



District Chapter 214 | Los Angeles CA

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

A Message From The President

Hello Fellow Artists,

Thank you to everyone who attended our February meeting. Arlene Weinstock was our presenter and, as usual, she did a great presentation and I myself picked up a few pointers. A very informative and fun session. I hope to see many of you at our April meeting. There will be another exciting presentation given by Ester Roi who is the creator of the Icarus board and a great artist.



Unfortunately, the convention has been cancelled, but don't forget to submit your entry to the CPSA International Exhibit. The deadline has been extended to May 31. Check the website for the prospectus. And please continue to submit your artwork and any news of your work to Sue Donze, our newsletter editor. We are still working on our annual chapter exhibit plans and we will let you know as soon as we get it organized.

I'll leave you with a great quote from Twyla Tharp, "Art is the only way to run away without leaving home." Keep up the good work everyone!

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 DC 214 IS ZOOMING!

Our February 6th Zoom meeting was a great success! Arlene Weinstock's "Rubbing in Color" was informational and fun to try along with her as she demonstrated her innovative approach to colored pencil. One of our newest members found the method a perfect solution to a "foliage problem"!



If you didn't join us,
WE MISSED YOU!

Catch up with your fellow members
by attending our next meeting
on April 3rd at 10 am.

We'd love to see you,
so please come and join the fun!

April Meeting Presenter:
Ester Roi, noted CP Artist and
Inventor of the Icarus Board

*Watch for email notification to all
current members.*

Questions or problems logging on?
Contact Lupe Backe at lupebacke@gmail.com

DATES TO REMEMBER

April 3rd CPSA DC214 Zoom Meeting, 10 am

Mid May Draw Along Zoom Meeting TBD

May 31 Deadline for CPSA 29th Annual Exhibition

June 5th CPSA DC214 Zoom Meeting, 10 am

July 15 CPSA 29th Annual Exhibition results will be revealed

October 2nd CPSA DC214 Meeting, 10 am

(Location TBD)

December 4th CPSA DC214 Meeting, 10 am

(Location TBD)

We will keep you posted as additional events are scheduled!

Meet Your Fellow Artist: Rich Boyd

Interview by Sue Donze

When did you discover you liked to create art?

My very first memory of creating art was in first grade. I did an abstract Crayon drawing that was a little more than scribbling. The teacher's kind comments were a rare praise I'd never experienced before - it was profoundly motivating. However, drawing cars was my passion in Jr. High school. When General Motors made a presentation for the Fisher Body Craftsman's Guild, a national automobile design competition for teenagers, I was hooked. I had an avid interest in building model cars and entered my balsa-wood models over a five year period. One entry award financed my first car and one year's insurance at the age of 15. The dream of being a car designer was born at that time.



1987 Chrysler Minivan Concept, 14x20-inches, chalk and marker on vellum.



1987 Chrysler Minivan Concept, 14x20-inches, chalk and marker on vellum.

Tell about your art education. What do you value from it?

I earned a Bachelor of Fine Arts in Commercial Art from the University of Arizona and a Bachelor of Science with Honors, Transportation Design from Art Center College of Design - now in Pasadena.

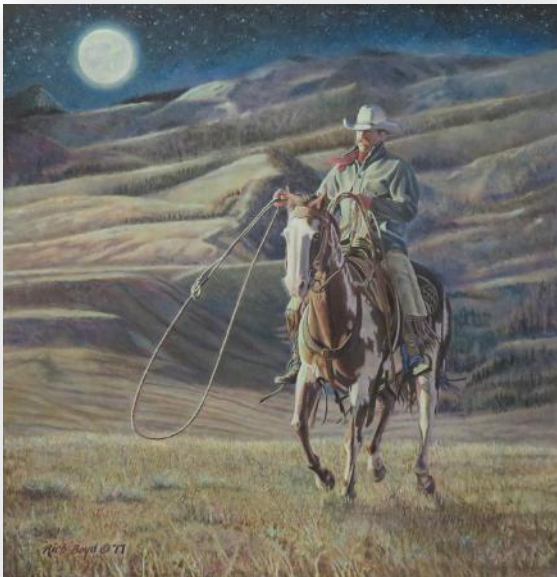
It was my good fortune to visit Art Center College when my friend Roger Ross (from U of Arizona in Tucson) was half way through the Transportation Design curriculum. I was impressed with how much Roger's rendering and design skills had improved. I started to "drop-in" on his classes, especially on the day of a final presentation. Equipped with the G.I Bill benefits and part-time jobs I decided to apply for admission to Art Center. Seeing the fierce competition among the students made an indelible impression on me. Knowing what efforts had earned the highest grades was most valuable. I was fortunate to earn a full scholarship from General Motors by my third semester.

Rich Boyd, Continued -

Whose art was an inspiration to you and who was an art mentor to you?

When looking through my families' new set of World Book Encyclopedias I was captivated by Gainsborough's oil painting of "The Blue Boy." Soon I was searching for other artists and found color images that amazed me. Rembrandt and Vermeer stood out.

As to the question of art mentors, it would have to be Art Center College instructors Ted Younkin and Vern Wilson. Younkin for his teaching method of "the critique" that spared no one's ego. Head Drawing instructor Vern Wilson taught me to observe and record with greater accuracy. At the end of the semester I was more confident and capable at drawing faces that looked like the person posing.



Wranglers Revelry, 17x17 inches, pencil on Tobacco Mi-Teintes by Canson



Aces 'N' Eights, 18x18-inches, pencil on Charcoal Gray Mi-Teints by Canson.

Has fine art been your primary career?

No, commercial art (including photography) has though. For a period of ten years I was employed as an industrial designer. But in the late '80 I made a career segue into publishing as an automotive journalist.

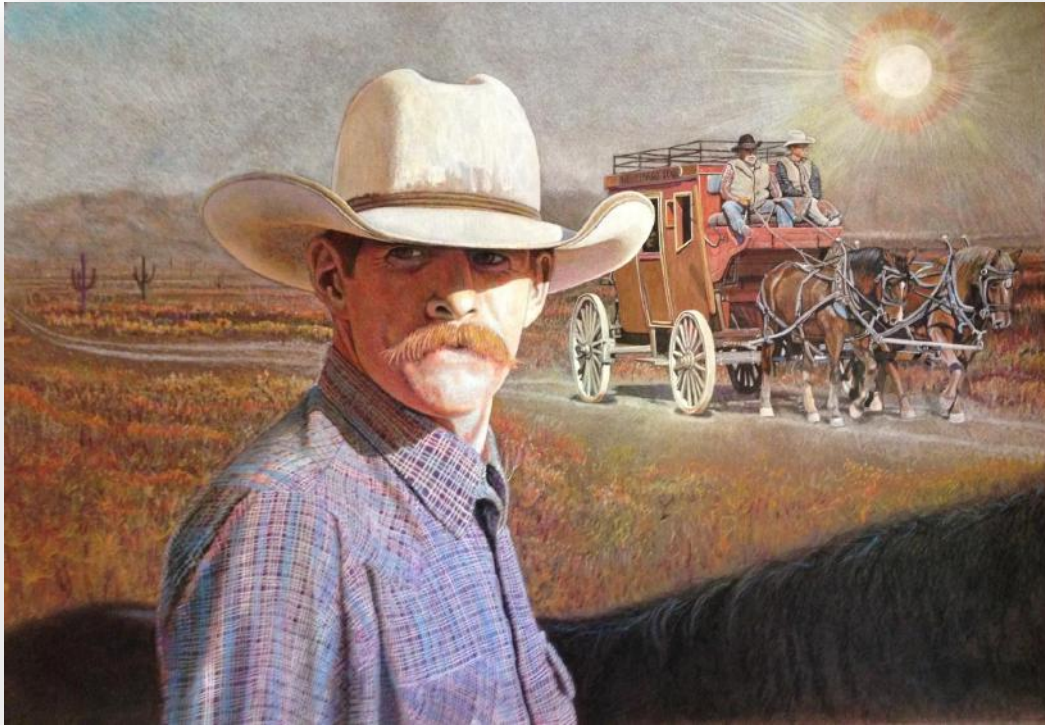
How did you arrive at using colored pencils? Favorite brands? Surfaces?

