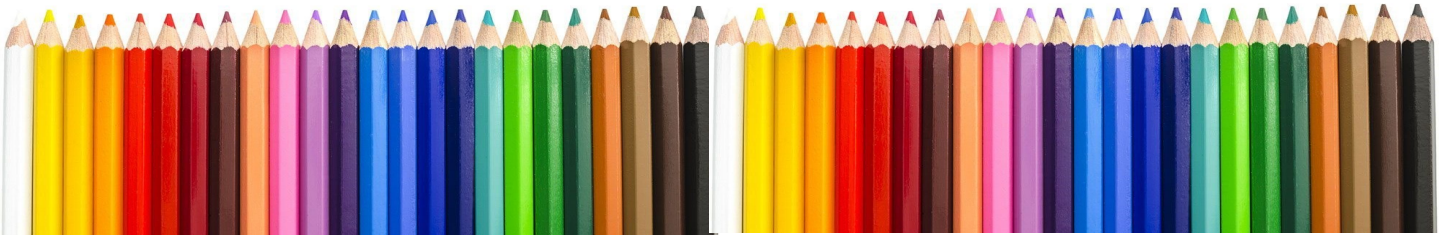


Pressing the Point

April 2020

CPA
Colored Pencil Society of America

District Chapter 117 | St. Augustine FL



CPSA-DC 117
160 Cypress Point Pkwy
Suite A208 (2nd floor)
(Flagler County Art League)
Palm Coast, FL 32164

We meet on the 3rd Sunday of each month at 1:00 PM (except July & August – no meetings).

Please check the website for any scheduling changes.

Upcoming Programs

TBA: Depending on the development of the virus situation and in accordance with local gov't/health notices, programs will be announced as soon as we are able.

Summer 2020: CPSA Nat'l Convention in Tampa

Keeping in Touch

This finds us still in the midst of the ongoing pandemic and our stay at home orders. Hoping that this finds each of our members and their families healthy and safe.

Did we ever think that society worldwide would be going through times like these? It certainly gives one pause as we sort through the unending coverage and official health notices.

But, as previously noted, this has given us the gift of time. Time to engage in a creative outlet with our art, perhaps finding some comfort and distraction as well.

This month we're keeping it light; included are some articles to help you pass the time.

However, for next month's newsletter, this is a **call** for members to forward a personal blip about **yourselves**: how are you passing the time, a snapshot of some work in progress, a message to your fellow members. It will help keep us connected!

As always, mind your health, take precautions, and be safe! **Keep in touch!**



Quiet Strength – Susie Garrett, CPX, Explore This! 16 winner

In This Issue

- ◆ CPSA Convention Info
- ◆ UART Tip #28
- ◆ “How to Frame That Beauty”
- ◆ “Combining Watercolor and Colored Pencil”
- ◆ Membership Information

NOTE: The new date for the Exhibition (which now will be online) entry is **May 31st**. We are encouraging every member to enter at least one piece through CaFE. It will be wonderful to see our Chapter well represented, especially this year. CPSA National will be making the final determination about the Convention on or about May 1st.

Update on the CPSA convention and exhibition



Convention Pending; Exhibition Entry Deadline Extended

March 21, 2020

These are difficult and worrisome times, no question. The medical community is still gathering data about COVID-19 and its effects, and predictions vary widely about the pandemic's course over the next several months. By the end of July, it's possible that infection rates will be on the decline, as we have seen in China and South Korea; more effective treatments may be available for those who do get sick; and the country may be back to some state more closely resembling our previous normal.

Then again, maybe not.

The CPSA national governing board has been discussing these uncertainties with reference to our annual convention in late July and the concurrent 28th Annual International Exhibition, and we have reached the following decisions:

1) Annual Convention

We believe that it is still too early to cancel the convention, especially given the large financial penalty we will face if we do. However, we will continue to monitor the situation, paying very close attention to reputable and trusted information sources, such as the [Centers for Disease Control and Prevention](#), the [World Health Organization](#), and the [American Medical Association](#). Based on data from these sources, **we will make a final determination whether to cancel the 2020 CPSA convention when the data and the timing tell us that's the correct choice, and definitely no later than Friday, May 1.**

If you have already registered for the convention and its events, thank you, and please bear with us for awhile. Otherwise, rest assured you can cancel your reservation as late as July 6, 2020.

