

District Chapter 214 | Los Angeles CA



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

### A Message From The President

Hello Fellow Artists,

*It's getting close to the end of summer already! It's so hot, so I'll keep this short. You are reading our summer issue edited by Susan Donze, our current newsletter editor. Please continue to submit your artwork, works in progress, texture challenge, any news or announcements, article suggestions, and anything else to Sue for future issues. Hopefully we can plan for a Zoom meeting in October because we cannot meet in person right now. Please stay in touch and I hope you enjoy this issue.*

Regards,

Jane Shibata

President, CPSA DC 214



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### MISSION STATEMENT

*We, the members of CPSA DC 214, gather together to educate the public and individual artists about the value of colored pencil as a fine art, to encourage artists at every level in their endeavors and to entertain our members as well as the public as we accomplish the first two goals.*

***CPSA remains firmly dedicated to the fundamental principles of inclusion and diversity, and to racial justice as an inalienable human right***

## 28th Annual CPSA International Exhibition – 2020

125 colored pencil images were selected by the juror, Chris Valle (Chair/Professor, Art and Design, University of Tampa), from almost 780 paintings submitted for this year's show. Due to the cancellation of the gallery show this year, the selected images are posted online at <https://www.cpsa.org> for your viewing pleasure. Our proud and hearty congratulations to these CPSA LA 214 members and alumni selected for this year's exhibition.

### *CPSA LA 214: Well Represented in the Annual Exhibition*

#### **AWARD WINNERS**

##### **Buena Johnson, CPSA**

*Song of Angels* – 22 x 30 – Creative Art Materials Ltd. / Caran d'Ache Award for Exceptional Merit \$1000

##### **Elizabeth Patterson, (CPSA LA Chapter 214 Alumni)**

*Bush Street, San Francisco* – 20 x 24 – CPSA District Chapters Award for Exceptional Achievement \$2025

#### **ACCEPTED FOR EXHIBIT**

##### **Jeff George, CPSA, (CPSA LA Chapter 214 Alumni)**

*Domestic Violets* – 18 x 14

##### **Helen Glover**

*Drumsticks* – 10 x 14

##### **Andrew Purdy, CPSA**

*Dancing Cypress*—La Jolla, CA – 12 x 18

##### **Susan Salazar, CPX**

*Multiplicity of Mind* – 13 x 11

##### **Gayle Uyehara, CPSA**

*The Deadheads* – 15.75 x 19.75

28th Annual CPSA International Exhibition – 2020 Continued



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28th Annual CPSA International Exhibition – 2020 Continued



**Andrew Purdy, CPSA**  
*Dancing Cypress –La Jolla, CA*

12 x 18

**Susan Salazar, CPX**  
*Multiplicity of Mind*

13 x 11



28th Annual CPSA International Exhibition – 2020 Continued



**Gayle Uyehara, CPSA**

*The Deadheads*

15.75 x 19.75

***Congratulations once again to all—these are stellar works!***



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SEPTEMBER 15–NOVEMBER 15, 2020

## MEMBERS' "SAFE AT HOME" CREATIONS

Though the conditions of the last several months might have been enforced on us, it's not too surprising that more hours at home = more time for art! See how some of our members made good use of the time and various media to create.

### RUTH ARTHUR:

*This is a little bit about what I've been doing during the "sheltering in place" besides cleaning closets.*

*Our twelfth great-grandchild was born April 27. For our two youngest grandchildren and all our great-grandchildren, I have painted a birth announcement for the nursery. Winnie the Pooh has been a favorite theme, but I've done lots of things like Calvin and Hobbes and Halloween themed paintings for all the late October babies. So, this is Maddox Brian Milne's keepsake.*

*Bill and I had put together a family book of recipes in 2000. It was high tech for us then with use of copiers and page protectors in loose leaf binders. So, I have completely updated, edited and illustrated the recipe book and will shortly have it printed through Lulu. These are a couple of the illustrations for the introductions to the different categories. The first is "Casseroles" and the second is "Potatoes, Pasta and Rice".*



## MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

SUSAN SALAZAR:

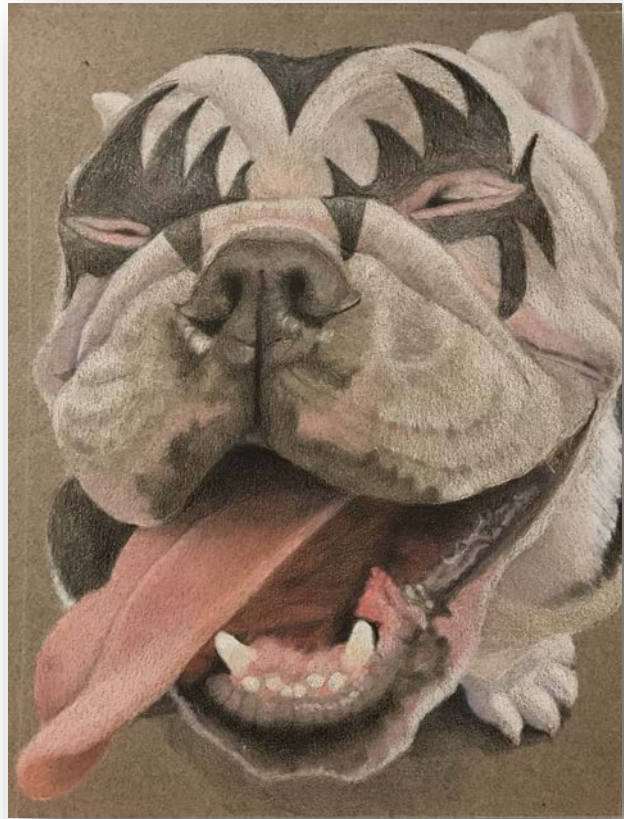
*"Kiss Me Gene". An artist friend of mine took the original picture (without the Kiss design) last year at the Mission Federal Art Walk in Little Italy, located in Downtown San Diego.*

*The paper I used was Canson Mi-Teintess Felt Gray. Pencils used were Prismacolors, Neocolor II crayon and Caran D'ache Luminance. A fun piece to draw.*

SHARON MENG (below):

*I have been a member for maybe three years now, commuting from San Diego as part of the San Diego Drawing Guild.*

*This is a portrait of my friend Sara's kids. Sara has a large family. When #3 was born, I drew a portrait of #1 holding newborn #3. This was followed by #2 holding #5. The current portrait is #3 holding #6. Children 4, 5 and 6 do not have a portrait of them holding a newborn, but I assured her I could draw them separately if she was not interested in having more babies! This picture is done primarily with Prismas on Strathmore Bristol Vellum, 11 x14".*



CAROLYN KENNEY:

*I miss our drawing group meetings here in San Diego, but we text each other on our Wednesday date and time. I completed a pastel 12x18 on pastel panel, "Green Flash"*



## MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

RICH BOYD, CPSA MEMBER SINCE 2012:

I too miss our meetings and fellowship. Attached is a jpg of my garage studio with a large 48x54-inch oil painting in-progress of two cowboys mounted on horseback. I started the painting (last year) when a friend gave me the stretched canvas he didn't want. I started with a line drawing on a white gesso surface comprised from three images taken in 2013 while at a ranch in Wyoming. This is part of a series of various Southwest oil paintings that can be seen on my website ([www.richboydart.com](http://www.richboydart.com)) using the ranch wranglers as inspiration. After the line drawing was complete I blocked in the major components with a thin wash. I'm currently detailing the various areas and have many more hours to go before I'll consider this worthy of a public viewing.



CARYL WOLFF:

Emeritus College is a part of Santa Monica City College which has many, many diverse - and FREE- courses ranging from art to yoga to Shakespeare to computers. As they describe it, it's for "older adults." As I describe it, it's for a bunch of old farts like me. I started drawing about 4 years ago there with a beginning drawing class, then attended several colored pencil classes taught by Catherine Turr, and finally an independent study class where the instructor critiques everyone's work which range from pencils to oil. We're doing that virtually now.

As for what I've been up to, I was given and also acquired at garage sales/Craig's list many frames of various sizes - about 400. No joke! There was no place to store them, so I had to hang them and have started to populate them with drawings (there's more to this story!), starting with the smallest ones first because there are a bunch of empty frames. Here's a picture of my dining room (I had to hang them myself and need to get someone to help me hang them straight) which is farm animals and crops. Other areas of the house have different themes, but the dining room is finished for now. My whole house looks like this - you can hardly see the walls...



LINDA RAHL:

At our meeting when Arlene Weinstock made her presentation of art using texture boards, I had brought store-bought cookies that were in a plastic case, the bottom of which was a design as shown in my piece. I used that design as my texture board — not so much texture as the design. I used only two Prismacolor blue pencils.

For background, I live in Seal Beach. I originally took a "Drawing on the Right Side of the Brain" class from Ruth Arthur (who is married to my cousin, Bill Arthur), and then her class in colored pencil class — probably in 2001, so that is when I also joined CPSA 214.

(Linda's offering for the 3x3 display, created on Stonehenge paper is featured as the background texture for the Exploding Box article on page X).