Art Center College of Design is famous for its Transportation Design department where over 50-percent of the worlds automobile designers have studied. The technique of Prisma pencils and pastels on vellum was taught by working professionals long before the now more desirable computer rendering. I'm now exploring the Swiss water-soluble Caran d'Ache Museum pencils on toned stock such as Mi-Teintes by Canson.

Favorite Subjects? And how did you arrive at your unique style?

For some unknown reason I've always liked portraiture both in painting and photography. Learning about the benefits of direct and indirect light on a subject has been a part of my journey of rendering portraits of both people and animals. I'm constantly looking for a dramatic image that tells a story. The ability to dissolve the pencil pigment with water and apply it with a Sable brush allows for greater control of the chroma and a finer line.

Rich Boyd, Continued -



Short Run to Stump Creek, 13x18-inches, pencil on Tobacco Mi-Teints by Canson

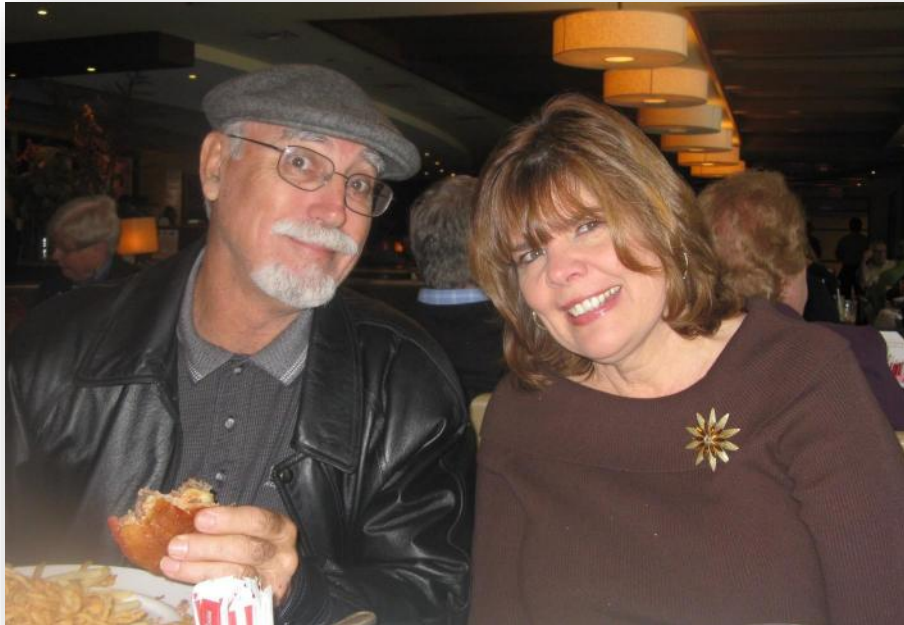


Navajo Elder, 12x15-inches, pencil on black Mi-Teints by Canson

Rich Boyd, Continued -

Have you traveled for art purposes? Please share whatever you'd like about that.

My dear wife Linda loves to travel. Me not as much. But our trip to Manhattan, (New York City) allowed us to visit the Metropolitan Museum of Art, The Frick Museum and the Guggenheim Museum of Art. All very inspirational places. The Frick Museum has several original Jan Vermeer oils, quite small I discovered. We also took a trip to Italy, visiting Rome, Florence and Venice. Our visit to The Uffizi in Florence was an opportunity to see many famous works of art in person. Unfortunately, photography was not allowed.



Rich and Linda Boyd, Lunch in Manhattan



Cowboy Brady, 15x20-inches, pencil on terra cotta toned stock. This pencil portrait of my son is a Best of Show at our local CPSA #14 show in 2016.

What do you consider your main art style? Is there something specific you're trying to communicate?

My main art style is Realism. My intent is to communicate a truth or some vital information about the subject.

Do you listen to music or other media while creating?

YES! I listen to a wide variety of music, both vocal and instrumental. When in "The Zone" my efforts progress while time passes most pleasantly.

Rich Boyd, Continued -

What have been your most meaningful accomplishments?

This is a difficult question to answer. Looking back on my work career, I've been fortunate to realize my childhood dreams of making a living doing work with automobiles as the primary interest. I was hired by Chrysler Corporation (as an exterior-body designer) upon graduation from Art Center. And at the age of 40-years, I made a career move into automotive journalism. Living in Southern California has allowed me to achieve these goals and support my family.

How did you arrive at our chapter?

I arrived at CPSA #214 as a result of the kindness of Ruth Arthur. Ruth saw my pencil portrait of my wife Linda at age 21-years. It was a **Best of Show** at the Anaheim Art Association show in 2012, Bernard Fallon, Juror. Also a **1st Place Other Media** at the Cypress Art League 2012 Open show. And the **Lyon's Art Supply Award** at the Lakewood Artists Guild 2011 show.



Pretty Ponderer, 10.5x13.5-inches, on gesso covered board.

What are your future goals art-wise?

My future goals are to stay as productive as possible. I'm easily distracted by maintaining our 70-year old home in Long Beach and my live-in granddaughter.

What advice would you give your young artist self if you could?

To any young artist - I believe in helping others learn and grow. There will be a benefit, perhaps life-changing, when you least expect it. I encouraged my friend Roger to finish his nearly complete entry into the 1964 Fisher Body Craftsman's Guild contest, our last competition. With no regrets on my part, he was awarded an Honorable Mention with a higher score than mine. He returned the favor when he inspired me to attend Art Center College.