2) The 28th Annual International Exhibition: ENTRY DEADLINE EXTENDED TO MAY 31

Logistically, it's more difficult to cancel an exhibition than it is to cancel a convention. For that reason, **we are NOT canceling this year's International Exhibition: instead, we are MOVING IT ONLINE.** We are coordinating with the Dunedin Fine Art Center, the cartage company, and the juror to effect this change. And since artists won't have to frame or ship their selected artwork, **we are extending the entry deadline by TWO MONTHS, TO MAY 31.** All other aspects of the exhibition will remain the same: we will offer cash awards as always, including the \$5,000 CIPPY Best of Show award, and selection and display of your artwork will count towards CPSA signature status.

Please know that, as we make these choices, our concern for your health and safety is paramount. Thank you for your patience. We will continue to keep you all informed as events develop.

Sincerely,

A handwritten signature in black ink that reads 'Deborah'.

Deborah Maklowski, CPSA, CPX
President
Colored Pencil Society of America



UART Tip #28: “Skyscape Painting: Some Useful Tips”

with Christine Camilleri

Why are clouds challenging to many artists? We know they are important because without them all we would have is an empty blue sky with no colors. Clouds are an integral part of paintings yet we are daunted by them. A cup has solidity, a sunlit house has the brightest side, the darkest, the shadow side and then some reflected light within, and a tree trunk is warm on one side, cooler shadow on the other. Why aren't clouds following the same pattern? Actually, they do.

Clouds are forms too: they have shadow areas and sunlit areas and they reflect the earth or water beneath them. Not all cloud shapes are lovely; as painters we need to design them to fit our painting.

Clouds are convincing when they have soft edges and you see them as shapes instead of wisps. Think of their motion as you paint, get rid of ugly shapes in your reference photo and use bold gestures to depict them. The sky is usually your lightest part of the painting so keep your values close (test this on a stormy day, the land will be dark but the sky will still be the lightest). Once the shapes are down, only then put in your lightest lights to show the direction of the light. Keep the direction consistent with the land's shadows.

Integrate the clouds and their movement into the rest of the painting. In “Squaring Off” I show a somewhat moody, stormy sky with a directional movement towards the left. The bison on the right is also pushing his opponent left so it sets up a similar energy. With the fighting going on a calm, clear sky would not have supported them. Also notice how the ground colors are incorporated in the sky and cloud color; there is cohesion between the two areas



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The sky is not a flat wall: it overarches. It is a curve starting over your head and descends to the horizon. It starts dark at the top of your painting and gradually as the distance increases it gets lighter before meeting the earth. Show atmospheric perspective by making the meeting a soft one; blend the two together so there is no harsh line.

Skies and clouds are useful tools that can be used deliberately to set up your subjects. In “Sleek on Summer Grasses” I used the dark grey cloud at the top left to frame my horse. The grey background enables the livelier colors of the horse to shine through. Also notice how the sky has been integrated into the land; colors are the same, soft edges touching down and clouds that seem to touch the hill



What time of day is your painting? If it's morning the sky will look very different than sunset. If you look away from the sun during a sunset it will also look very different. The sun shining above, side-ways, below the clouds will all light them up differently. Mornings are generally pearl colors: pinks, peach, buffs, soft ochres and warm greens or blue greens and will be light values. Afternoons are warmer colors but more middle values: reds, yellows, oranges, red violets, blue violets. As the day lengthens the colors deepen and this is why sunsets are so dramatic.

Clouds need practice and I find pastels with their layering ability to be a wonderful medium to building them. Once you start making them believable in your landscapes, they will become an important part of your painting as they can provide as much color and interest as your landscape.

Christine Camilleri, AFCA, MPAC, IAPS MC



How to Frame That Beauty

Anda Chance, CPSA, CPX • Exhibitions Director
Deborah Maklowski, CPSA, CPX • President

*Selected for the CPSA International Exhibition?
Congratulations! Now, here's how to frame that beauty.*

You've just learned that the juror for the upcoming CPSA International Exhibition has selected your artwork. Now you have to get it framed. You recall seeing something about framing in the prospectus, but even given those guidelines, there seems to be a good bit of room for judgment calls. So we thought it might help to clarify some of the terms and options for you.