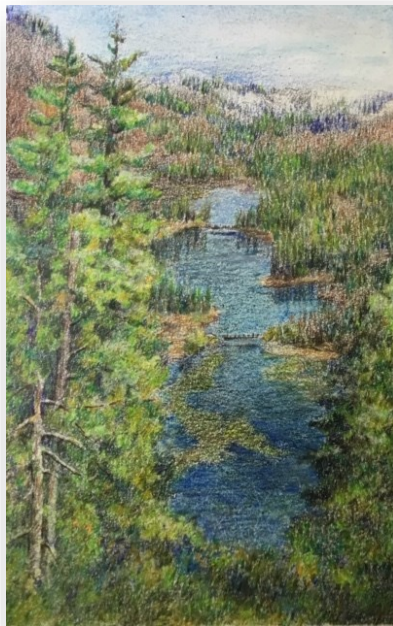
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## MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

KAREN TAKA:

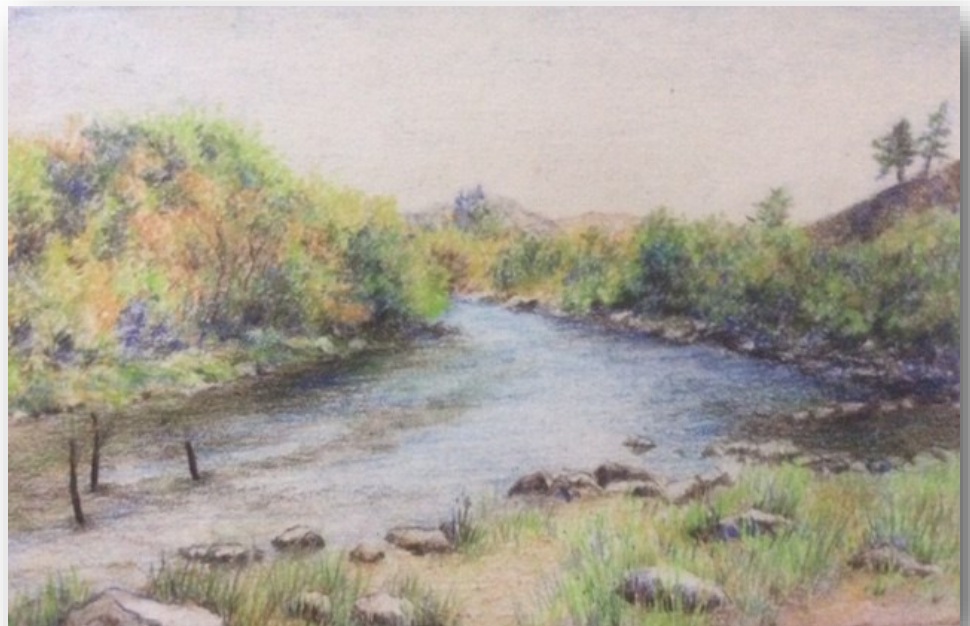
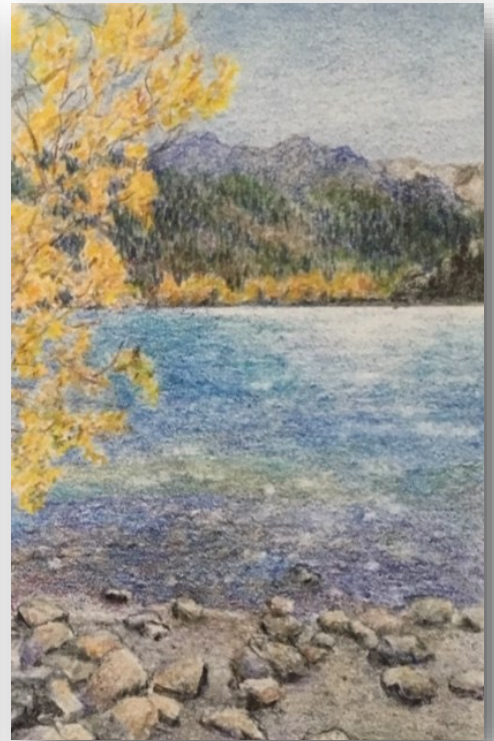
*Since quarantine, I've been keeping busy sketching in my sketchbook. Most of them are done in a 6"x8" sketchbook. The cityscape is done on 10"x10" Mi-Tientes color paper. These are small pieces, hopefully ideas for a larger piece in the future.*

*I've been a member since 2018 and I live in Culver City.*



## MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

*MORE FROM KAREN TAKA'S SKETCHBOOK:*



*Please send art to share to: Sue Donze, Editor, email: [hilgaarde@aol.com](mailto:hilgaarde@aol.com)*

## HELEN GLOVER'S STEP BY STEP FOR "BRAMSTON: MY SHADOW"

*Designed and created on the Icarus board*

*My beloved fur baby and drawing buddy Bramston, had been with me for over 11 years.*

*Always by my side, whatever activity I did. So, I thought it was time for me to create a drawing of my little Shadow – Bramston. Something purely for me!*

*I have been very fortunate to get an Icarus Painting Board, something I learnt about from my great friends at the CPSA chapter meetings. (For more information on the Icarus Board, please see fellow artist and inventor Ester Roi at <https://icarusart.net>)*

So, here is my first step by step drawing of Bramston on the Icarus Board. Please enjoy.