Rich Boyd, Continued

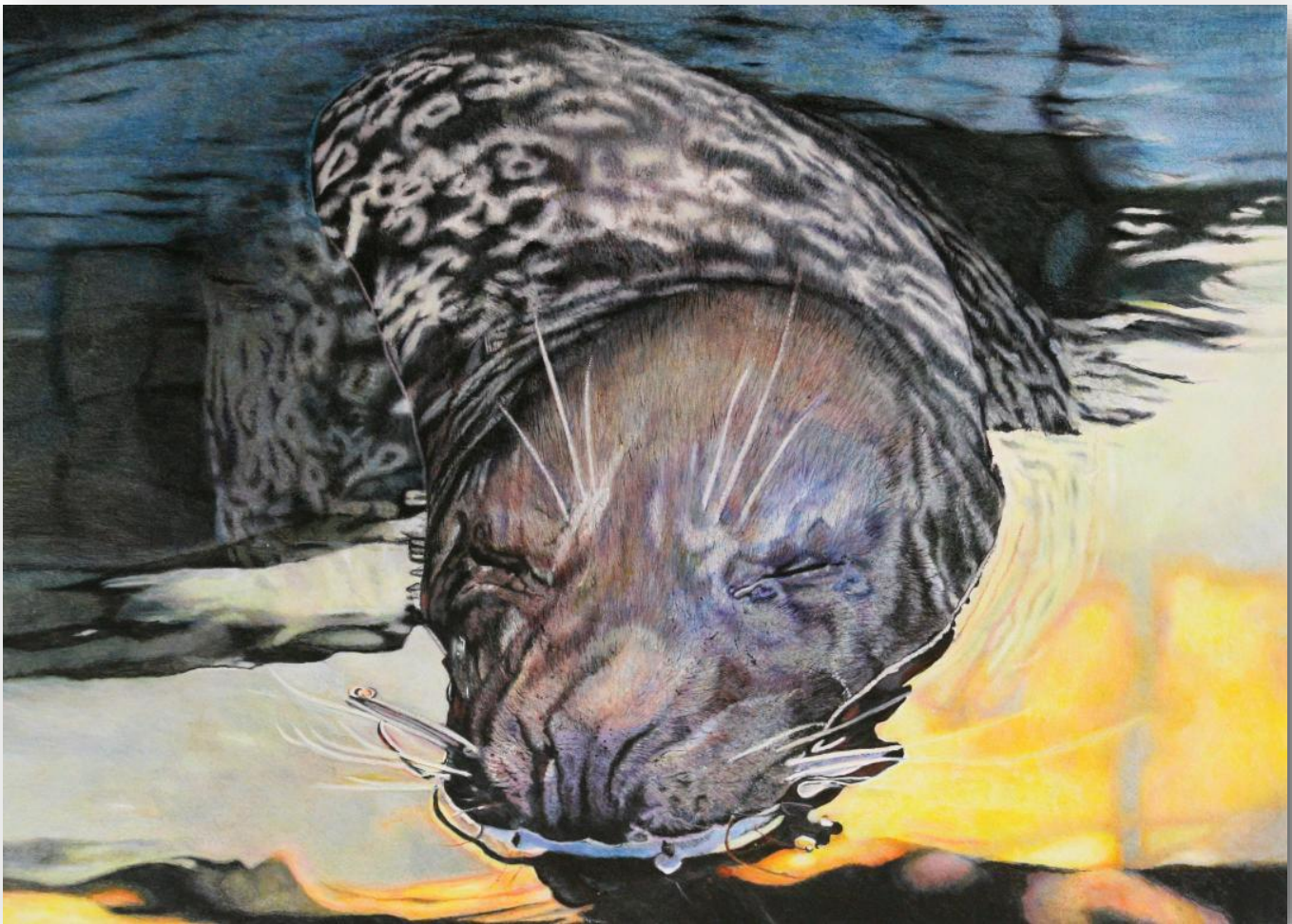
Anything you would like to communicate regarding your art I haven't asked?

I think we pretty well covered my thoughts. Lastly, there is no shortage of subjective opinions when it comes to judging art. Be your own harshest critic but enjoy the process more than the result. Thank you for this opportunity to share with our CPSA #214 members- who I miss very much.

Please share your social media addresses, website, blog, etc.

www.richboydart.com/ - Facebook, Rich Boyd Art.

Sue: Thanks Rich, really appreciate this chance to learn about your very interesting art life!



Seal of Approval, 13x19 inches, Caran dAche Museum pencils on cold press illustration board

Please send your art to share, article ideas and Step by Step Tutorial submissions to:

Sue Donze, Editor, email: hilgaarde@aol.com

More from Your Fellow Artist: Buena Johnson

Happy to report that Buena Johnson has been featured in the largest, most influential African American newspaper in the western US in an article by Brian W. Carter, spotlighting her show “Soul’s Cry” at TAG Gallery.



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Buena Johnson Art Exhibition 'Soul's Cry!' Highlights American History

By Brian W. Carter, Contributing Writer
Published March 11, 2021

Artist, arts instructor and the owner of Buena Vision Art, Buena Johnson Courtesy Photo

“My show is a reimagining of history—the taking back of culture and truthful depiction of America’s evils that are too often hidden,” said artist, Buena Johnson about her upcoming virtual artist exhibition “Soul’s Cry!” which opens March 16 through April 10, at TAG Gallery on Museum Row.

“On display will be newly created powerful artworks addressing the themes of America’s history of slavery, racism, & injustices.”

A local, Los Angeles fine artist, arts instructor and the owner of Buena Vision Art, Johnson stated she grew up as a “PK” AKA “Preacher’s Kid.” The youngest of six siblings, she used art as an escape growing up during the segregation and integration era. She discovered she had a passion for drawing early on and wanted to become an artist. Despite her interest in art, Johnson shared her parents didn’t see it as practical career.

Buena’s solo show runs March 16– April 20, 2021

Check out her TAG Gallery Website page at

www.taggallery.net/buena-johnson-souls-cry



5458 Wilshire Blvd,
Los Angeles, CA 90036
www.taggallery.net/about

“Nobody Knows The Trouble I’ve Seen” by Buena Johnson (c)2018 a 22×30 Acrylic Pencils on Rag Board based on Negro Spiritual Slave Songs—referred to as sorrow songs Courtesy Photo

EXCERPT: “My show is a reimagining of history—the taking back of culture and truthful depiction of America’s evils that are too often hidden,” said artist, Buena Johnson about her upcoming virtual artist exhibition “Soul’s Cry!” which opens March 16 through April 10, at TAG Gallery on Museum Row.

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“My first degree was a teacher’s degree—Bachelor of Science in education because my parents couldn’t visualize how I’d make a living as an artist,” said Johnson. “Then, I continued my studies in art at Pratt Institute of Art in New York, earning a Bachelor of Fine Arts degree.”

Johnson recounted people of color were severely underrepresented in the art world. She decided that she was going to do something about the void.”

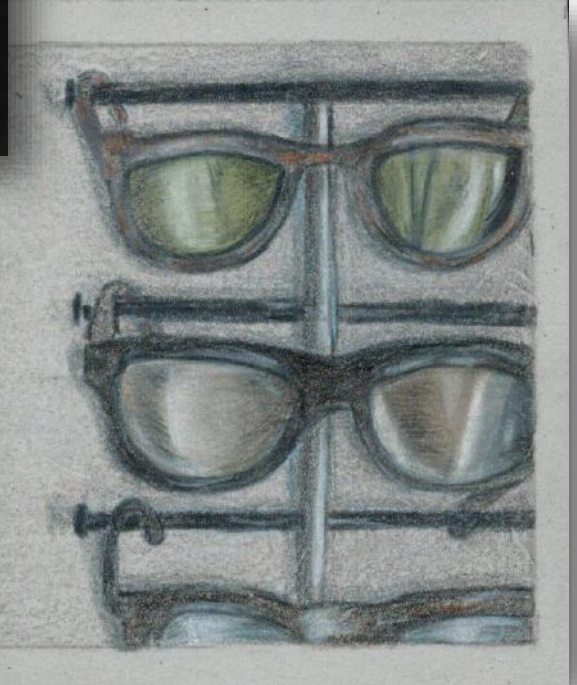
To see the full article, go to www.lasentinel.net/buena-johnson-art-exhibition-souls-cry-highlights-american-history.html

MEMBERS' "SAFE AT HOME" CREATIONS

We love seeing the amazing works artists are creating, despite the times. Enjoy!