Frames

The prospectus tells us these should be “simple in design” and that “ornate frames with three-dimensional or painted effects” are not acceptable. While these statements seem quite clear, we have been present as incoming artwork was unpacked, and we know there's a world of options, both good and bad, that fall somewhere between “simple” and “ornate.” Your best bet is to stay as close as you can to the “simple” end of that spectrum. Here are some examples.

Simple frames

Simple frames can still be attractive and interesting:

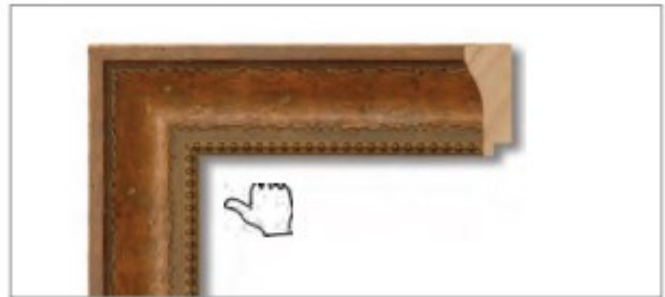


Simple frames can have some texture and even have a nice fillet (the frame's inner border) often gold, silver, or linen, that is either part of the frame itself or is a small strip that is attached to the frame:



Bordering on Ornate

Some frames may not actually cross the line but are certainly staring the line in the face:



Ornate Frames

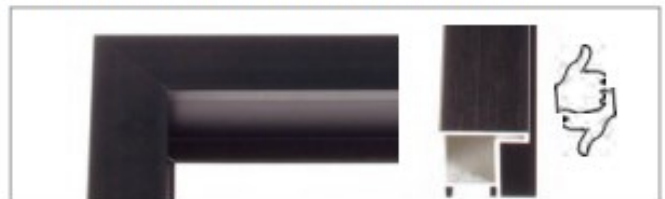
And then there are the frames that are the visual definition of “ornate”—fine if you're Botticelli, but not acceptable for the International Exhibition:



Metal Frames

Metal frames are a good alternative and can sometimes be less expensive than wood frames, but some galleries won't accept them because their sharp corners can gouge wooden frames as artworks are moved, installed, and uninstalled.

Check the instructions sent each year by CPSA to all accepted artists for any information about using a metal frame.

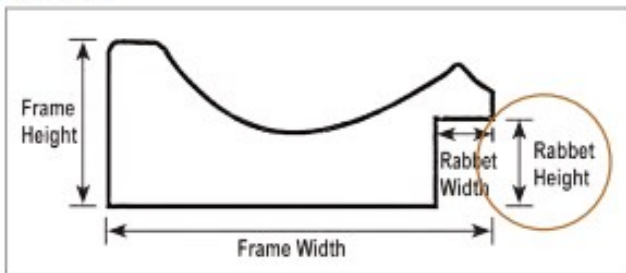


Under no circumstances should you ever use:

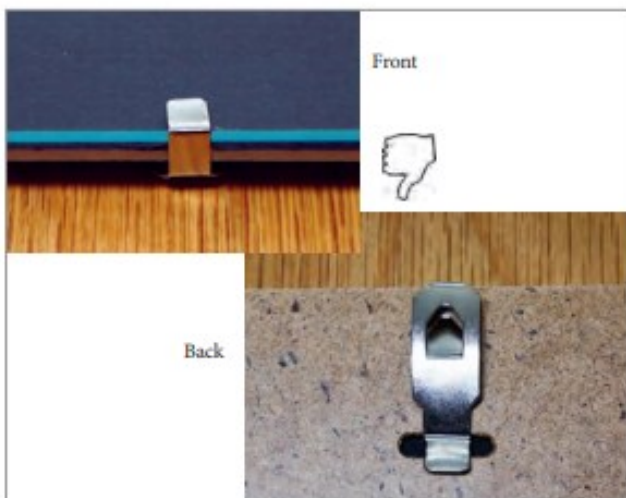
- **Plastic frames!** Don't! Ever! Please!