### STEP 1

I always start my drawings by taking my own photograph of the subject. (Part of the pleasure of getting to know your subject). Then I traced a loose outline as a guide onto my paper of choice, in this case Strathmore 500 vellum 2ply.

The pencils I will be using are Caran D’Ache Luminance.

Colors used for step 1:

001 White	002 Silver Gray	004 Steel Gray	009 Black
046 Cassel Earth	069 Burnt Sienna	407 Sepia	495 Slate Gray
507 Payne’s Gray 30%	508 Payne’s Gray	801 Buff Titanium	802 French Gray 10%
803 French Gray 30%	866 Burnt Sienna 50%	876 Burnt Ochre 10%	906 Sepia 50%

The Icarus Board settings used are between 2-4. (The Luminance is a soft, smooth and silky pencil. I find only a small amount of heat is needed to move the color around.) This also allows me more control over my drawing, whilst filing in the deeper grooves of the paper.

Starting with the eyes. I map out different areas of shadow in the pupils and iris.

Then repeating with white/light areas of the eyeball and the highlights of the pupil. (All sketching out and marking areas are done off the Icarus Board). Next set the Icarus Board to setting 3 or 4, start by blending in the different shades of grays and browns whilst building up your layers. (I only ever use black as a very final stroke to enhance my darkest areas).

With the white and lighter areas blend colors such as White with Buff Titanium (note there is also a small amount of Burnt Ochre 10%). Then adding a small amount of Steel Gray to the shadow corner of the eye, under the lid.

Repeat the same method with the other eye, noting the left side of the face is in shadow. Here I use cooler brown and grays such as Burnt Sienna 50%, Cassel Earth and Sepia.



## “BRAMSTON: MY SHADOW” STEP BY STEP, CONTINUED

### STEP 2

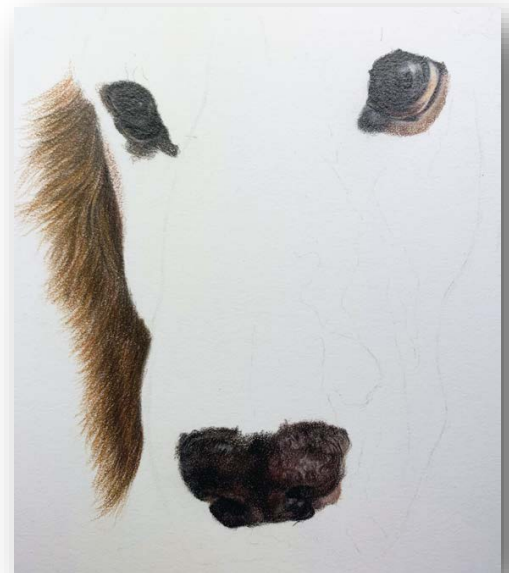
Moving to the nose area, I mark out the darker areas (nostrils and creases), again without any heat from the Icarus Board. Then my small light gray area with hints of Steel Gray.

Turn the Icarus Board to setting 3 / 4. I start to blend the shadow and highlights with the mid tones' areas, gradually building up the layers and completing the nose.

Colors used for step 2 (cool fur tones):

037 Brown Ochre	046 Cassel Earth	069 Burnt Sienna	077 Burnt Ochre
407 Sepia	801 Buff Titanium	802 French Gray 10%	803 French Gray 30%
808 French Gray	821 Naples Ochre	832 Brown Ochre 10%	836 Brown Ochre 50%
842 Raw Umber 10%	846 Raw Umber 50%		

When marking out the fur's highlight, mid tones and shadow, along with the fur's direction I only use 3 colored pencils. (French Gray 10%, French Gray 30% and Cassel Earth). Starting with the Cassel Earth, I mark out the sections of fur for the ear (not individual strands). Once these basic strokes are mapped out and returning back to my Icarus Board (setting 2 / 3). I start working on each section, layer by layer mixing cool tones of my pencils palette (above) until the desired color has been matched to the original photo.



### STEP 3

Moving over to the right side of the face I adjust the colors to a warmer palette (see below). Still using my original 3 colored pencils to map out the sections before moving onto the color of the fur.

Lastly, I start to mark out the pattern of fur on the bridge of his nose.

