

COLORED PENCIL SOCIETY OF AMERICA

LA CHAPTER

JUNE 2020

214

**A Message from
Your President**

**Colored Pencils,
Learning a New
Roadmap**

**What Would My
IDEAL WORKSHOP Have
For Me?**

**10 Tips Straight from
the Jurors and Judges**

**10 Colored Pencil Pro
Tips & Tricks**

**Should Artists Present
Artwork in Art Bins?**

**Member Announcements /
Awards / Books**

**Online Color Test Reveals
How Well You See Color**

Cover by Phil Zubiante

CONTENTS

3 Letter from the President

We won't be meeting anytime soon, but we will find other ways to stay in-touch.

Texture Challenge

Thanks to Rita Morgan, president of Memphis chapter for the idea of the texture challenge.

4 Colored Pencils, Learning a New Roadmap

With colored pencil I had to learn a new roadmap starting with the process, and having patience, because you have to.

Farewell Letter from Phil Zubiato

I am truly thankful that I had the chance to meet such inspirational people / artists at the LA Chapter

5 What Would My IDEAL WORKSHOP Have For Me?

by Phil Zubiato - When you take a workshop, it has been developed for students to accelerate several learning skills and use of tools.

6 10 Tips Straight from the Jurors and Judges

by Phil Zubiato - When I read the tips from the jurors and judges I must say I did not go along with all they wrote.

8 10 Colored Pencil Pro Tips & Tricks

by John Middick - I became a sponge for any and all information available on the subject.

10 Should Artists Present Artwork in Art Bins?

by Jason Horejs - My concern is that adding a bunch of art into the mix at a show with a bin can interfere with sales of other work on several levels.

11 Member Announcements / Awards -

Colored Pencil Artists who are highlighted for their achievements in art.

12 Online Color Test Reveals How Well You See Color

by Keith Bond - <https://www.xrite.com/hue-test>

15 CPSA Membership

Join CPSA and become a part of a network that spans the United States and the world. Join online at <https://www.cpsa.org/membership/join-renew-cpsa-membership/>

Future L.A. Chapter 214 Meeting in 2020

At this point all meetings will be canceled until further notice. Stay tuned.

LA CHAPTER 214 BOARD MEMBERS 2020

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

LA Chapter 214 Newsletter

Is a benefit of membership, anyone 18 years of age or older may become a CPSA member (\$45) and therefore allowing them to submit an application to become a member in the LA Chapter. The cost for membership is \$20 dollars annually, the membership year is from November 1 through October 31.

**A Message From
Your President**
Jane Shibata



Hello Everyone,

It's unfortunate we won't be meeting anytime soon. We will try to figure out a meeting using Zoom, so please be patient with the board. One way we can keep connected for now is through our newsletter. Susan Donze will be taking over the newsletter after Phil's June newsletter. Sue will be able to do a mini newsletter for the summer. So send in images of your work or works in progress to her. I will put a chapter activity in this and the next newsletter that is similar to a challenge created by Rita Morgan of the Memphis chapter. It is a texture project.

I'm sorry I haven't been doing much. I never explained my situation except to only a few people, but I've been going through chemotherapy and I'm haven't been recovering well, It has affected my vision also. Very frustrating, while I'm teaching my college classes at the same time. I have one more this Friday and It may take the whole summer to get stronger.

So please stay in touch in some way. Send ideas to our board and send a photo of your chapter exhibit piece to Sue Donze, hilgaarde@aol.com since we couldn't attend the show. I hope more of you submitted to the international exhibit since the deadline was extended to the end of May.

Regards,
Jane Shibata

TEXTURE CHALLENGE

(Thanks to Rita Morgan, president of the Memphis chapter for the idea.)

Draw your version of the texture on any surface, 3 x3" or 3 x 5" in any style, your interpretation.

June: citrus fruit (interior and/or exterior)

July: fabric

August: glass

September: leaf or leaves

October: metal

November: tree bark or wood

December: pastries (cookies, cake, donuts, etc.)