- **Frames with a rabbet that's too shallow.** The rabbet is the recess at the back of the frame into which you place the package of backing board, artwork, mat, and glazing. Check the rabbet height to be sure it's deep enough before ordering any frame.



- **Clip-on frames.** These frames have four metal clips attached to the backing board, one in the center of each side, that hold the backing board, artwork, mat, and glazing together, with the small tip of the clip visible on the front. And they usually come with glass...not allowed for the CPSA exhibition.



- **Other "Hobby" frames.** These include: frames that have four clips on the backing board that rotate into a groove on the back of the frame to hold the artwork; frames that have cardboard stands attached for tabletop presentation; and frames with sawtooth hangers or small D-shaped rings

attached on the back to the center of two sides for either landscape or portrait hanging.

Hobby frames are not intended for use with professional quality artwork. They cannot be hung properly from any hanging system used by any gallery anywhere, and they will look unprofessional and cheap. In addition, the backing boards provided with these frames are not acid free and will eventually destroy your artwork.

Use of ornate, plastic, clip-on, or hobby frames will disqualify an accepted work from the exhibition.

More framing tips

Whatever professional-grade frame you choose, make sure:

- it harmonizes in both style and color with your artwork.
- it is sized in the same ratio of length to width as your artwork, so that all four sides of the mat are of equal width (although the bottom of the mat may be a bit wider, to add visual "weight").

Frames without mats. If you frame without a mat, make sure the frame is wide enough to let the artwork "breathe." We have seen beautiful work that was crammed into a too-skinny frame so that it looked imprisoned rather than enhanced.

Hanging wire. Hanging wire must be present, securely attached to wood frames by D-rings (or screw eyes if the work is small) placed 2" to 3" from the top, so that the top of the piece will not angle out too far from the wall, and taut enough that the wire will not show above the frame when the piece is hung.



Points. Artwork in wood frames must be secured in the frame with points—small metal wedges inserted by hand or with a point gun—to hold the contents securely in place.



There should be at least three points per side, and more for larger works. **Do not use:** tape, glue, staples, nails, mounting putty, chewing gum, crossed fingers and hope, or anything else to secure the artwork into the frame. Those things won't work and some will ruin your artwork.

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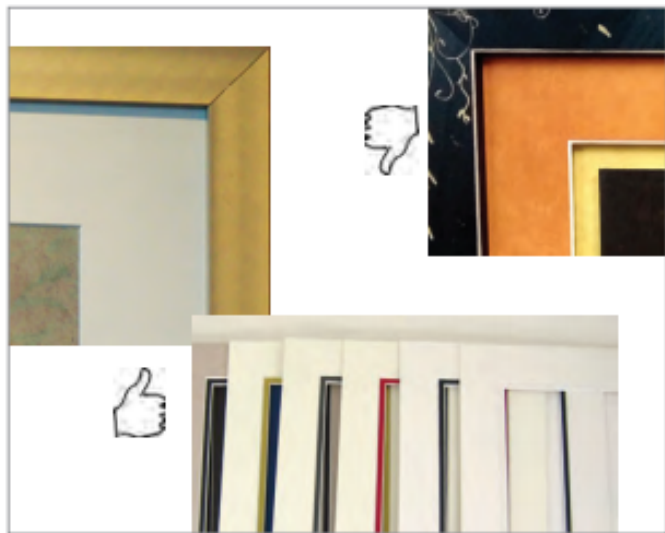


Matting

The CPSA prospectus limits your choices to mats that are “white, off-white, beige, gray, or black.” While those may sound unexciting, there are many beautiful neutrals in a wide range of warms and cools and in many values between white and black that will present your artwork elegantly and help the venue achieve a uniform appearance for the exhibition.

Keep in mind that a mat should never overshadow the artwork. You don’t want a viewer to say, “Wow, that’s amazing! Oh, and look! I think there’s some artwork in there, too!” While many framers will try to talk you into expensive and ornate presentations involving vividly colored mats that they really want to move out of inventory, you must be firm.

