# Pressing the Point

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.*

**Dec 15:** Holiday Party
**Jan 19:** Heather & AJ on Lucy/Lucinda. Preparing for CPSA exhibition with CaFE
**Feb:** Chapter Show at FCAL
**Feb 16:** Final preparation for CPSA exhibition submissions
**Summer 2020:** CPSA Nat'l Convention in Tampa

## December 15th Meeting:
### *Time to Celebrate!*

As we usually do, the December meeting is our time to socialize and party. And don't forget the auction!

- Bring a dish to share
- Bring any items that you would like to donate to the auction to benefit the Chapter.
- Bring some ***bucks*** ~ the bidding could get wild!

This is a time to see what your fellow members are planning for the holidays and to share your plans for the new year. See you there!

*Best wishes to you and your family for a happy and safe holiday!*

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# VP Reflections

## *Submitted by Linda Doup*

I thought it would be of interest to reflect on where our Chapter has been over the past year.

It has been a busy year for our Chapter and our group is growing. Our 2019 membership started at 35 members and we are now at **45**. We lost a few members, mostly through moving to other areas, and/or personal reasons. We will miss them; however, they are not forgotten, and we welcome their return.

The Board created a survey of what our members would like, and we have tried to respond to your requests. Our members have been actively offering to present programs that are informative and a learning opportunity. I would like to thank **Hanneke Jevons, Bill Shoemaker, Dale Whaley, JoAnn Eurell, Judy Madigan, and Kathi Darby** for making my responsibility of creating monthly programs much easier.

Although it may seem like a couple of our programs were a mixed bag, having the group use different technics, creating mixed media pieces and sharing information, is a goal of our Chapter. Every project provided camaraderie and the sharing and learning between our Advanced Artists and our Emerging Artists.

**Mary Lee** (Charter member) has passed on the baton of **Webmaster to Pat Lentine** and **Show Coordinator to Liz Monaco**. Thank you, Mary, for all the years you handled two jobs; they have now become the responsibility of two members.

Thank you, **AJ**, for our beautiful, informative Newsletter. I know how crazy she can get having it "perfect" and if she hasn't taken a photo of you yet, just wait she will. Our member profiles are always welcome; please allow her to "Spotlight" you in the newsletter when asked.

Our Chapter workshop was a great experience with Barbara Dahlstedt. We filled all our spaces and it was a great two days. I know I will one day finish that beautiful Crystal pitcher.

We held our annual Gallery Showing at the **Peabody Rose Room** and the Members' artwork was incredible. **FCAL** will be our first Chapter judged show for February 2020. There will be two categories: Advanced Artists and Emerging Artists. Liz Monaco will be coordinating this show and volunteers are always needed and appreciated.

We completed our first group project; the montage of the ***Bridge of Lions*** in St. Augustine.  AJ prepared a submission to CPSA for publication in ***To The Point***. Our article was accepted, and we were recognized with a full-page article.   Our second was the ***St. Augustine Clock*** that reflected the time of 1:17.   Thanks **Jo-Ann** for using your Photoshop skills to make that change.  **Pat Lentine** presented at the Brea Exhibition and attended the Presidents sessions.

Many of our members are actively involved with displaying and competing in various art Exhibitions.   **Hanneke** most recently won an award at an FCAL show. **John Giuseppe** is on the CPSA Board, is a very distinguished color pencil artist as well as a fantastic photographer and has had many awards internationally as well as nationally.   **Bill Shoemaker** continues to amaze us with his talents.  **John Robak's** 3-dimensional work is always a "Wow" moment.  I would guess there are more, however unless I am sent an email, or you post on Facebook, or you tell me, I don't know.  When you compete, please let us know.

For anyone connected to the multiple Color Pencil sites on Face Book, you will see **Kathy Smith** is a Moderator for several groups.  She also had a tutorial published in Ann Kullberg's Magazine.

Several of our members provide sessions at FCAL, New Smyrna, St. Augustine (fee and free) and privately.  **Hanneke, Bill, Liz, Kathi, Pat**. Thank you.

Thank you to every member that contributed to our monthly Show and Tell.  It's always exciting to hear the comments and recommendations offered and to see the recommendations applied.