Colored Pencils, Learning a New Roadmap

by **Phil Zubiato**

My mentor from childhood, Jon Gnagy taught me the roadmap to making pictures using his simple formula, learn your four basic shapes and you can draw anything. They are circle, triangle, square, and rectangle.

With colored pencil I had to learn a new roadmap starting with the process, and having patience, because you have to. So I wanted to share my thoughts as if I had just started with colored pencils all over again and follow this new roadmap.

This would be a ninety day roadmap guide to doing it right and to focus on increasing your skills.

A) After you purchase professional brand colored pencils / paper pads heavyweight medium or smooth tooth surface / and tools.

B) Seek out mentors - find another more advanced artist to give you honest feedback.

C) Purchase a colored pencil solution book

Learn your medium take 1 to 3 months

1) Work on your colored pencil control / pencil strokes / pencil pressure / variety of marks / variety of patterns / variety of holding the pencil

2) Work on your colors / values / textures / lines / shapes

3) Work on color mixing / blending / layers / burnishing / tonality / transparency

Learn to explore with purpose 4 month & on

1) Work on different paper brands / textures / color

2) Refocus on values / middle values especially

2) Learn to modify your technique for different subject matter. Still Life / Landscape / Portrait / Animals / Vehicles / Cityscape

FAREWELL To LA Chapter 214

from Phil Zubiato

I am truly thankful that I had the chance to meet such inspirational people/artists at the LA Chapter.

21st CPSA International Exhibition at Brea, CA. My wife and I dropped off my accepted art piece at the gallery and there we met Ruth Arthur who was checking in the art. I believe I also met Lupe Backe who dropped off her art piece.

Then at the award banquet my wife and I sat at the San Diego Chapter table, We met some amazing people but one person stood out, Theresa Rodriguez.

I was so excited to belong to a group of like-minded artists, and that's how I met my carpool partner Andrew Purdy.

I can not thank the group enough for all the speakers and demonstrations of tips & tricks, and new mediums which got me inspired to explore and progress in my art.

I believe we all need to meet other artists who inspire and move us to do better and that's why I wrote the articles in the newsletter about other artists in the group and the national CPSA.

Continued on page 14

1

What Would My IDEAL WORKSHOP Have For Me?

by Phil Zubiato

Not all of us prefer to learn from workshop instructors, they may speak too fast or not loud enough; there could be many reasons why. One thing is true, all art instructors want you to take away something useful from their class.

When you take a workshop it has been developed for students to accelerate several learning skills and use of tools. But one thing is for sure you will not finish the art project in the class.

Some of us prefer to learn from reading books as well as reading digital books to go at our own speed. That's me, mister slow poke, mister perfection and mister why can't I get what he or she is trying to impart?

Wouldn't it be wonderful if, for each workshop you took, you had the basic knowledge of how every concept presented and art tool worked?

Wouldn't it also be wonderful if the workshop was clearly illustrated and described to you, (online, maybe)?

Here's my ideal workshop

- how to make all objects look correct
- a skill that works on everything
- methods I can use on my own artwork
- clear and simple steps
- the best colored pencils to use
- the best strokes to use
- which pressures to use and when
- the best paper to use and why

- the complete material list
- who to contact for help
- how to access instructional video help

My Question for you is "DO YOU HAVE FULL KNOWLEDGE OF THESE?"

- The differences between different brands of colored pencils and how they affect the results.
- The basic materials, tools, and surfaces for working with colored pencils.
- How different drawing surfaces play a role in a successful picture.
- How to plan out your sketches and ensure accuracy in your drawings.
- How to layer colored pencils to create realistic colors and textures.
- Knowledge of paper stock and what is best for your subject matter
- The differences between oil-based and wax-based colored pencils and how these differences affect the approach you should take.
- how easy is it to create a painterly background with PanPastels.
- How working on black paper requires a different approach than white or toned paper.
- How does the intensity of color produced by the brand of colored pencil you choose affects the surface that you work on.
- How to burnish wax-based colored pencils with or without a colorless blender.
- How to use the Icarus Board to its full use and how wax-based and oil-based tools work.