You want viewers to focus on your extraordinary artwork, not the quadruple-matted, intricately die-cut confection your framer wants to create. Keep in mind, too, that mats in the “wrong” colors can actually discourage sales, as potential customers evaluate whether the artwork’s overall color scheme will match their décor. (Yes, people really do that.) If you cannot resist the urge to add a color note to your mat, you can get creative with a quarter-inch (or smaller) inner mat, it’s allowed. Go ahead, go wild.



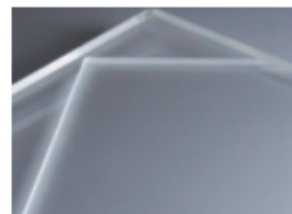
Keep it acid-free

Whether you’re framing the work yourself or working with a framer, make sure only acid-free, conservation quality materials are used. That includes acid-free tape and acid-free mats. Mats that are 100% cotton rag are best, but expensive. However, you can also use buffered pH-neutral (“acid free”) mats, which have had the active acid pulp eliminated during manufacture, or conservation quality acid-free mats which are also lignin- and sulphur-free.

How can you tell? Look at the side of the mat board. If the inner core is light yellow or bright white, it’s acid-free. If it’s a darkish gray, like cardboard, don’t use it.

Glazing

You don’t have to glaze your work, but if you do, CPSA accepts only works glazed with acrylic, such as Plexiglas. **You may not use glass.** Generally 3/32” or 1/10” thick, acrylic glazing is available in five types:



- **Regular or basic acrylic glazing** (about 4 cents a square inch) is an inexpensive choice, but it has no ability to filter out harmful UV light, which can lead to loss of color fidelity over time if the pencils you use are not lightfast.
- **Non-glare acrylic glazing** (about 7 cents a square inch) has a slightly frosted or opaque look. It is designed to eliminate glaring reflections from lights and windows that can obscure the artwork underneath, but the slight opacity also blurs the artwork to a degree, unless you place the artwork directly in contact with the acrylic, which is extremely inadvisable. It also has no ability to filter out harmful UV light.
- **Conservation-grade acrylic glazing** or “conservation clear” (about 8 cents a square inch) is a clear layer that uses UV filtering technology to filter out harmful UV light, which can help prevent loss of color fidelity over time.
- **Conservation-grade non-glare acrylic glazing** (about 10 cents a square inch) uses UV filtering technology to filter out harmful UV light. However, it has the same disadvantages that regular non-glare acrylic glazing has, in that the not-quite-transparent surface will obscure the artwork slightly.
- **Optium**, or the acrylic equivalent of museum glass, is slightly thicker at 1/8” and very expensive (about 35 to 40 cents a square inch). It has, however, an anti-static, anti-reflective coating bonded to an abrasion-resistant, UV-filtering acrylic sheet, so that, like museum glass, it eliminates or greatly reduces glare from all external light sources while presenting the artwork through a crystal clear layer of acrylic. From most angles, the viewer cannot tell there’s glazing there at all.

These are your best choices. You are not doing yourself—or your artwork—any favors by trying to cut corners on glazing. The thin and flimsy plastic that comes with hobby frames, typically 1/16” thick or less, is neither acceptable nor advisable. It can tear in transit if the artwork is not properly framed and packed (see page 26 for advice on how to best ship your artwork) and cannot perform the basic function of glazing, which is to protect the artwork underneath it for the long haul.

Remember, you spent hours and hours to create your masterpiece, and now the judge has deemed it worthy of inclusion in a major international exhibition. Please don’t scrimp on your presentation! Your work will be hung next to and among works that are all well-framed, elegantly-matted, and professionally-glazed, and, in that company, you want it to stand out—but not for the wrong reasons.

Combining Watercolor and Colored Pencil

BY ARTISTS NETWORK STAFF

Kathy Krantz Fieramosca demonstrates how artists can bring together gouache, watercolor and colored pencil to create an elegant look.