The **2019 goal** was to have every member share information, refine their skills and prepare every artist to display and promote Color Pencil art.  Our up-coming programs in January and February 2020 are to provide every member the information necessary to prepare and enter their art into the **2020 CPSA Exhibition** being held in the Tampa area.

I look forward to 2020 and encourage every member to welcome our new members, ask advice, or offer to do a program.  Our group is growing, and we are making a presence in the Art community.  It may not seem like it some days, however our growing membership reflects there is interest in our art.

Thank you for your confidence in me and allowing me to be your Vice President. Keep those pencils sharpened and see you next year wearing your name tag.

# November Recap:  *Photoshop De-Mystified*

Big thanks to **Jo Ann Eurell** for a fascinating presentation on ***Adobe Photoshop***  This photo editing software often seems intimidating to some users.   However, Jo Ann took us through the basic features that are sufficient for the average user to get good results.   Following the pictures, you will see the handout that Jo Ann provided.

After opening remarks by **Hanneke**, **Liz** Monaco gave an overview of the <u>member</u> show requirements for our February exhibit at FCAL.   The show will be judged (but not juried) in two categories ~ those who have won awards before and then those who have not.   Don't feel intimidated: this is a good opportunity to experience a judged show with no risk; remember, you are among friends!  The pieces can be of any age, but not shown at FCAL before (up to 4 entries).  ***We would like to encourage everyone to enter so we can have a fantastic show.***

Thank you to **Louise Stotz, Bill Shoemaker, Pat Lentine, and Linda Bishop** for participating in the Show & Share.  Enjoy the photos!
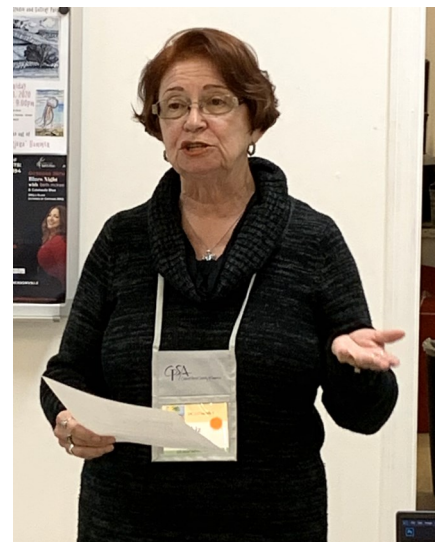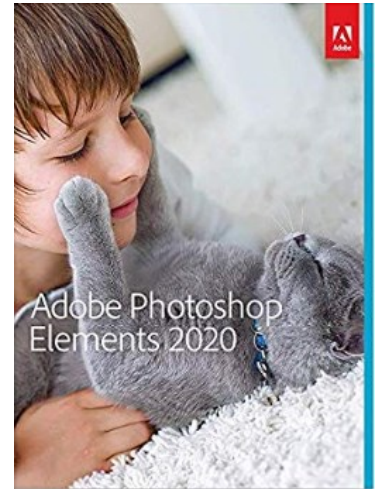
# *Photoshop Basics ~ by Jo Ann Eurell*

Photoshop has several tools that will help you process your reference photos.  Some of the tools I use the most are:

1. **Crop** to select the area of a picture that I want to use for my drawing.
   a. Select crop tool.
   b. Pull in the white bars to frame the area you want to keep.
   c. Double click and Save.



2. **Layers** to work on parts of a picture individually.
   a. When you paste a new item into a picture, it will automatically be put on a new layer.
   b. You can add a new layer by clicking on the icon on the upper right (red arrow) and selecting "New Layer."
   c. You can name the layers to help keep track of what is on each layer.
   d. The upper-most layer is on top.  Anything below it will be hidden from your view.
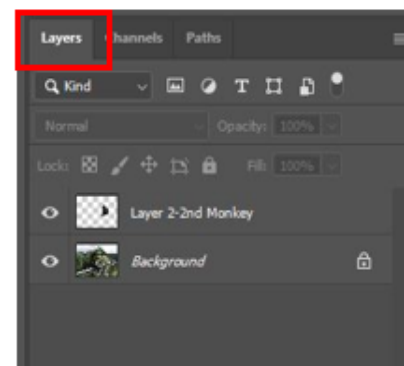