2 10 Tips Straight from the Jurors and Judges

by Phil Zubiata

Tips or Advice: *guidance, counsel, recommendation regarding a course of action, advisement, instruction(s), consultation, suggestion(s), information, a word to the wise, directions, and encouragement.*

I'm a person or artist who likes tips or advice from any level on how things work and why they work that way. When I ask a question and get the answer I am truly excited.

The person I go to mainly for advice on art is artist Andrew Purdy. He is a philosopher of many things and uses them to be better and to make things better for others.

Philosopher of art: *the study of the nature of art, including concepts such as **interpretation, representation and expression, and form.***

With that introduction, it is time to now get to why I wrote this article about what jurors or judges have to say about what they see and look for in paintings. When I read the tips from the jurors and judges, I must say I did not go along with all they wrote. But then I recognized that I have my own opinion of what art is worthy of an award in a show.

I like to walk around a show and identify what I myself think should receive an award. As

I walk around the gallery I take note of art that shows technical skill, balance, a personal and unique point of view. *Most jurors want you to be an individual artist first and foremost, and for your work show to show that individuality.*

*The definition of art has generally fallen into three categories: **representation, expression, and form.** For this reason, the primary meaning of art was, for centuries, defined as the representation of something that is beautiful or meaningful.*

STRAIGHT RESPONSES FROM JURORS AND JUDGES

1. Value catches my eye first. To my way of thinking, light, made to shine by shadow, is the element that makes the difference in a well-designed painting. Once the values are designed, the artist is free to use color and texture in nearly infinite ways. I find it difficult to separate technical skill and creativity, thinking of them as parts of the same cycle and playing back and forth with each other in a design.

2. When judging a competition, I look for excellence in composition and technique, confident brushwork, a distinct approach to a subject and a display of the uniqueness of the medium. Evalu-

Continued on page 7

Continued from page 6

ating a work of art for these qualities inevitably elevates one over the other. Neither subject nor style is of any concern. **In juried art shows, most important is the excellence with which the image is rendered.**

3. I can't stop coming back. When two paintings grab my attention, the choice is made when one painting keeps demanding that I return to it and continue to enjoy its message or subject.

4. It's all about vision and engagement. When jurors select work for inclusion in an exhibition, they look for technical proficiency, good design, good composition and a message.

Choosing artwork worthy of an award is a much more difficult task: **Jurors look for work that speaks to them and touches them on an emotional level.** Award jurors will ultimately agree on a work deserving recognition when a painting demonstrates that magical combination of technique and emotional content, mood or unique perspective.

If an artist manages to successfully share his vision and engage an audience, that's a winner.

5. It ends with an up-close view. When I jury a show, I look for paintings that first attract my attention with outstanding design, great color chords, meaningful content or an unusual view of an ordinary subject. **Then I take a closer look. I call it the '5-inch view.' I want to see what I call 'eye entertainment.'**

6. Surprise them. It's as simple as that, but not so easy in execution. Find a way to speak to your audience in your own voice. Look for ways to compose a familiar subject in a way that's all

your own. Most importantly, the piece should tell a story.

I tell my workshop groups and anyone who will listen: **Do you want to be a cover band or write your own music?** My answer is always the latter. That, and never let a pencil line tell you where to put your brush.

7. An invented color chord and more. Often in the selection of awards, jurors must rank the top two or three paintings. I ask myself, which is the most breathtaking? Does one have the 'wow' factor? Do I greatly admire the technique? Is the abstract pattern note-worthy? Have I ever seen the concept before? Is it unique, fresh and unusual? Does it have an invented color chord? **Although I think technical skill and creativity are equally important, the uniqueness and unusual presentation of the idea may weigh heavier for me.**

8. What speaks to me is evidence of the artist's unique vision, a strong imagination or a compelling story.

9. Surprise me! I'm looking for something new and different. Drama gets you past the jury. High contrast makes the biggest impact in the five seconds a jury often has to view your work. Subtlety and thoughtful painting is what wins the judges' eye when we have more time to closely examine each work.