Colors used for step 3 (warm fur tones):

034 Yellow Ochre	036 Raw Sienna	037 Brown Ochre	046 Cassel Earth
069 Burnt Sienna	077 Burnt Ochre	821 Naples Ochre	832 Brown Ochre 10%
836 Brown Ochre 50%	876 Burnt Ochre 50%		

## “BRAMSTON: MY SHADOW” STEP BY STEP, CONTINUED

**STEP 3**

### STEP 4

Now most of the pattern areas are marked out, for the bridge of his nose. I moved my concentration to the fur round his nose and top of his jaw. Marking out the very dark area first. E.g. the space between the fur and the shadow area joining the mouth to the nose. All the time continuing to build layers and define the fur with the warm and cooler sides of his face.



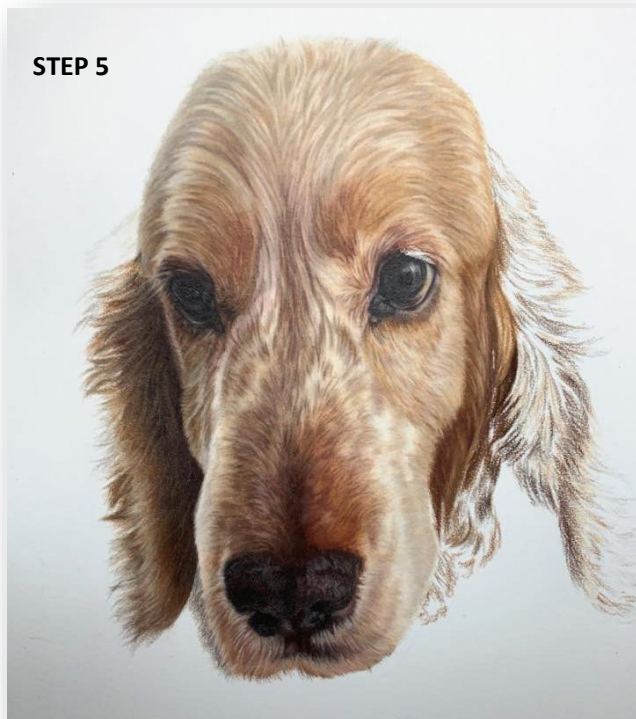
## “BRAMSTON: MY SHADOW” STEP BY STEP, CONTINUED

### STEP 5

With most of the drawing now taking form, it's time to do the right ear and shadow under his face on to his neck.

As with the previous steps, I drew the section in the base 3 colors.

Working back and forth to then build up the shadow and highlight areas.



### STEP 6

To finish. I check to see what areas needs more depth added, e.g. the nostrils, pupils, corners of the eyes or even gaps between the fur.

Last but not least, I take my 001 White pencil to enhance the lighter areas of the eyes, as well as adding a few strokes to the fur area catching the light.

**For more of my work, please go to:**

**[www.fineartbyhelenglover.com](http://www.fineartbyhelenglover.com)**



STEP 6 DETAIL

## MY FIRST CPSA MEETING

From my personal blog, [artontheside.lucidway.org](http://artontheside.lucidway.org)

Saturday, February 7<sup>th</sup> 2009

By Lupe Backe

I woke up this morning with an expectant feeling. Today was the day I've been looking forward to for many weeks. I was to attend my first local CPSA meeting in Ports of Call Village in San Pedro.

Here I am trying to get my portfolio ready with some of my art work for show and tell at the meeting.



Driving from Downey, I used the car navigator to find the meeting place, but I still managed to get off at the wrong offramp from the 110 freeway. This meant it took me an extra 15 minutes of driving through streets to get there. When I finally arrived, the meeting was well under way so I had to make my entrance under the eyes of the dozen or so people gathered there. The place was a storefront location, the small room long and narrow with doors and large panes of windows on either end. I came in through the back door and could see straight through to the front door and windows. I spotted Gayle right away and she waved me to a folding chair right next to her.

— CONTINUED NEXT PAGE

## My First CPSA Meeting by Lupe Backe, Continued

I met Gayle on Ann Kullberg's CP cruise last year and we have been emailing back and forth. Since she's a member, she encouraged me to come to the Carson meeting of this local CPSA chapter. It was the little push I needed to decide to join and to attend the meetings.

There were two rows of folding chairs and a person speaking about some upcoming event. Gayle handed me a sheet of paper with the meeting agenda and I saw that I had only missed the welcome by chapter president Barbara Rogers and most of the spiel about joining the San Pedro Arts Association given by another member.