There's nothing more feminine than beautifully draped fabric and ribbon with its calligraphic movement across the page. In this fabric study, I was drawn to the delicacy of the conical folds and the gentle twists and curls of the ribbon and combined my materials, using gouache, watercolor and colored pencil. For my colors I used a modified version of the traditional triad of red, yellow and blue. The red is a red purple, the yellow is a gold, and the blue is the very muted blue-gray of the cast shadow. I used Payne's gray, a low-chroma blue, in the stone of the earrings.

I began this study with a trip to a large fabric store in the heart of the Garment District in Manhattan. I wanted a fabric with an easy drape, something soft and utterly feminine. I did have a color concept in mind as I selected the elements of my study. Once I returned to my studio, I arranged the objects and pinned them to a piece of foam core. Then I lit the still life with a lamp at a 45-degree angle—just enough to form beautiful cast shadows, which add to the composition.

My goal was to create a study of form, color and composition, using elegant fabric and the graceful line of ribbon. I worked on Stonehenge Aqua Coldpress paper, using both watercolor and colored pencil.

Step 1

After drawing an initial sketch on tracing paper and transferring it to my watercolor paper, I refined my drawing using a 3H graphite pencil, maintaining a clean, light line. Then I laid down a simple, flat wash of watercolor over the drapery, ribbon and jewelry.



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Step 2

I began applying layers of colored pencil—first in the shadow areas, then in the halftones and dark lights. I used a light touch to scumble the colored pencils over the watercolor wash in order to prevent filling in the tooth of the paper too soon. This allowed for subsequent layers of color to be laid down. I used a kneaded eraser to lift color in order to expose the pale watercolor wash for the highlights on the fabric.



Step 3

I continued adding layers of color to the red-violet drapery, refining the plane changes of the folds of the fabric. To soften the texture and blend the edges of the value changes, I used a stump in the smaller areas and a soft cloth over the larger passages. I then began working on the ribbon as well, adding golds, ochres, yellow and umber.



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Step 4 – THE FINISHED PAINTING

In this final step I worked on the jewelry, using both watercolor and gouache to accentuate the facets of the black stones in the earrings. Next, I added a soft, dark gray tone in colored pencil to the cast-shadow areas, letting them fade to the pale watercolor wash. In the final touches, I used gouache in yellow ochre, cadmium yellow and white to add some highlights to the edges of the ribbon.



Our Board Members

CPSA-DC 117

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Linda Doup

Vice President:

Open

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Heather Shaw-Stillman

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Judy Madigan

Membership:

Joan Franchi

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Hanneke Jevons

President Emeritus:

Bill Shoemaker

Membership Information

Chapter Membership Benefits:

- Networking with other colored pencil artists
- Participation in sketch groups
- Member discount rate for local workshops
- Chapter newsletter
- Opportunities for exhibits and event participation

A member of the local CPSA DC117 St. Augustine Chapter must also be a member of the Colored Pencil Society of America.

The benefits of CPSA membership are worth it:

- A national newsletter, To The Point, twice yearly.
- Product research, pigment identification, lightfast information
- Lower entry fee for annual CPSA exhibitions
- Lower rate for workshops at CPSA Convention
- International membership networking directory
- District Chapters for local and regional networking
- Free link to your website
- Ability to earn Signature status
- NOTE: Only CPSA members who have attained Signature Status may use the initials CPSA or CPX after their name.

DEADLINE to register one or two pieces for the CPSA National Exhibition. We want EVERY member to submit at least one ...

MAY 31

Register on CaFE

Newsletter Contact Info:

For submissions and requests to be profiled, please contact either AJ or Linda.

AJ 386-283-2433
msajbarr@earthlink.net

Linda 386-295-0486
lindadoup@att.net

MEMBERSHIP APPLICATION

District Chapter 117 - St Augustine FL

____ New Membership ____ Renewal

____ Check if you have Paid National CPSA

NAME: _____

ADDRESS: _____

CITY: _____

STATE: ____ ZIP CODE: _____

EMAIL: _____

PHONE: _____

.Annual chapter dues are \$20. The membership year runs from November 1st to October 31st. All checks are to be made out to :

DC 117/ St. Augustine, and sent to Joan Franchi, 38 Westmore Lane

Palm Coast, Fl. 32164.

Applications for CPSA can be obtained through the website: www.cpsa.org