10. Everything. From choice of subject matter to the relationship of image to size becomes a matter of evaluation. It's not simply a matter of catching my eye; it must catch my brain, heart and viscera.

3

10 Colored Pencil Pro Tips & Tricks

by John Middick

When I first began the process of learning to use colored pencils, I became a sponge for any and all information available on the subject. I watched all the YouTube videos, read all the books and articles, attended local workshops, and even reached out via email to several artists I admired.

These were great steps to take as a beginning artist, but a question continued to ring out in the back of my mind:

“AM I DOING THIS RIGHT?”

I’ve compiled a list of important considerations, or “Pro Tips,” that I have found particularly beneficial at various stages of my journey. Some may resonate with you now, and some may not be as relevant where you are right now. That’s totally okay. Take what you need for now and save the rest for another day.

NUMBER ONE

Purchase Artist-Grade Materials

Get paper and pencils that professional artists use and don’t try to take the cheaper route by buying student or craft-grade. **Why? Because anything less than professional-grade materials won’t get a professional result.** I often hear emerging artists say, “Well, before I invest a lot of money I want to make sure that I like the medium first.” While I can understand the hesitation in this statement, I highly encourage you to make an up-front investment so that you can experience the medium at its fullest from the very beginning.

NUMBER TWO

Take a Quality Reference Photo

It’s important to work from a **reference photo that is clear and in-focus so that you can see all the details you want to portray in your piece.** Don’t think that you will start with a poor reference and make it better as you draw. I can tell you from experience that your results will not be what you are wanting.

NUMBER THREE

Print Multiple References

Before you print, play around with the photo settings. **Go to extremes with the contrast, the color, the temperature and any other settings that may appeal to you.** This will help you to see things that you may not see at first. Then print at least 3 copies of the photo: one lighter, one darker, and one with the exact exposure and contrast that you want for your drawing.

NUMBER FOUR

Trace Your Outline

Tracing is a good tool that is used by artists of many mediums-- and colored pencil is no exception. It may be one of the best-kept secrets inside this art community.

Why should you trace? Because it eliminates a lot of upfront work and can also improve your free-hand skills.

Continued on page 9

Continued from page 8

NUMBER FIVE

Layer and Layer and Layer Again!

Keep layering those pencils with an incredibly sharp point-- always! Layer and layer until you think you can't anymore, and then layer about 3 to 5 more times. I promise you'll be happy with the results.

NUMBER SIX

Purchase a Premium Pencil Set

This goes back to number one. Upgrade to that set you've always wanted to try. Maybe it's the Polychromos Pencils by Faber- Castell. Seriously, If you've not tried these pencils yet, (especially if you've only used Prismacolor Premier pencils, then stop reading this and go get them now! They are a game changer.) Or maybe it's the Caran D'ache Luminance pencils you're dreaming about, or something entirely different! Live a little and get those pencils. Your excitement about your new materials will spill over into your work.

NUMBER SEVEN

Push the Values, Especially Darker

If you compare the work of a beginning artist and a seasoned artist, you'll notice a vast difference in what each considers a "finished" drawing.

The new artist may see his drawing as complete right around the same time the more experienced artist has just begun!

The experienced artist will then go on to push the values even more, resulting in a piece that is far more polished.

NUMBER EIGHT

Do Something Different!

When choosing your subject, select something that communicates some emotion or elicits some other response in you. Don't draw the subject just because you think it's cute, or simple to draw. Have a deeper reason and make sure it's something that you love! That passion will be reflected, and will in turn have a greater chance of evoking a response in your viewer in turn.

NUMBER NINE

When Drawing Gets Tough, Keep Going!