On the agenda was:

Barbara Rogers Welcome

San Pedro Arts Association membership info

Explore This! 5 update

Chapter 214 website update

Robert Guthrie Memorial Award update

2009 Convention Project update

Workshops: Ruth Arthur, Morgan Kari, Barbara Rogers

Treasurer's report (Ruth Arthur)

Membership report (Linda Rahl)

Mini-lesson on paper supports (Jane Shibata)

Member Announcements

Break

Ester Roi presentation

Next Meeting April 4, 2009

I settled down to listen to different topics, though it was hard to concentrate after the rush to get there. At one point, Linda Rahl introduced me to the group as the newest member. Everyone was very nice and welcoming. Then we broke for refreshments, which was fine with me since I was feeling kind of thirsty and overheated.

I took the opportunity at the break to show my portrait work and other stuff in my portfolio to Gayle.

The last item on the agenda was Ester Roi demonstrating how she mounts her artwork on framed supports. It was very interesting and informative. Ester Roi is the creator of the Icarus board, the heated drawing board that melts wax based medium like colored pencil as you draw for a whole different look. The colors get a supersaturated intense look that resembles oil paint. She had a large Icarus board there and it looked very impressive. Too bad she didn't do a demo this time. Apparently, she did so last time.

Once we were done with the demo everyone started getting ready to head out. Gayle called me over to show my drawings to someone else and so I opened up my portfolio again and started talking about some of the artwork. A lot more of the members came over this time to look and I got a lot of appreciative comments, which was actually kind of awesome.

Some of the members are well known professional artists like Jeff George, who won the first place in the National CPSA exhibit last year, Elizabeth Patterson, who is an award-winning artist, Ruth Arthur and Barbara Rogers. Any praise coming from them is especially encouraging.

I headed out myself, found my way back to freeway without too much trouble and headed home. All in all, a great experience. I look forward to future meetings and getting to know everyone better.

### SEND US YOUR CHAPTER 214 STORIES and NEWS!

Sue Donze Newsletter Editor  
hilgaard@aol.com

Snail Mail:

Sue Donze

1548 E Santa Ana Canyon Rd.  
Orange, CA 92865



## 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:**

SEPTEMBER: leaf or leaves

OCTOBER: metal

NOVEMBER: tree bark or wood

DECEMBER:

pastries (cookies, cake, donuts, etc.)



Source: P. Zubiato

*Lisa Barash took the challenge for June (citrus) and July (fabric). How about giving her a run for her money this September thru December? You just might get a prize!*



Lisa Barash—Citrus/June  
Own Reference  
Canson Cold Pressed, Caran D’Ache



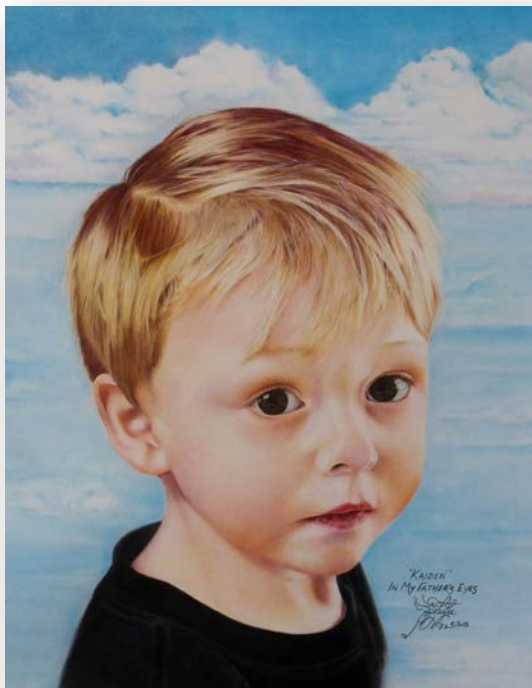
Lisa Barash—Fabric/July  
Own Reference  
Stonehenge Bristol Vellum, Prismacolors

## TESS LEE MILLER'S ART BRINGS COMFORT WITH "IN MY FATHER'S EYES" PROJECT

*Tess:* As I was reading the October 2017 Colored Pencil Magazine, a feature article on "Portraits with a Purpose" caught my eye. It was an article featuring a non-profit organization called "In My Father's Eyes" that was founded by Brent Anderson in 2015. I was instantly taken by the article because of Brent's desire to help families struggling with the horrors of childhood cancer by donating a portrait of the child at no costs to the family. He felt the children should have something to remind them that they are beautiful in God's eyes, no matter what the cancer had done to their bodies. For parents of children who lost the battle he wanted to help ease their pain and hopefully contribute to the healing process after losing a child. It is a great ministry, and Brent completely believes it's what God would have him do with his God-given talent.

I contacted Brent right away through his Facebook Messenger to offer my assistance in any way he may need, except monetary help – I am as broke as most artists I know. I never actually believing he would respond to my inquiry, but in a matter of hours he did respond, asking me to give him a call. Of course, I do not do phone calls, so we settled on email communication.

