

Kaleidoscope

Winter 2019/2020 Edition
District Chapter 119 Cincinnati Ohio
Colored Pencil Society of America (CPSA)



This image was found on our member
website: www.cpsa119.org

"The Gathering", Cheryl Metzger
Prismacolor & Luminance on UArt



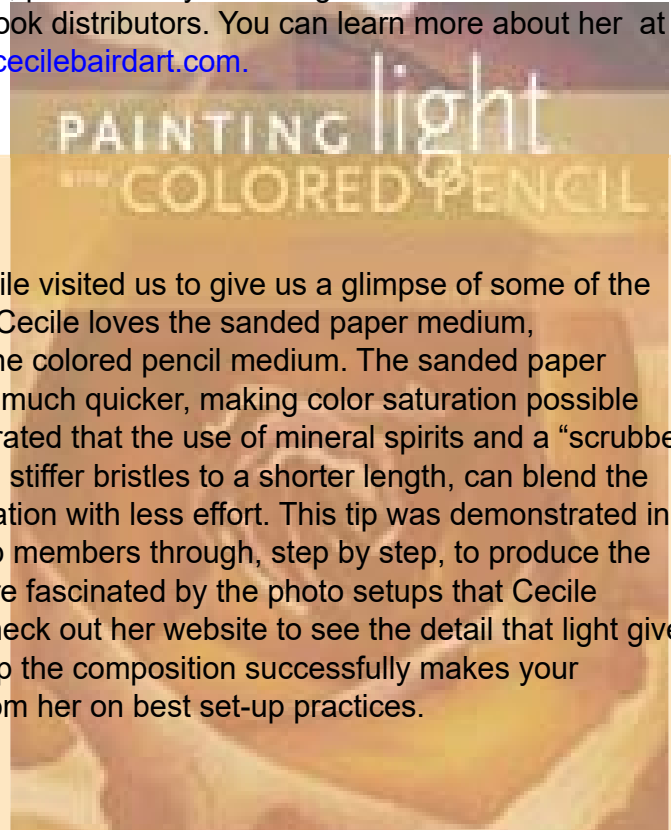
“Up in Flames”

Step by Step with Cecile Baird

A Workshop in Colored Pencil & UArt Premium Sanded Paper
October 12 & 13, 2019, hosted by DC119

DC 119 Cincinnati was honored to host a two-day workshop in October with Cecile Baird.

Cecile Baird is a signature member and 15-year Merit Award Recipient of the Colored Pencil Society of American (CPSA). After receiving BFA and MA degrees from The Ohio State University, she worked as a graphic designer for many years before turning her talents to fine art. After discovering the possibilities of this versatile medium about 15 years ago, she has become one of the foremost colored pencil artists in the country. Her realistic style and dramatic use of lighting makes Cecile’s work instantly recognizable. Cecile is the author of the popular art instruction book, *Painting Light with Colored Pencil*, published by North Light Books and available at all fine book distributors. You can learn more about her at www.cecilebairdart.com.



Workshop Notes

During our November chapter meeting, Cecile visited us to give us a glimpse of some of the art-changing tips that she wanted to share. Cecile loves the sanded paper medium, which “speeds up” the coloring process of the colored pencil medium. The sanded paper grips the pigment and medium of the pencil much quicker, making color saturation possible with less coloring layers. She also demonstrated that the use of mineral spirits and a “scrubber” brush, a brush that can be made by clipping stiffer bristles to a shorter length, can blend the pigment to create a very dense color application with less effort. This tip was demonstrated in “Up in Flames”, which she walked workshop members through, step by step, to produce the color value shown. Workshop members were fascinated by the photo setups that Cecile uses to produce her light-filled drawings. Check out her website to see the detail that light gives her compositions. We learned that setting up the composition successfully makes your drawing successful! More news to come from her on best set-up practices.

Workshop Takeaway

Treat yourself to some time to experiment - try out some pencil blending with mineral spirits on sanded paper. If you attended our October meeting, you received a sample packet of UArt Sanded Premium Paper from Thomas Esposito & the UArt Company - break it out and try it!

DC 119 CHAPTER UPDATES

Our goal is to provide information, exciting workshops and exhibitions for our members. Whether you are an emerging artist new to the medium or a seasoned professional, we invite you to join us to network with other colored pencil artists.