Don't stop. The only way to fail is to quit! If you stop, you're developing a habit of stopping and not finishing. Conversely, if you finish, you develop and reinforce the habit of finishing pieces-- a very good habit indeed! Nobody said you have to love the finished result of every single piece you complete. But the process of finishing what you start will teach you important lessons you would otherwise miss out on, and it will force you to stretch and grow as an artist.

NUMBER TEN

Critique Yourself

Sign the completed drawing. Then look it over and note the things that you liked and didn't like.

What would you do differently if you were to start over completely? Why did something go amiss?

You may even want to write your questions and answers down so that you can refer back to them on your next piece. Sounds goofy- but I promise it will help!

4

Should Artists Present Artwork in Art Bins?

By Jason Horejs

Should Artists Present Artwork in Art Bins at Art Shows, or is it a Distraction?

In the comments on a recent post about giving buyers too many choices, several artists asked:

IN A SHOW -

What about having art bins in a show? Would you limit the number of pieces to show in the art bin?

On one hand too many pieces can be overwhelming, on the other hand people looking in the bins are likely more interested in our art.

I REPLIED:

I have mixed feelings about bins. I know that for a lot of artists, the bins become the bread and butter at many shows.

My concern is that adding a bunch of art into the mix at a show with a bin, can interfere with sales of other work on several levels.

FIRST, I understand the work in the bins is likely to be at a much lower price point, and **SECOND**, probably a **Giclee** print on high quality **Archival** paper. **THIRD**, you are making it harder for clients to make a purchasing decision about purchasing your original art

For artists doing a lot of shows, **I would highly recommend experimenting** with the art bin. Put the bin out at half of your next 10 shows, and leave it in the studio for the other half. See how the presence or lack of the art bin affects your

profitability for the shows. I predict that most artists will see an increase in the sales of major works if the art bin isn't in the booth as a distraction.

Do you Sell Art Out of Bins at Shows?

- *If not, why not?*

- *If so, what have you found to be the effect of having a bin?*

- *Are bin sales an important part of your typical show revenue?*

- *Share your thoughts and experiences in the CICPG meeting.*



TERMS

Giclee: The word giclée was adopted by Jack Duganne around 1990. "Giclée" is based on the French word gicleur, the French technical term for a jet or a nozzle, and the verb coming from it "gicler" (to squirt out). "Une giclée" (noun) means a spurt of some liquid. **The French verb form gicler means to spray, spout, or squirt. Duganne settled on the noun giclée.**

Archival paper: Archival paper is an especially permanent, durable acid-free paper. Meant to be used for publications of high legal, historical, or significant value. **In the USA, such paper must also be approved in accordance with the ANSI standards.**

5 Member Announcements / Awards

Member Announcement

Local Artist Buena Johnson Paints Portrait Of Healing

Los Angeles WAVE Newspaper

by news writer Shirley Hawkins

<http://wavenewspapers.com/local-artist-paints-portrait-of-healing/>

Featured in the Wave Newspaper in Los Angeles.. Grateful for the recognition and the article on my life as an Artist. Covering positive Contributions I've made to good causes and my appreciation for collectors who purchased my art.

Note: I have been contacted by a radio station for an interview asap.

Contact [@buenavisionart](https://www.facebook.com/buena.johnson) #buenavisionart; www.facebook.com/buena.johnson



AWARDS

83 Annual Santa Paula Art & Photography Exhibit

1st Place Judges Award Mixed Media/ Graphics

Folklorical Dancers

by Phil Zubiarte



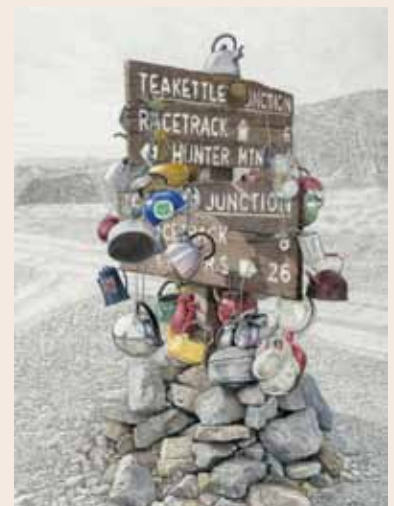
AWARDS

Westlake Village Art Guild Open Juried Show

1st Place Judges Award Pastel/Graphics

Teakettle Junction

by Phil Zubiarte



6

Online Color Test Reveals How Well You See Color

By Keith Bond

Are you among the 1 in 255 women and 1 in 12 men who have some form of color vision deficiency?