Carolyn Kenney—The Golden Girls



Betty Sandner—Cool Sunnies



Heather Stillman—Vegetables, January Texture Challenge—wanted to feature this work from another new member. WELCOME!

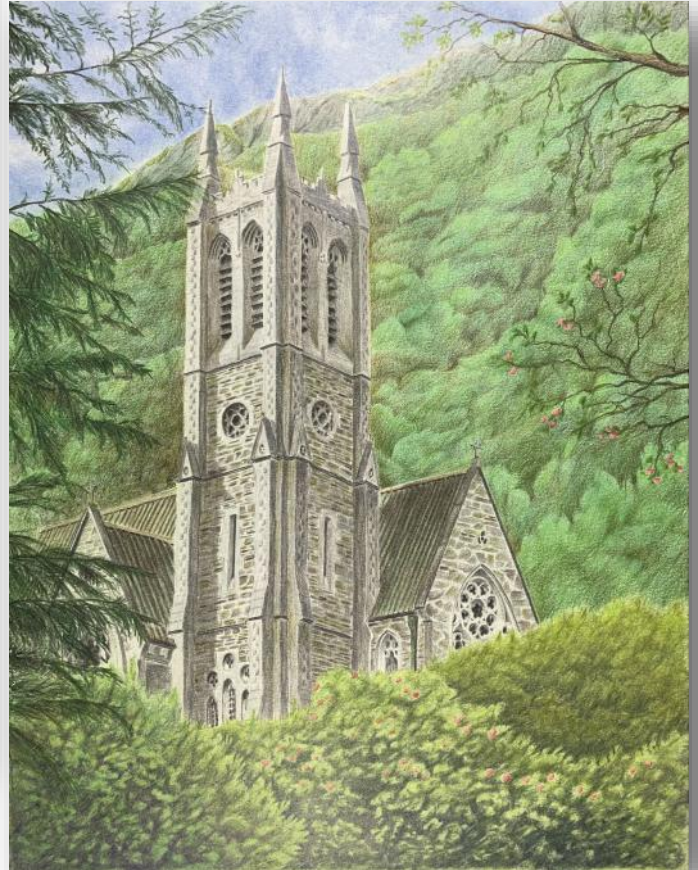


MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

New member Dean Sylive's first love was watercolor. Phil Zubiato found him at an exhibit and convinced him to take one of his colored pencil workshops on Icarus Board. Dean hasn't looked back since!



The Pilot—Dean researched and used multiple references to get an accurate rendition of this piece.



“The Abbey is 11x14” Canson Bristol. I used Faber Castell Polychromos and Koh-I-Noor woodless for color rubbing. Photo source was a photo I took while my wife and I were in Ireland. It is a small cathedral located at Kylemore Abbey. I tried the color rubbing after watching the tutorial given by Arlene Weinstock during the last chapter meeting. I used the method on the sky and the background foliage. It worked really well.”

“Lauterbrunnen Valley is a 6x5” on Canson Bristol, with Polychromos pencils. Photo was one I took while my daughter and I were in Switzerland. I couldn't believe how much time and effort went into such a small piece, but I enjoyed working on it.”

MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

MORE JEWELS

FROM KAREN TAKA'S SKETCHBOOK -



***Please send your art to share, article ideas and Step by Step Tutorial submissions to:
Sue Donze, Editor, email: hilgaarde@aol.com***

MEMBERS' "SAFE AT HOME" CREATIONS, CONTINUED

Phil Zubiato gave us a WIP sneak peek of this wonderful vintage car in the last issue of the newsletter. Check out the final result below and watch for the next issue, where Phil will be walking us through his process for this, his first effort on drafting film!



Hot tip from Arlene Weinstock, fellow CPSA DC 214 member and Women Painters West President:

Check out this opportunity for women members of CPSA:

Women Painters West is a 100-year-old arts organization supporting women artists in southern California. For more information visit the website:

www.womenpainterswest.org/

IT'S TIME TO JOIN!

190+ PROFESSIONAL AND AWARD-WINNING ARTISTS.

GET KNOWN

Participate in WPW exhibits in galleries, art centers, museums and universities in and around LA.

HANG OUT

Connect with artists at monthly networking events and hear guest speakers including renowned artists, gallery owners.

FIELD TRIPS

Tour member artists' studios, local galleries, private exhibitions and collections.

DO GOOD

Be part of our philanthropy and scholarship programs.

Applications due April 9, 2021 • Acceptance notification May 9, 2021

Membership Chairs: Mardilan Georgio, Mardigeorgio@gmail.com or Carol Kay, 18cakay18@gmail.com. For application forms and more information about WPW, please visit: www.womenpainterswest.org



THE BEFORES AND AFTERS/HELPS AND HINTS *By Helen Glover*

As an artist, I like to have a general understanding of how to create my own work from beginning to end. In other words “The Before and After” of drawing. So, I have put together this general help and hints article to cover everything BUT drawing. Things I have learnt through the years of being an artist and graphic designer. I hope you find this article helpful in moving forward and grow as an artist.

The Before...

Whether you take photos on your cell or would like to use a camera,



a good reference photo is key to help you with your drawing. You don't need to be a brilliant photographer to capture the image you would like to draw, but a basic understanding will help you achieve the photograph you would like to draw with more confidence.

A few things to think about when preparing to photograph your chosen subject:

- The type of photo you would like to draw, and the surrounding background information needed to achieve a good composition.
- Will the photograph be portrait, landscape or an object subject, if so, how will you arrange them?
- Will the subjects be still or moving, such as birds in flight or running water?
- Lighting, will you be photographing inside or outside, if so, what are the daylight conditions?
- Another idea you might like is using a lighting booth (These are great fun and not expensive).-



If you decide to have a go with a camera, here is some basic camera language to help you understand how to take your own photographs.

ISO

If your subject is still and there's plenty of light, lower your ISO to either 100 or 200. This will help eliminate

noise/grain in your photos. With a moving subject or restricted light source then up the ISO to more 1600 up to 3200. Please remember the higher the ISO, the more grain/noise there will be.

Aperture

The smaller the lens opening the less light will pass through the lens and this will create a greater depth of field, eg., the area of sharpness between the background and foreground of your photo. Smaller aperture openings have larger aperture numbers. On the other hand, the smaller the number the greater the opening of the lens, allowing more light to pass through and resulting in a blurrier background.

Examples:

- f/2.8 creates a shallow depth of field – a blurrier background
- f/8 creates a medium depth of field
- f/22 creates a deep depth of field – sharpness will extend from near to further back into the background

Shutter Speed

By altering the shutter speed, you can change the effect of a moving image. Such as water, birds, people etc. The lower shutter speed such as 2 or 4 seconds will blur and soften the moving image.

Using a higher/faster shutter speed such as 1/125 or 1/250, will help freeze the motion of your image making it appear still.

When you have decided on your photo, either from photographing or a supplied picture, we next need to think about getting a good print.

There are few ways you can do this: either print out at a photo store/booth or using your own set up at home.