Board of Directors

President & Workshop Chair: Ric Forney
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Member Highlight: Debbie Hook

Debbie Hook is a DC119 chapter member who joined the CPSA National Governing Board in 2013 as Conventions Director and in 2016 she became the District Chapter Development Director. She served as our Chapter President before joining the National CPSA Board. Our chapter is proud and thankful of the work she has accomplished on our local and national boards.

Debbie's commitment is appreciated, and we know she'll be missed on our national board. New to this role is Karen Saleen, Salem, Oregon.

OUR SPECIAL THANKS

Kay Sorensen

Our chapter would not be able to offer the diverse opportunities for our members without people who care and are willing to donate their time and talents towards our goal. Our thanks to retiring secretary, Kay Sorensen for her gifts to our chapter. Without her dedication, we would not be able to keep our goals organized and on-task.

The secretary also serves as the chapter historian, notes of board meetings are always made available to our membership and allow us to move forward with future plans and give us an opportunity to see what our chapter has done, when we look to the past.

It's an important position and our chapter welcomes Kim Forney to the board to fill those big shoes left by Kay, who will continue as our Exhibits Chair.

DC 119 CHAPTER UPDATES

From Ric Forney, the DC 119 President's Desk...

March is here and spring is only a few weeks away. This winter has been fairly mild, but I'm certainly looking forward to coming out of hibernation and being more active in the warmer weather. How about you? What are your interesting plans or goals for 2020?



Here's some important information for the upcoming months

Deadline for the FREE Pumpkin tutorial – During our last meeting, John Middick of SharpenedArtist.com started us on the Pumpkin drawing and offered attendees a free online course of the tutorial inside the Sharpened Artist Academy. You may complete the project at your leisure (you get lifetime access) and I know many of you already signed up before the deadline!

Even though the free access coupon has expired now, John has decided to offer the course (to this group only) one last time. To take advantage of this you'll need to email John for a new coupon code before March 6th. If you have any questions or problems registering please contact John@sharpenedartist.com before the Friday, March 6th deadline.

March 31st Deadline for International Exhibition submissions – Remember, this year's colored pencil exhibition entries must be submitted by the end of the month. The entry fee for CPSA members is only \$25 and are submitted through <http://www.callforentry.org>. If you don't already have a CAFÉ account, don't wait until the last minute to create it. Complete and comprehensive instructions are available on the prospectus at CPSA.org. If you have any questions feel free to contact me or Anda Chance at exhibitions@cpsa.org.

Next Meeting Saturday, April 18th - The open Board-Meeting will start at 10:00 AM and the Members Meeting starts at 12:00 noon. Derwent will be providing the program with free samples and demonstrations for all attendees. We'll be meeting at our usual location; Springdale Nazarene Church, 11177 Springfield Pike, Cincinnati, OH 45246.

2020 Chapter Meeting & Workshop Dates

District Chapter 119 of Greater Cincinnati serves colored pencil artists in Ohio, Kentucky, and Indiana. All members of CPSA National are welcome to join CPSA DC119. We meet four times each year on the 3rd Saturday in January, April, July, and October. In addition to these quarterly meetings, the Holiday meeting and is held on the second or third weekend of November.

Workshop announcements are made during our quarterly meetings and emailed invitations are sent to our membership by our President, Ric Forney. He shares workshop planning with David McGee, newly appointed to our board as the Assistant Workshop Chair.

Upcoming quarterly meeting dates: Saturday(s) April 18 and July 15.

Look to your email box for messages from Ric for location updates and confirmations.

“THROW DOWN” PRODUCT REVIEW: Sanded Paper vs. Textured Fixative

Kaleidoscope welcomes members to submit a review of any product used in the pursuit of colored pencil art. Please forward your review to the Newsletter Editor, at kaleidoscope119news@gmail.com.

UART Premium Sanded Pastel Paper

Returning from the recent Cecile Baird workshop, I was surprised by the effects that sanded paper could afford a colored pencil drawing. The sanded paper surface reaches out and grabs color right away. It's true that the sanded surface wears down your pencil faster, but it is also true that it lays down color quicker than any paper that I've previously used and progress in your drawing is noticed right away. UART Sanded Paper is a consistent surface that is acid free and PH neutral. The higher the number of the grade, the finer the grade becomes - and the more detailed your work can become. Originally developed for pastel, most pastel artists can work on a 600 grade and achieve detail. Cecile Baird chose the 400 grade to complete her “Up in Flames” piece, as an example of the detail a grittier grade can produce. Another plus for this product, the paper is heavy enough to accept mineral spirit washes, without warping or curling. For a direct pencil to paper experience, I don't think you can find another type of paper to lay down color with this easy saturation. For this comparison, I used a sanded paper sample, provided by the UART Company to our members, in a recent quarterly meeting.