3. **Eraser** to clean the edge of an image
   a. Changes pixels to the background color or makes them transparent.
   b. Useful for cleaning up edges of an image.
   c. Click on Eraser icon.
   d. Set Brush size (start with 30; depends on how big an area you want to erase and how much you are zoomed in.
   e. Choose a soft brush that will blend edges easily.  Click on the drop-down arrow next to the brush icon with 30 underneath (red oval).
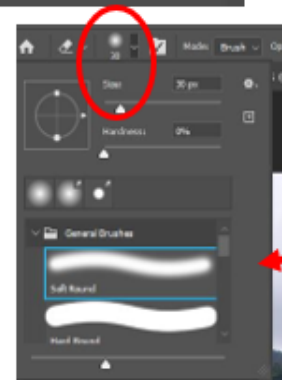


4. **History**
   a. A list of actions you have done.  Lets you back up one or more steps.
   b. To display History;
      i. Click "Window" on the upper tool bar.
      ii. Check "History"
   c. To back up several steps, click on the History line before the last correct step and continue editing the image.
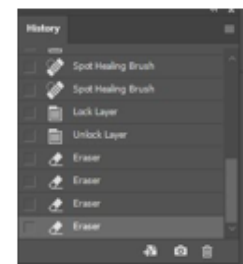
5. **Stamp** to remove dirt and debris
   a. Paints with pixels from another part of the image (Clone Stamp)
   b. Select "Clone Stamp" by clicking on fly out arrow in the lower right corner of the "Stamp" icon.
   c. Set your brush size and choose a soft brush as in #3 above.
   d. Pick an area that you want to paint with and "Alt Click" to set the painting pixels.
   e. Move to the area you want to paint and hold down the left mouse button while dragging across the area.



6. **Brush** to touch up image.
   a. **Spot Healing Brush** removes marks and blemishes.



   b. **Paint Brush** paints custom brush strokes.
      i. Select brush size and shape in the upper tool bar.
      ii. Select color of brush by clicking on left box at the bottom of the left toolbar.



      iii. Select new color from pop-up window and click "OK."
      iv. Left click and drag over the area to be painted.

7. **Rotate** to align an added image or adjust rotation.
   a. Pick the layer with the image that you want to rotate.
   b. Select Edit>Free Transform
   c. Place your cursor outside the lower corner of the image and move it until it becomes a curved arrow.
   d. Move the arrow to rotate the picture.
   e. Click another icon to deselect.

8. **Scale** to change the size of part of an image.
   a. Select layer that object is located on.
   b. Marquee select object (or use other selection tools).



   c. Free transform object by pulling on the corners of the selection box to enlarge the image.

9. **Brightness and Contrast** to adjust and under- or over-exposed image.
   a. Will work on the selected layer; must "Flatten" image to adjust across the entire image.
      i. Layer>Flatten Image
   b. Image > Adjustments > Brightness and Contrast
      i. Adjust the sliders for Brightness or Contrast to the right for more or to the left for less.
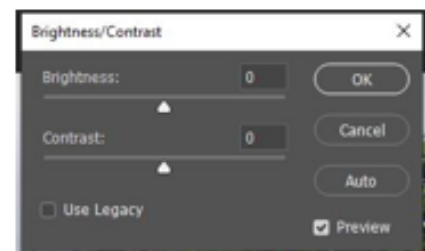
10. **Color Balance** to adjust color
    a.  Image >Adjustments > Color Balance



    b.  Adjust sliders to the left or right to change the colors of the image.

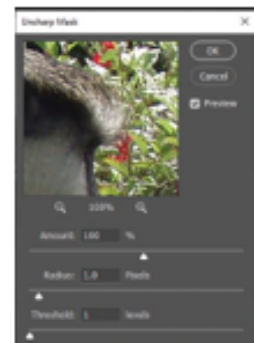11. **Greyscale** to remove all color to see "lights and darks."
    a.  Image > Mode > Grey Scale
    b.  Discard color information?  Yes



    c.  **Unsharp Mask** to improve image sharpness Filter > Sharpen > Unsharp Mask



    **Settings:**
    **Amount: Do not exceed 125%**
    **Radius: 1.0 Pixel**
    **Threshold: 1 level**

Make sure you have Preview checked.  Adjust the Amount slider up and down until you achieve desired sharpness.  Don't over sharpen.  The lower the resolution of the image, the lower the amount of effective sharpening.    Trial and error.