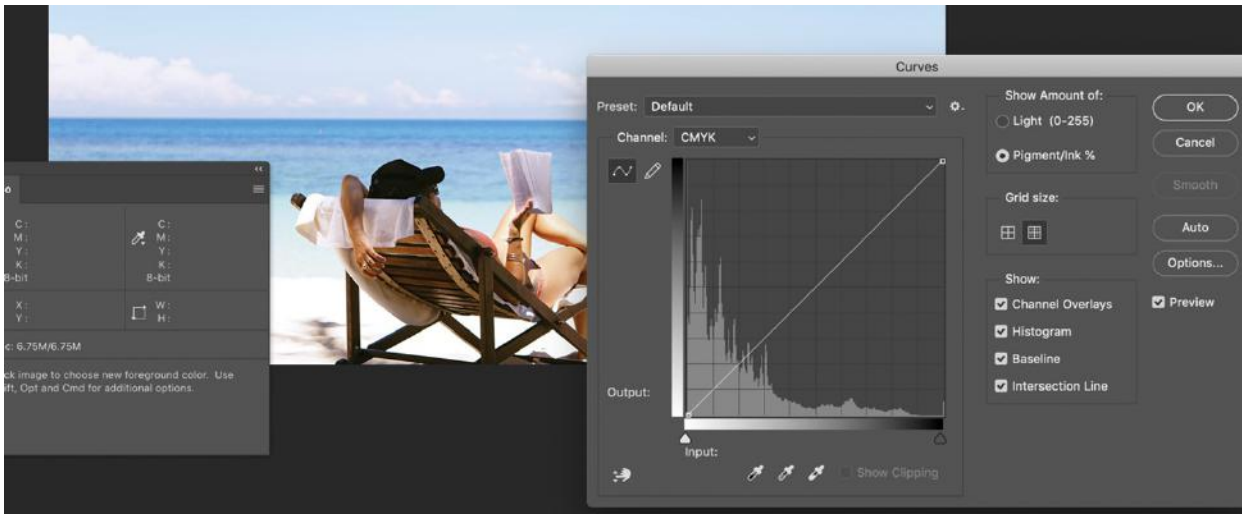
Here are a few helpful hints at getting a good print from home:

Firstly, we need to check our monitor. What we see and what we print can look like two different things. So, to help with not constantly having to adjust photos and print them off, here are a few helpful hints to cut that down. Most new monitors are already calibrated for color, but we forget about brightness resulting in dark prints. To avoid this, print your photo, then compare it to the original ON screen. Alter the brightness button on the monitor to match the printout. Now the screen picture is more accurate to your print and will help you decide if your image now or in the future needs to be lighter or darker. If you prefer to print your image elsewhere, e.g. a print shop, you can do the same steps to reassure your print from there is more accurate to what you have seen on your own computer.

Color and balance can also be a factor when dealing with your own prints. My many years as a scanner operator certainly helped me learn a few little tricks to help with this, no matter what the image was. All you need is photo software such as Photoshop or another product on the market. I prefer working with Photoshop.

Start by converting your image to CMYK (a print term for color not RGB).

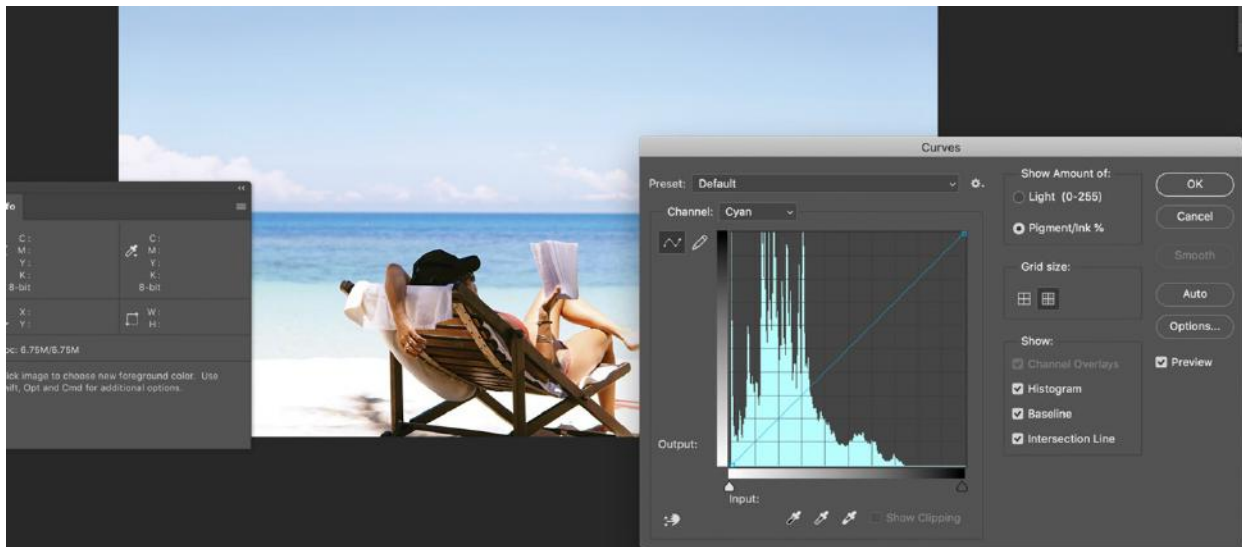
Next you will need your Info window and your Curves window open.



Move your arrow over the picture to give you the readings/values of CMYK – you will see the values of C M Y K % change in your Info window.

By focusing on neutral areas e.g. things that are grey or white.

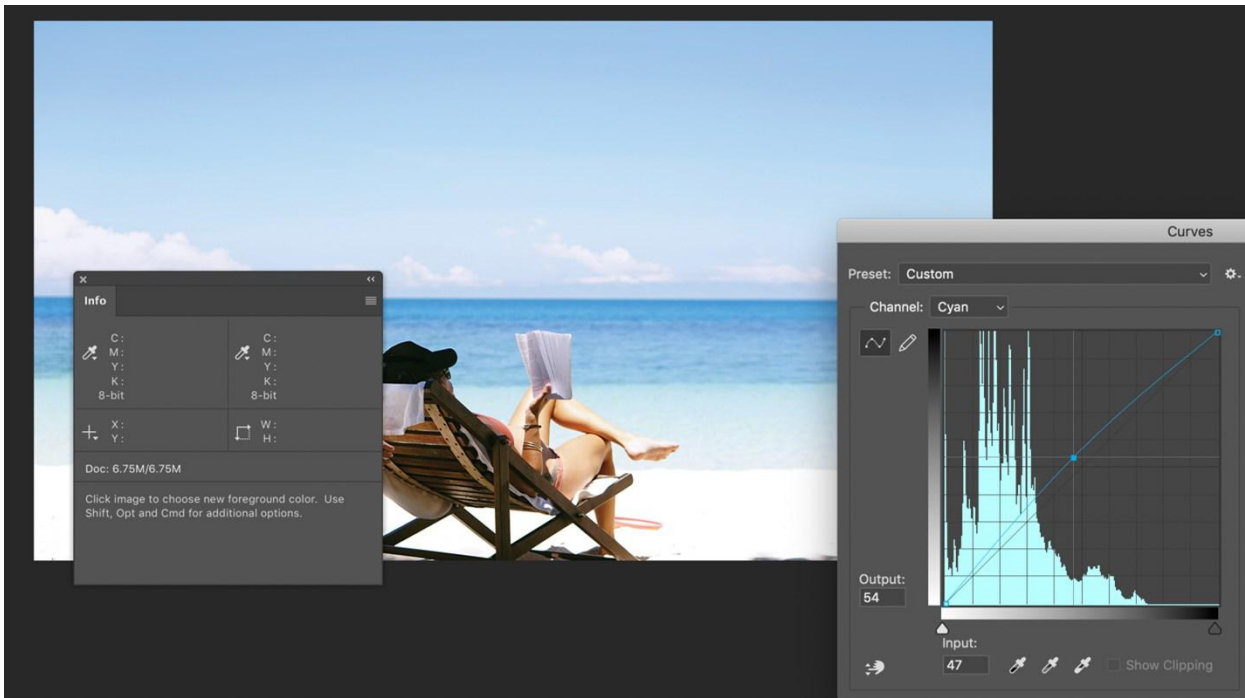
We select the a Channel on the Curves window e.g. C = Cyan