One application of colored pencil on sanded paper, using UART 800 with Prismacolor Sienna Brown, Faber Castell Prussion Blue and Derwent Lightfast Violet



Three applications of Brush and Pencil Advanced Colored Pencil Textured Fixative. Note the gradual development of color saturation with each spray event. Stratmore Gemini 140 lb Cold Press paper was used.

Brush and Pencil Advanced Colored Pencil Fixative

I recently completed a colored pencil drawing using this amazing product. The plus factors are many: It is a non-yellowing spray, UV resistant (for keeping your work lightfast) and is fast drying and non-toxic. It is fair to note before using, that you need a heavier grade paper to pull off the many benefits of this spray fixative. It is a spray, and the moisture used as the vehicle for its fixative and textured properties, will warp or curl a light weight paper. If you are a colored pencil artist who wants to speed up the work process of your piece, this may not be the way. It does not have a direct pencil to paper experience and to deepen the color of your drawing, several applications of this spray, in between drying times, may be needed. However, if like myself, you don't mind spending time to get to a desired outcome, you will like using this product. Not only is it an exceptional fixative, it affords the artist a chance to “rebuild” the surface of the paper to push the limits of color. Unlike sanded paper, it doesn't eat away at your pencils, but it does take time to achieve results.

FEATURED BOOK & AUTHOR

Blue and Yellow don't make Green by Michael Wilcox

See all of Michael's color improvement book and tools at:
<https://michaelwilcoxschoolofcolour-usa.com/>

About a year ago, I found an old book of artist materials and techniques and wondered if anyone else had taken up the cause of offering color theory. I am a firm believer that the color on your paper or canvas is only as good as your understanding of how colors interact with each other, and with light. During a library inquiry, I happened on a book called *Glazing*, by Michael Wilcox. This is also an excellent book on correct color glazing.

During his research towards a Postgraduate diploma in Art and Design he spent equal time within the art and science departments, studying light physics in relation to the needs of the artist and designer. This led to his book, *The Wilcox Guide to the Best Watercolor Paints* followed by other publications that focused on the pigments used in artists' paints and materials. His latest publication *Perfect Colour Choices for the Artist* continues his further insight to color for the thinking artist.

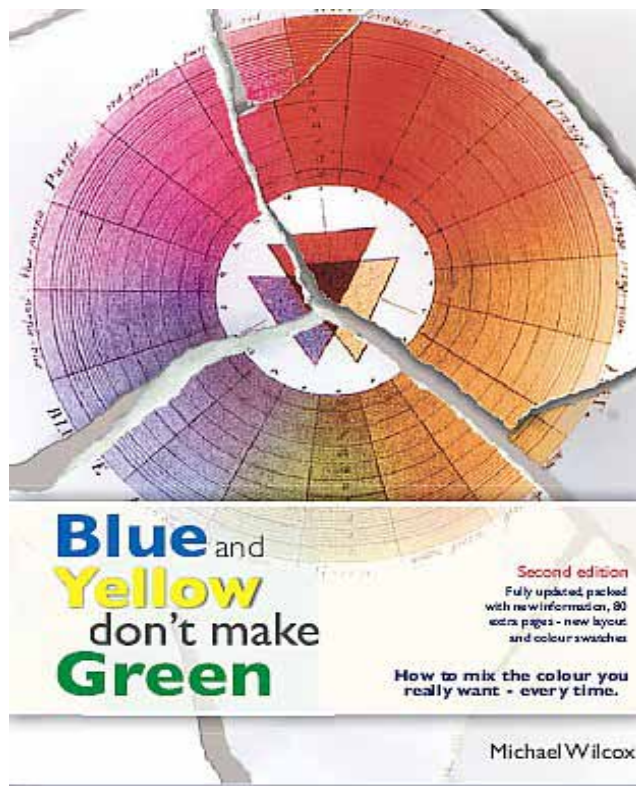
Michael continues his work for the artist by authoring workbooks and courses, available at his website. He writes and continues research in Bristol, United Kingdom.