Brent liked my work and decided to see what I could do. He sent several photos of children all having battled various forms of childhood cancers and asked me to pick the one I felt moved to paint. The first portrait I did for In My Father's Eyes was of a young boy named Kaiden who was diagnosed with cancer at 15 months, underwent months of surgeries and chemo treatment but passed away quietly in his mother's arms at the tender age of 2 and a half years. Doing Kaiden's portrait affected me in ways I could not begin to explain so when Brent asked if I would be willing to do additional portraits into the future, of course, I was delighted to say yes. The blessings have been many, and I will always be grateful to Brent and his ministry, believing that it was God who brought us together. — *Continued next page*



**Kaiden**— The very first portrait I did for IM-FE...this was also the first one that I used mostly pastels to do, along with the colored pencils.



**Avery**—An unbelievably incredible reference photo made it a pure joy to do with a combo of pastels and colored pencils.

## “IN MY FATHER’S EYES” PROJECT CONTINUED

The portrait I am currently painting will be the eighth one for *In My Father's Eyes*. In addition to those I have been contacted by parents independently of IMFE to ask for portraits. It's my pleasure and privilege to be able to provide portraits for the families who are trying to adjust to life without their beloved child, but also to those who've been given the blessing of a child returned to health. Not many children survive cancer, depending on the type, so I rejoice with those who have by doing a portrait for them as well. It has been a great 2 and a half years and I hope to be able to continue for as long as I can be of benefit to these families in need.

I still keep in touch with a number of the families through Instagram or Facebook...it's amazing what these families have been through and are still going through.

—Tess Lee Miller



Hayes — a sweet but ill little boy with 2 healthy triplet siblings.

### *∞ In Memoriam ∞*

*Our heartfelt condolences to Dean Hollis' wife Ruth and family on his recent passing.  
Dean and Ruth both joined our chapter last fall at their first meeting.  
They are in our thoughts and we wish Ruth strength and peace during this difficult time.*

### Message from Karen Saleen, District Chapter Development Director, CPSA

In an effort to continue to educate our chapters, members and the general public about the medium of colored pencil, CPSA has added a new page to our website that has a wide range of past articles from our *To The Point* magazine. To access this new page, choose "Art-Related Articles from TTP" in the About CPSA/Our Medium menu or Exhibitions/Information menu.

The URL for the page is: <https://www.cpsa.org/articles-from-to-the-point/>  
Stay safe and keep pushing those colored pencils!

Karen Saleen  
District Chapter Development Director  
Colored Pencil Society of America [www.cpsa.org](http://www.cpsa.org)

# AMY LINDENBERGER’S MASTERING COLORS WEBINARS

*By Sue Donze*

*This 3-session Zoom webinar is based on Amy’s new workbook **COLORS A Workbook: Matching, Mixing & Selection for Colored Pencils** and is available at [AnnKullberg.com](http://AnnKullberg.com)*

*This workbook/webinar is perfect for those with no experience in color theory or those looking to brush up on same. Exercises include creating a color wheel from 3 primary colors, moving on to the secondary and tertiary colors, charts to determine the hues, values and intensities of colors (the webinar is not necessary to do the charts, but I found it very helpful to have Amy walk me through her process). Completing these felt like quite an accomplishment!*

*Amy’s 20 years of work to create this publication she “was sure no one would read” proves to be a thoughtful, helpful reference and the webinars are delivered in a clear, enjoyable, “there are no stupid questions” style. You can follow along with Amy or replay the recording supplied afterwards. Downloads and templates are available from [AnnKullberg.com](http://AnnKullberg.com)*

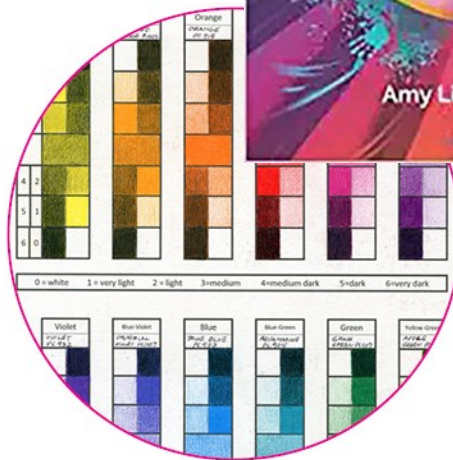
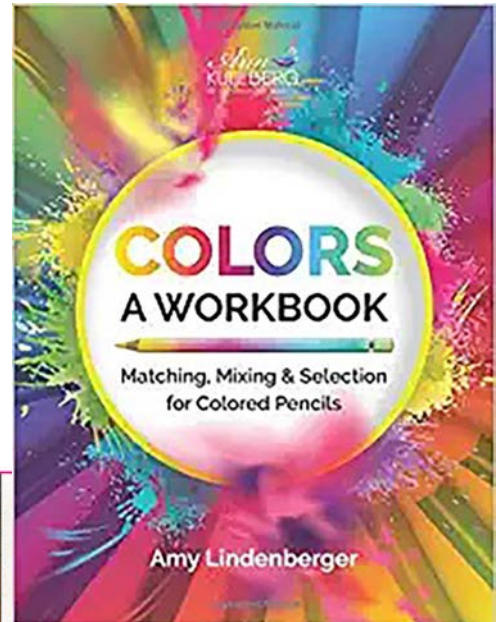
*Amy V. Lindemberger, CPSA, CPSX is a charter member of CPSA, has shown her work in a wide variety of local, regional and national exhibitions, receiving numerous awards. She teaches workshops on a variety of colored pencil techniques and is the author of five books in the CP Surfaces Series in addition to inclusion in nine internationally distributed books.*