The X-Rite Color Challenge and Hue Test

Take the online challenge to find out. Based on the Farnsworth Munsell 100 Hue Test, this online challenge is a fun, quick way to better understand your color vision acuity.

Here is a Link to an Online Color Hue Test - <https://www.xrite.com/hue-test>

Are you among those who have some form of **color vision deficiency**? If you work in a field where **color is important**, or you're just curious about your color IQ, take our online challenge to find out.

Based on the Farnsworth Munsell 100 Hue Test, this online challenge is a fun, quick way to better understand your color vision acuity.

In the test, you drag and drop squares of various hues to arrange them into their proper order - a subtle gradation from one hue to another. You're scored on accuracy.

Zero (no mistakes) **means you have perfect color hue perception**. A high score (lots of mistakes) means you have low hue perception.

The test is both fun and interesting. I even did it a couple of times to try to get better (and did).

The test got me thinking - can you learn and perceive color better?

My question is this: is the ability to see color accurately - as in the color test - because of the cones (physiology) or the brain (mental capacity) or some combination of both? Is the sensitivity of the cones what enables someone to see subtle shifts in hue? Or is it a developed brain that can interpret the subtle differences?

Plus, can someone strengthen the ability of the cones to recognize color better? Or can someone strengthen the ability of the brain to interpret the signals better? Can there be both a physiological and mental development in color perception?

This is my theory: you can develop both - but there are limits. I doubt someone who is color blind can learn to see color. But given the cones that one does have, I believe there can be a strengthening on both the physiology and with the mental interpretation.

The reasons for my theory are two-fold. First, we can exercise just about every other part of our body, so why not color perception also? Second, I have experienced improved color perception in myself.

Continued on page 13

Continued from page 12

I will admit, what I interpret as improved color perception may not be anything more than improved observation.

The eye has receptors called cones and rods that receive light waves. The brain interprets the light waves and we understand it to be color.

It very well could also be improved interpretation in the brain or strengthened (more sensitive) receptors in the eye. Who knows?

Regardless, there is another point I wish to bring up. How does this affect you as an artist? The implications of how well you can see and mix very subtle differences in color are intriguing.

But is it really important to see such subtle shifts in hue? Or is it more important to see the broader color relationships and harmonies? I suppose it becomes a very personal matter depending upon how you use color in your art.

Either way, I do think you can improve, through practice, your ability to see color. I believe that increased ability to see enables you to have more choices at your disposal (in terms of how you mix and use color in your work) and ultimately leads to greater creativity.

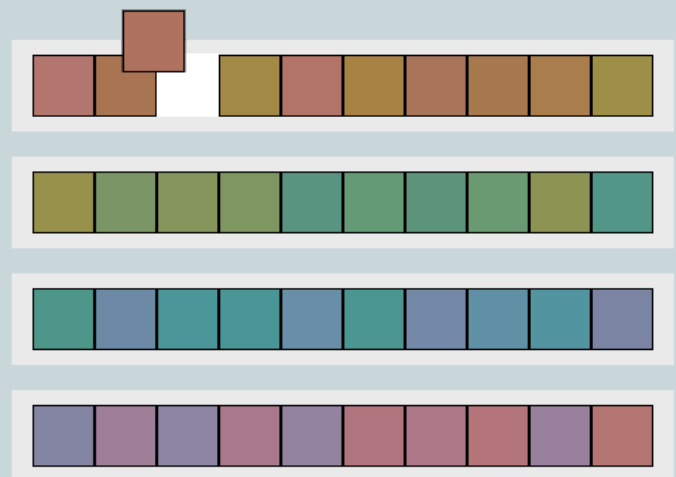
So, go ahead, take the test. See how you do. Then work to see if you can improve over time.