What do I love about this book? It shows how light breaks down color, how it absorbs or reflects light. Renaissance painters often made many light studies before setting brush to easel. He explores how intensity of color also affects light reflection. Although this book illustrates color theory basics using a palette, a colored pencil artist can easily try these color combinations on paper at home. I have set aside a rather large sketch book and I use this book solely for replicating the color exercises that are shown in this book.

It's a great reference book, whenever I get stuck on a drawing or want to think about the colors I will use on a drawing before I get started, I take a look at this book and just think about the best direction I can take on any piece I'm thinking about doing. You could not complete all 50 color exercises in this book at once, but I love bringing it out between drawing or painting ideas and just working on one of his color exercises to get me going in the right direction.

I hope you take some time in 2020 to be the best colorist for your work. If you purchase this book, and take a look at some of the other offerings Michael has worked out for artists, you will be as impressed as I am and will get hooked on the work of this author and researcher.

Our best for each of you in the New Year -- if you have a favorite book you discovered -- send us a review!



You As an Artist: What New Year's Resolutions Have You Made?

Each year, millions of people make New Year's Resolutions for themselves -- usually it is to figure out ways that they can improve themselves as people -- lose weight, do a random act of kindness each day, etc. These are great resolutions -- have you ever thought that the best way to improve yourself is to improve your art work? Have you ever thought of your art work as a gift to someone else? Have you ever faced a moment in life that was tough, just to pick up paper and pencil to do a doodle? Somehow, it helped you sort through, it made a difference for you.

Challenge yourself to make up at least 10 ways you can better yourself in 2020. If 20/20 eye vision is perfect, this may be the year to perfect your artist's way. Here are some thoughts to consider.

1. Gather up your courage to make your art #1 in your life. Read the book *The Artist's Way* by Julia Cameron. She'll help you set up ways to make it a habit each day for you.

2. Make the best use of your membership to this chapter. Resolve yourself to produce four new colored pencil drawings before

each quarterly meeting. Start to carry a small sketchbook with you everywhere you go, be an urban sketcher, a suburban sketcher, a wilderness sketcher. Find out what feeds your heart and soul and seek it and draw it. Volunteer at one event this year for your chapter. Believe in pulling one person forward, each time you take your own step forward.

3. Carve out a space in your home for a studio. It can start out as the quiet place that you go to work on your drawings. If you don't have a special table, put a small bookcase and cart next to your dining room table. When the world is quiet, start some drawings there. I know when my children were young, I tucked them into bed and then brought out a drawing or painting I worked on after they fell asleep. Over the years, because I kept at it, I finally won my own spot in my home for my work and my family treats me to art supplies for my birthday or holidays. They know what makes me tick and keeps me happy.

4. Surround yourself with the inspiration of others -- find someone in the chapter that likes what you like, don't be shy about your work -- that's why you are in the chapter -- to find like souls as excited about art as you are -- resolve yourself to send our webmaster one of your completed works to be featured on our website. Let's grow that website until we run out of space! Send an example of your work to Deb Marvin, our webmaster at: deb@djmarvinart.com.

5. Make up your own personal resolutions! What do you want to accomplish this year for your art? Do some internet research - what are other artists doing? Get your list together and get going!



Round Two, John Smolko

SNAPSHOTS



Cherished Things, Theresa Morris



MEMBER PRODUCT REVIEW CORNER

Pencil Sharpeners - Westcott iPoint Aura & Faber Castell

by Kay Sorensen



I am currently using a very portable, 4 “AA” battery-operated pencil sharpener, the Westcott iPoint Aura. No need for electricity. It has a very visible shavings reservoir which sits at the top of the sharpener and is easy to use and easy to empty with the push of a button. The titanium blades allow for a nice sharp point quickly. It is about 5-1/2” tall with a 2-1/2” x 2-1/2” weighted base, and is easy to stow with your other travel supplies. I bought mine at WalMart for about \$12.

The only negative I see is that it only has one sized “hole” to sharpen pencils, the size of most regular HB lead pencils. However, I have another sharpener by Faber-Castell, in a triangular shape, easy to hold and sells for about \$4 and it is available at most on-line stores. It snaps open and closes at a hinge line and empties over a garbage can. The shavings collect in both bottom and the top of the sharpener, depending on which sized pencil you sharpen. It has three different sized pencil sharpening holes. Although the shavings are contained when using the sharpener, the shavings are not visible. I suggest you empty the sharpener at the end of each art session.