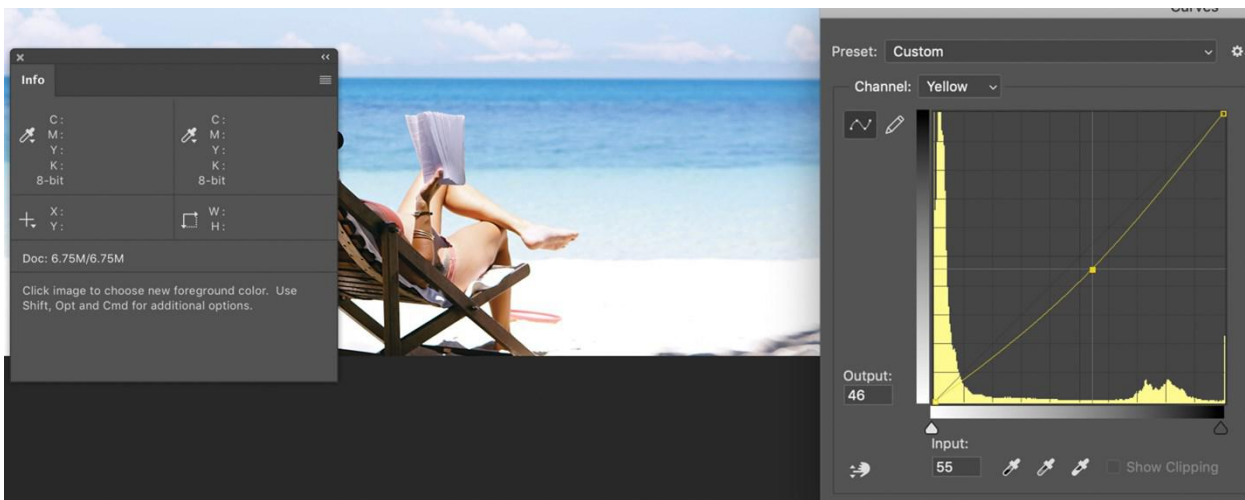
By moving the little square on the graph (bottom left – Output/Input) we alter the color on the picture. For white areas we alter the C, M, Y, K reading to: C = 7%, M = 4%, Y = 4%, K = 0%

Next, we focus on our grey area in exactly the same way.

We alter our C M Y K channels BUT this time in the middle of the line.



CYAN needs to read 10 -15% MORE than our Magenta and our Yellow to read 5 – 10 % LESS than our Magenta.



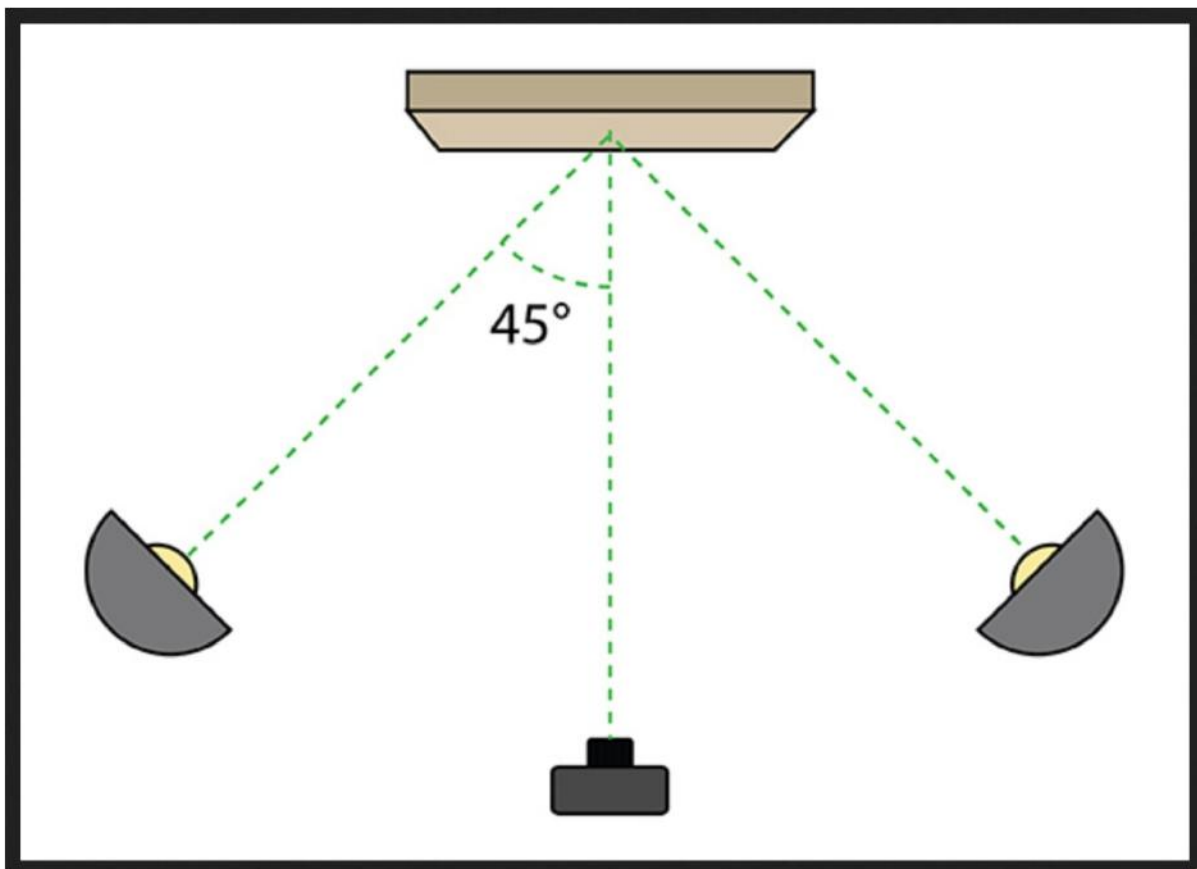
As long as the Grey percentages reads Cyan % more than Magenta % and Yellow % is LESS than the Magenta %, you now have a balanced picture.

The Afters...

Once your drawing is finished and sprayed with fixative, we can now think about getting it photographed. You may need a digital copy for your own records or decide to send a copy for show/exhibitions or even to get printed for selling or gift ideas. Either way you have a number of ways we can do this. One is to get it professionally photographed, done in a studio/print shop, great idea if you wish to sell or gift your work. Another way is to take your own photo with a camera or cellphone.

