If you're interested in drawing and painting with colored and watercolor pencils but don't know where to start, this is the perfect book for you. Inside is all the information you need to quickly master these two versatile mediums for beautiful results. In no time, you'll discover the basic pencil techniques you need to get started, as well as



the secrets to re-creating a variety of textures. 23 step-by-step demonstrations show you how to use each medium separately or combine them for amazingly realistic artwork.

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 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: _____

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:

Karen Taka - 4147 Minerva Ave. - Los Angeles - CA - 90066