*Next Issue Challenge:
What’s the quietest
pencil sharpener that
really works well on most
colored pencil brands?*



UPDATE YOUR CALENDAR

Don’t forget some important submission dates coming up for both our annual member exhibition and the 28th Annual Colored Pencil Society of America (CPSA) International Exhibition.

2020 CPSA District Chapter 119 16th Annual Exhibition

*Deadline to submit your entry(ies) and application is **Friday, June 5th, 2020***

See the prospectus for this event in this newsletter.

2020 Call for Entries for the 28th Annual CPSA International Exhibition

*Deadline to submit your entry is **March 31, 2020***

Find the prospectus online at: <https://www.cpsa.org/exhibitions/cpsa-intl/>



A WORKSHOP PROFILE

MEET JOHN MIDDICK

January 18, 2020 Project Demonstration

During this mini-workshop presented during the chapter's regular quarterly meeting, we were introduced to artist and instructor, John Middick. John originally hails from an IT background and is the on-line originator of *The Sharpened Artist*, a community of learning and sharing created just for colored pencil artists.

John began his workshop with an overview of the differences in colored pencils - wax or oil-based. He showed the group some different kinds of paper that he likes, including the one used for the demo, Pastelmat by Clairefontaine. This paper has a fine sand grit that is easy on your pencils and also features a non-absorbent surface -- important for keeping those colors bright. Also important is what you use as a solvent for your colors. He showed how various solvents interact with color pigment on this paper, using Gamsol Mineral Spirits as a wash and also using a spritzer bottle to spray solvents, which works best when using oil-based pencils.

Hand pressure is very important for consistency of color -- he recommends using a very sharp point to your pencils and using consistent, direct pressure to apply pencil to paper. You can also use a cotton ball dipped in solvent to "tint" paper. This helps produce single and multi-color fades.

The advantage to using Pastelmat is that it allows the solvent liquid to travel farther because of its non-absorbent surface and lets the artist work in a more painterly style -- or produce images quicker too. Our thanks to John and our President Ric Forney for journeying to Columbus and visiting Dick Blinks to procure samples for us.



Original Photo



John's Colored Pencil Drawing

Check out John's web site and consider becoming a member of this community: <https://sharpenedartist.com/> and connect at this site to "The Sharpened Artist Academy". Also bookmark: <https://monthly-sharpener.sharpenedartist.com/feed> to interact with other colored pencil artists and featured hosts.

You can also catch *The Sharpened Artist* on Facebook and YouTube.

2020 Colored Pencil Exhibition

Fairfield Community Arts Center

411 Wessel Dr, Fairfield, OH 45014

Enter today!

CPSA District Chapter 119 15th Annual Exhibition

1st Place - \$150.00 2nd Place - \$100.00

3rd Place - \$75.00 People's Choice Award

Four Honorable Mentions - \$25 each

CONDITIONS:

1. Any artists, 18 years or older, working in colored pencil may enter and need not be a member of the CPSA. Works must be original, and 80-100% colored pencil, according to CPSA International or Explore This! guidelines.
2. Up to two pieces may be submitted per entry fee.
3. Entry fees are \$30.00 for CPSA members, and \$40.00 for non-members. Fee is due with entry submission.
4. Deadline to submit entry application is Friday, June 5th, 2020 with check made payable to: **CPSA DC 119**
5. Artwork must be framed, ready to hang and utilize wire for hanging. No saw-toothed hangers permitted.
6. Each piece must have an identification label attached to the back in the upper right hand corner. (see reverse)
7. All art work sold will be charged a 20% commission.
8. Entries must have been completed after 2017. Concept of design and execution of artwork must be solely that of the artist, completely original, no reproductions.
9. Award winning pieces from previous DC119 shows are not acceptable. Work that was entered in last year's show, but did not win an award, can be entered again in this show.
10. Artist grants permission to DC119 and CPSA to reproduce entries for publicity purposes.
11. Works are not insured. Neither CPSA DC119 nor the Venue will be held responsible for theft or liable for any damages.