Here are a few different ways to take a picture of your own drawings:

Set up your own studio with a camera and 2 lights which will help eliminate shadow (see diagram below).



A great cheap cheat option is by taking a photograph of your artwork outside on a cloudy/overcast day. Have your camera at the same level as your artwork.

Thank you for reading my Before's and After's helps and hints. We would love to hear other ideas on helps and hints that you do.

Please forward you helps and hints to Susan Donze for the next newsletter.

Helen Glover

www.facebook.com/helen.glover.142

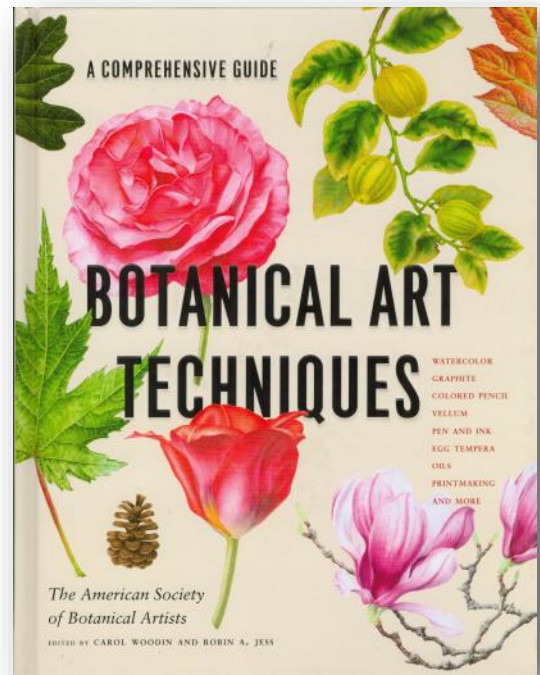
BOOK REVIEW CORNER

by Sue Donze

It's hard to be anything but effusive about *“Botanical Art Techniques A Comprehensive Guide to Watercolor, Graphite, Colored Pencil, Vellum, Pen and Ink, Egg Tempera, Oils, Printmaking, and More”*

At 416 pages and 900 images, “comprehensive” is an understatement. Filled with gorgeous illustrations and tutorials by noted botanical artists for every featured medium, this book really delivers valuable insights from the practical to the sublime.

Totally recommend. In fact, I've already bought three and gifted two!



About the Author

The mission of the American Society of Botanical Artists is to provide a thriving, interactive community dedicated to perpetuating the tradition and contemporary practice of botanical art.

The Editors

Carol Woodin has been a botanical artist for thirty years and is the recipient of the 2018 ASBA James White Service Award, the 1998 ASBA Diane Bouchier Artist Award, the *Orchid Digest* Medal of Honor, and a Royal Horticultural Society Gold Medal.

Robin A. Jess is the Botanical Art and Illustration Certificate coordinator for The New York Botanical Garden, and former executive director of the American Society of Botanical Artists. In 1990, she was awarded a Distinguished Artist Fellowship by the New Jersey State Council on Arts.

Publisher

Timber Press; Hardcover Illustrated edition (September 22, 2020)

Reviews

“Staggering in scope... engrossing even for a reader who appreciates botanical art but is not an artist.” —**The Council on Botanical and Horticultural Libraries**

“This comprehensive work covers the gamut of techniques... clear, numbered illustrations make projects easy to follow and thoughts on composition, scale and using colour will take students from beginner to expert.” —**The English Garden**

“This is a hefty tome that also carries with it a considerable weight of authority... however many other books you have, I think it's fair to say you need this one.” —**Art Book Review**

“The top botanical art compendium—a justifiable claim.” —**Artists Magazine**

“There is much to like in this beautiful guide that covers all the media appropriate to botanical illustration.” —**The Artist**

SCOTT KROHN'S RIVER ROCKS WORKSHOP

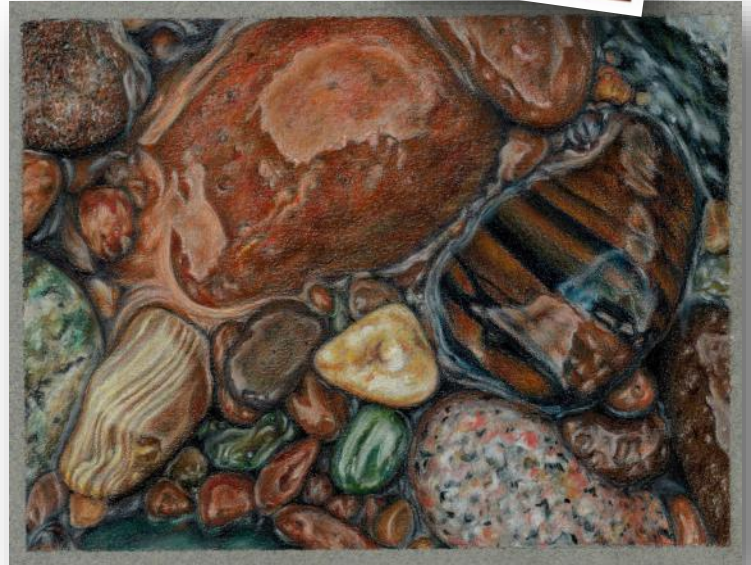
by Sue Donze

I recently took another of Ann Kullberg's famous Pajama Class Workshops, "River Rocks on Colored Paper" by Scott Krohn. Scott is a high school teacher, so a natural for delivering to various skill levels.

I was pleasantly surprised to have a happy result after my initial terror/excitement. The reference photo has a lot of very different rocks from Scott's "happy place" at Lake Superior and they look highly difficult to render, but Scott's companion workbook and consistent process make the seemingly impossible, possible. For every rock, Scott lays down the value basics with white and 90% warm gray on Canson Mi-Tientes Steel Grey, then layers with the main local rock color, and so on.

A good friend took the class as well and got a great result, in spite of never taking a class before. Totally recommend!

www.annkullberg.com



My final Rocks and Water result—Sue Donze

JUST FOR FUN:

QUESTION #1

What is the ONE art tool you can't do without or your favorite art "thing" (could be a person, place, location or...)?

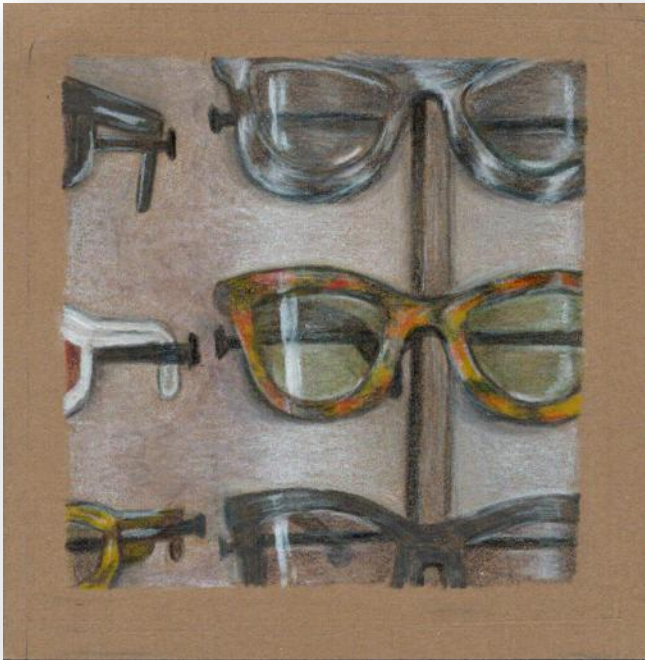
QUESTION #2

What article/feature/review would you like to see in future newsletters?