SPECIAL NOTE: from Phil Zubiate
 I had to take the full test when I worked for American Tooth Industries. The findings were as reported, women did better than the men at ATI. Most of the workers were not graphic designers as I was...Ouch!

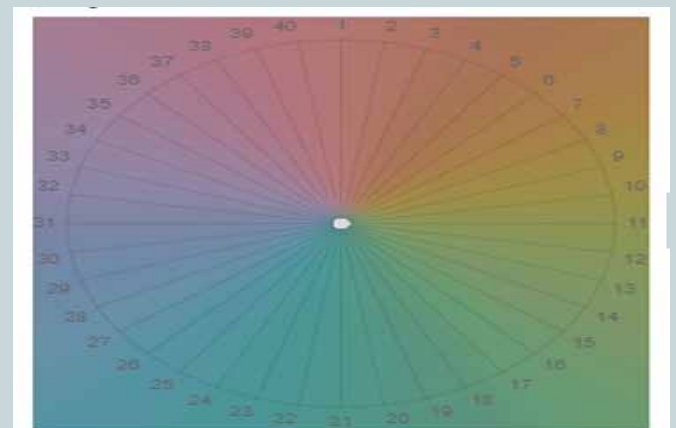
How To Take The X-Rite Color Hue Test

Directions:

1. The first and last color chips are fixed.
2. Drag and drop the colors in each row to arrange them by hue color.
3. Complete all four color tests.
4. Click 'Score My Test' to review results



Score My Test



Score: 0 **My Results**

Gender Male
 Select Age Range 60 - 69
 Best Score for your Gender 0
 Worst Score for your Gender 1604

About your score: A lower score is better, with ZERO being a perfect score. The circle graph displays the regions of the color spectrum where your hue discrimination is low.

Farewell From Phil Zubiato

Continued from page 4

The biggest improvement I made since doing the picture Malibu Succulents was to take a class from Ester Roi on how to use her invention the Icarus Board. I met another artist that day, Sue Donze we would meet again at our times.

Elizabeth Patterson had a show in LA and then afterward a few of us went to her house for food and drinks, again I met Sue Donze and Deborah Friedman.

I entered some of my art in shows at different locations by invitation and I also wanted to sell my art at craft fairs. I had to purchase clear bags, price tags, table cloths, stands and learn how to sell myself, thanks to both of these artists, Denise Howard and Tess Lee Miller.

The big question is what do I want for myself and my art. This choice to start a new colored pencil group is a hard one but it is the right one.

I will stay in-touch and if everything gets back to normal, we will see each other again.



Membership Registration

Colored Pencil Society of America

CPSA DUES

About CPSA Membership

CPSA membership is open to individuals 18 years of age or older, residing in any country. Artists at every skill level are welcome—we do not “jury in” members.

We invite you to become part of this supportive group of colored pencil artists. CPSA will enable you to meet and network with others working with the medium, help you become a better artist, and offer opportunities to have your work appear in CPSA exhibitions and publications.

U.S. and CANADA
\$45.00 (U.S. funds)

Dates To Consider

Regardless of when you join, you will be eligible to obtain member-only items right away and to receive the current CPSA membership directory and latest issue of To The Point.

Dues must be received before December 31 for you to be listed in the CPSA membership directory and receive the January issue of To The Point.

Membership Year

The CPSA membership year is from November 1 of one year to October 31 of the next year. Full payment is due no matter when you join.

Pay Online

Paying dues online from the CPSA website will give you the quickest possible service and avoid delays. When you join or renew online, the transaction is handled by PayPal and occurs immediately. This is a secure system you can use without having to set up a PayPal account.

<https://www.cpsa.org/membership/join-renew-cpsa-membership/>

Annual Shows

Explore This
CPSA Annual International Show