## Workbook Table of Contents:

- Introduction: Color Perception and Color Theory*
- Part I: Creating Your Tools for Hue, Value and Intensity*
- Part II: Using Your Hue, Value and Intensity To Match Color*
- Part III: Pencil Color Analysis and Classification*

## Webinar Series:

- Part 1: Deeper Understanding & End to Confusion*
- Part 2: Hands On: Putting the Tools into Practice*
- Part 3: Skills for a Lifetime*



*Final exercise WIP, Sue Donze*

# Exploding Box Display Planned for the 2021 CPSA Convention

Early bird submissions are coming in and we have some gorgeous little pieces. (Points if you can guess the handsome gent drawn by Rich Boyd).

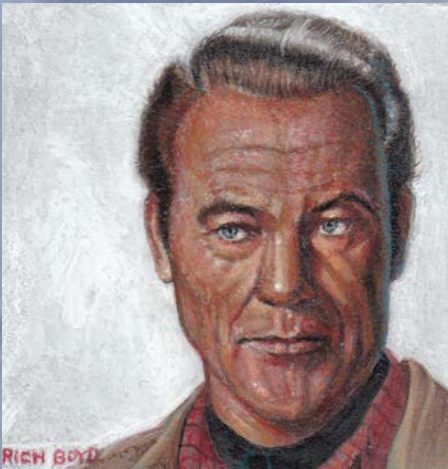
LINDA RAHL - 3X3 HOMAGE TO A WEINSTOCK'S TEXTURE METHOD



KAREN TAKA



RENEE MATTER



RICH BOYD



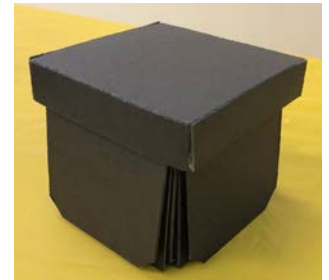
RITA HOPPER  
"CASHEW NUT IN SHELL"

## What's an Exploding Box?

It's part of a crafty plan to consolidate the maximum quantity of art in the smallest, most transportable, unusual chapter display for the 2021 CPSA International Convention.

Remove the lid to reveal multiple surfaces ready for embellishment. Mini artworks will be added to all of the upper faces. Want to participate? Create your 3x3" masterpiece (total, including border, if any) on any flat paper/surface, any style/subject, 100% colored pencil.

Kindly complete and email to me, Sue Donze at [hilgaarde@aol.com](mailto:hilgaarde@aol.com). Wish to snail mail me your mini artwork? My address is 1548 E Santa Ana Canyon Rd, Orange, CA 92865. This will be a unique display to showcase our unique chapter!



Box photos courtesy of Gayle Uyehara

**DUE TO THE EXISTING COVID SITUATION, 2020 - 2021 CHAPTER DUES = \$10**

**DUES • BADGE**

**Membership Dues**

As of this month we have 50 paid members. We think everyone should join the fun, don't you? Please encourage your CP friends to join as well.

Chapter membership dues are \$20.00 per year (**\$10 for 2020 - 2021**) and are due on November 1st. Please fill out the attached form and mail with your payment **by November 1st** to Karen Taka, Membership Chair, address below.

**Stand up and be proud** with your cool CPSA 214 magnetic badge! Only \$11.00. Please make your check payable to CPSA DC 214 and mail to Karen Taka, Membership Chair, address below.



**Questions?** Contact Karen Taka at Karetaka@aol.com

**CPSA Chapter 214  
Membership Registration**

November 1, 2020 to October 31, 2021



NEW MEMBER     RENEWAL

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

Phone: \_\_\_\_\_ E-Mail: \_\_\_\_\_

YES! I have paid my national CPSA membership dues

Check # \_\_\_\_\_ Amount \$10.00 (**for 2020 - 2021 only**)

Please make your check payable to: CPSA DC 214 and mail it with this form to:

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