Send your answers to: hilgaarde@aol.com

Exploding Box Display Planned for the Next In-Person CPSA Convention

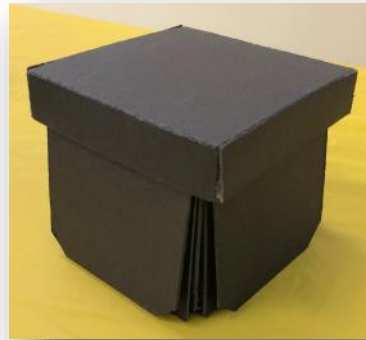
Check out the latest submissions for our chapter's unconventional display format:



Betty Sandner— Color Sunnies



Lisa Barash—Bits of a Rose



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 next 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.

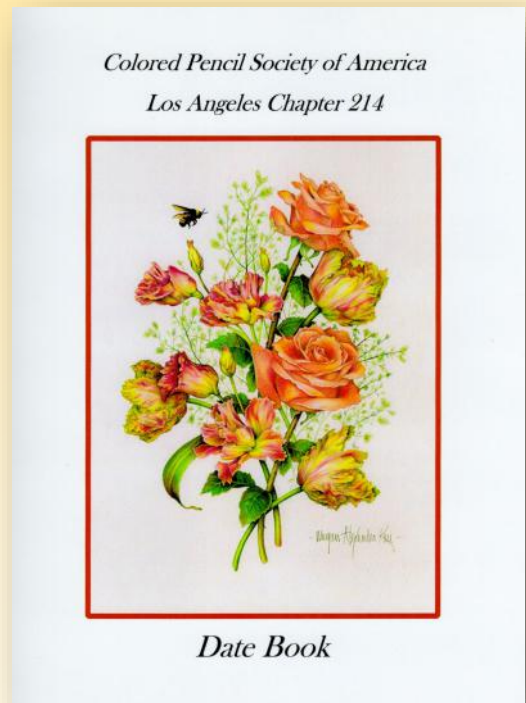
Kindly complete and email to me, Sue Donze at hilgaarde@aol.com. Wish to snail mail me your mini artwork? My address is 1548 E Santa Ana Canyon Rd, Orange, CA 92865. This will be a unique display to showcase our unique chapter!

Box photos courtesy of Gayle Uyehara

**CPSA DC 214 DATE BOOKS
ARE STILL AVAILABLE!**

**Think gifts for friends and family.
Keep track of birthdays, special occasions
and share beautiful colored pencil art!**

**Contact Ruth Arthur at
ruthbillarthur@gmail.com**



CPSA DC 214 WEBSITE IS GETTING A NEW FACELIFT—SHOWCASE YOUR ARTWORK

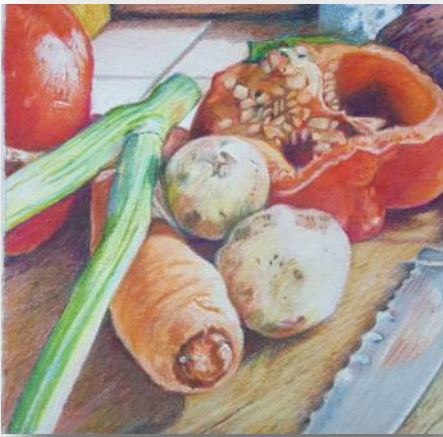


Our website is being upgraded with new links, new art and with an eye to online exhibitions. That means we need DC 214 members' art! Take advantage of this chance to display your color pencil artwork on our chapter website, on your own dedicated gallery page.

**Submit files of your favorite artwork images of a minimum of 100KB
to Webmaster lupebacke@gmail.com**

2021 TEXTURE CHALLENGE

Lisa Barash has tackled the year with a bang!



Lisa B—January Vegetables



Lisa B—February Rocks, Stones



Lisa B—March Fur

2021 MONTHLY TEXTURE CHALLENGE!

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

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

Submit them to Sue Donze for the newsletter: hilgaarde@aol.com

January: vegetables • February: rocks/stones


March: fur • April: flora

May: skin (part of face, hand, etc.) • June: water



**EXHIBITION NEWS AND
CPSA CONVENTION INFO**

**WATCH THIS SPACE FOR INFO ON
CPSA DC 214 "PENCIL PAINTINGS"
EXHIBITION 2021!**



THE ARTLIFE FOUNDATION

CALL for Entries
Deadline: **Postmarked by APRIL 1, 2021**

Mail to: ARTLIFE Foundation
P.O. Box 23020
Ventura, CA 93002

Exhibit begins APRIL 15, 2021 - World Art Day -
- displayed in various Ventura, CA venues for several weeks, then brought together in a single gallery to close the Exhibit.

Guidelines for Submission:

- *Any media, or format, size: 6" x 9" mailed as a post card or in a 6"x 9" envelope.
- *Anyone in the world may submit work. No fee, no jury, no returns. Artwork received is considered donated to ARTLIFE Foundation.
- *All artwork will be displayed. ARTLIFE reserves the right to exclude work with inappropriate content.
- * Please include your mail address, email address and sign your artwork.
- *Via EMAIL ADDRESS provided, Participants will receive a digital art image from an ARTLIFE Limited Edition, the pre-eminent mail art publication created by Joseph Cardella and published monthly for 25 years (1981-2006). Work for the Editions was received from artists around the world and is collected by major art museums and libraries.

Note:
1. Artists may submit up to 4 pieces, however each must be mailed separately.
2. Work of students in a class may be submitted in one envelope.

"POST" - PANDEMIC MAIL ART EXHIBITION
MAIL ART- A populist art movement centered on sending small works through the mail.
Everything is art; everyone is an artist.



**"POST"-PANDEMIC MAIL ART EXHIBITION
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- * Anyone in the world may submit work. No fee, no jury, no returns. Artwork received will be considered donated to the non-profit organization ARTLIFE Foundation.
- * All artwork will be displayed, however ARTLIFE reserves the right to exclude any submission with hidden, nude or otherwise inappropriate content.
- * Please include your mail address, email address and sign your artwork.
- * Via EMAIL ADDRESS provided, Participants will receive a digital art image from an ARTLIFE Limited Edition, the pre-eminent mail art publication created by Joseph Cardella and published monthly for 25 years (1981-2006). Work for the Editions was received from artists around the world and is collected by major art museums and libraries.

Note:
1. Artists may submit up to 4 pieces, however each must be mailed separately.
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THEME: **ART SAVES LIVES**

© JAMES SHACK

NOTE: A signed print of an original work is acceptable for entry

**CPSA 29th Annual International
Virtual Exhibition
Entry Deadline EXTENDED!
May 31, 2021**



As of February 13, 2021: The 29th Annual International Exhibition will be online again this year due to the continuing pandemic. Exhibition results will be revealed July 15, 2021.

The 2022 convention and exhibition are scheduled to be held in Tampa Bay, Florida.

Download the updated prospectus at www.cpsa.org

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

DUES • BADGE

Membership Dues

As of this month we have 43 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 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 Karen Taka with "CPSA 214 Badge" in memo 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