□Amy□
by John Middick
1st Place 2019

Artists Reception:

- Fairfield Community Arts Center
- Friday, June 19th, 2020
- 6:00 - 8:00 PM

Exhibition Dates:

- Saturday, June 20th, 2020 through Saturday, August 1st, 2020
- Monday - Friday 8 AM - 9 PM
- Saturday - 9 AM - 1 PM
- Sunday - Closed

Artwork Drop off:

- Monday June 15th, 10 AM - Noon

Artwork Pick-up:

- Monday August 3rd, 10 AM - Noon

Questions:

- Kay Sorensen, ExhibitChair@cpsa119.org
or 513-260-9638
- Ric Forney, President@cpsa119.org
or 513-500-4965

See reverse side for entry registration



2020 Colored Pencil Exhibition Entry Form

This entry form (or copy) must be mailed and postmarked by June 5th, 2020 to be considered for the exhibit. Check must accompany completed entry form.

Mail form and check to: *Kay Sorensen, Exhibition Chair*
981 Ligorio Avenue
Cincinnati, OH 45218-1522

Entry Fee:

\$30 - CPSA / DC#119 Member, up to 2 entries

\$40 - non-Member, up to 2 entries

(Make checks payable to **CPSA DC119**)

(PLEASE PRINT)

Name: _____

Address: _____

Telephone: _____ e-Mail: _____

Entry 1

Title: _____

Medium: _____

Price \$ _____ or Not for sale

Entry 2

Title: _____

Medium: _____

Price \$ _____ or Not for sale



(Remove labels below and save to attach to the back upper right-hand corner of framed artwork)

Be sure to copy reverse side before sending entry form, to save important information and dates.

Title: _____

Medium: _____

(predominantly colored pencil)

Price: \$ _____ or not for sale

Artist: _____

Telephone: (_____) _____ - _____

e-Mail: _____

Title: _____

Medium: _____

(predominantly colored pencil)

Price: \$ _____ or not for sale

Artist: _____

Telephone: (_____) _____ - _____

e-Mail: _____

DC 119 CHAPTER UPDATES

2020 Annual CPSA International Convention, Dunedin (near Tampa), Florida

Some Helpful Trip Planning Advice...

From Steve Thoth, Member, CPSA 119

I just returned from a short vacation in Sarasota and wanted to send along some information about the Tampa area and nearby Sarasota for those of you still thinking of attending our CPSA convention July 29 - Aug 1. First, I made the trip in January, don't bother going to central Florida in January, it is still chilly!

Seriously, we flew into Tampa, rented a car and drove down to our friends in Sarasota an hour plus away. Tampa airport is new, very modern and spacious - there is a tram connecting the terminals and another to get to the central car rental facility. (Try Hotwire.com to find a cheap rate for a rental, it worked best for me). Not renting, the airport is just northwest of the central city and cab fare should be reasonable. Traffic in all of Florida is difficult and Tampa is not an exception - and yes, there are a couple of toll roads around Tampa.

Keep in mind that Tampa is not an ocean front - so a visit to the beach is not a hop, skip, or a jump. Clearwater and St. Pete's are the adjacent cities on the gulf. Even if the beach is not your thing, you may want a vehicle to get over to the Salvador Dali Museum and the Dale Chihuly Museum - both in St. Pete's.

If you have a multi-member Cinci Art Museum membership, you can get in free at the Dali. I did not visit the convention hotel so I do not have any information about it.

If you do rent a car in Tampa, the return is very easy as compared to other airports. Being a central facility, you pull into a return area with a full tank and just leave the car. When walking to the tram, you will first pass a central check-in area for most airlines. Get your ticket, check your bag and you are finished lugging anything further - except oneself!

You may want to check out airfares into Sarasota - it is smaller and fares could be cheaper. Driving a car north from there is about an hour to central Tampa. In Sarasota, if you are staying longer, I highly encourage the Ringling Art Museum and house tours.

This circus guy had money and basically laid out much of Sarasota as it is today. You will not be disappointed in the collection, which in part was amassed from many high-rollers in NYC whose mansions were raised on 5th Avenue. Cincinnati Museum membership works here too.

Hope some of this helps as you decide on attending the July event. See you at the April Meeting, Steve Toth

CALL TO ACTION for Our Next Newsletter

If you have any helpful articles for our membership, or wish to submit your works-in-progress, a technique that you use that you like, a book that inspired you, a product that made it easy for you and more, please submit to kaleidoscope119news@gmail.com by July 15th!