12. **Flatten** to merge down layers into one image.
    a.  Save your work as a .psd image with all layers still present.
    b.  Flatten your image to save it in another format (ex: .jpg)
        i.  Layer > Flatten Image
    c.  Do not save your image as a .jpg and then go back and make more changes.  Open the .psd image, make changes, flatten and then save as a .jpg.

*The Creative Cloud has many apps including Photoshop, Lightroom, and In Design.  Cost is $52.99/mo ($19.99 for students and teachers).  Individual apps cost less ($20.99 for Photoshop only).  Deal until 1/31/20 $9.99 for Lightroom and Photoshop. adobe.com for more information.*

# Members in the News

Our Chapter made quite a showing at the FCAL "Artist's Choice" show during November.  **Congratulations to all!**

**Hanneke Jevons ~ "We Save What We Love," 3rd of Show**





**Sandra Laprall ~ "Journey's End," Award of Distinction**

## John Robak ~ "*Trophy Section*," Award of Distinction





Flagler County Art League
Artist's Choice
November 9, 2019
Award of Distinction 3
"Trophy Section"
By John Robak

Francie D. Shepherd, President

Award of Distinction 3
#24 "Trophy Section" Acrylic on Canvas by John Robak
The artist works in a very tight realistic way. Painting is done well but would like
the artist to loosen up and develop more exciting brushwork.

John also had another piece in the show, "*No Time for Tea*"

And a miniature period cabin ~ the detail was absolutely captivating.
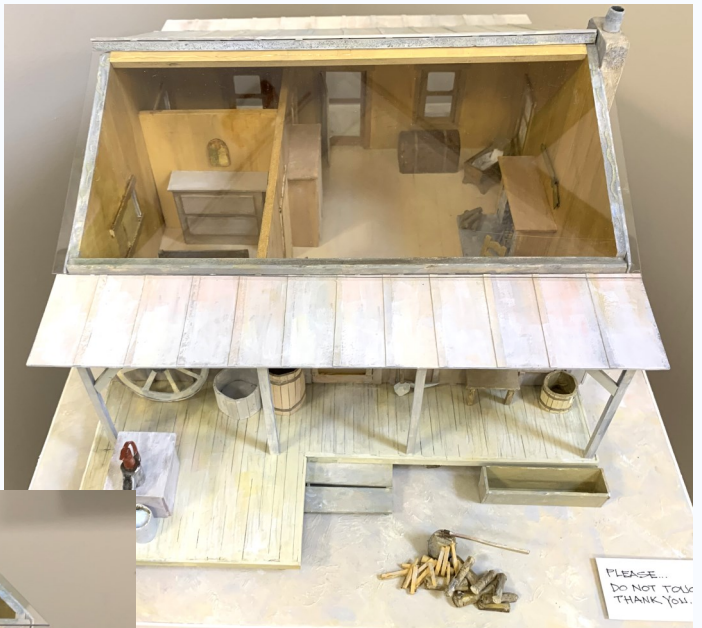
# "21 Watercolor Competition Tips Straight from the Jurors and Judges"

Submitted by Judy Madigan

Although this is about watercolor, most of these judging concepts apply to colored pencil. This is a very comprehensive article and should be a great reference as you prepare your new works of art.

"This article originally appeared on the Artists Network website. Used with permission. For more information visit ArtistsNetwork.com."

Enter a watercolor competition with confidence after hearing directly from 21 judges and jurors (not to mention masters of the medium) on what they look for in a winning work of art.

Take note of how nods to technical skill are always balanced with a look for a personal and unique point of view. Most jurors want you to be an individual artist first and foremost, and that your work show that individuality.



*"The Earthly Traveler" by Inge Kieldgaard*

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

**2. When judging a watercolor competition, I look for excellence in composition and technique, confident brushwork, a distinct approach to a subject and a display of the uniqueness of the medium.** Evaluating a work of art of these premises inevitably elevates one over the other. Neither subject nor style is of any concern. In juried art shows, most important is the excellence with which the image is rendered.    *–Jan Fabian Wallake*

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

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

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

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

*–Karin Richter*

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

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

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



"And  Off  to  the Park We Go" by Ingrid Albrecht

**7. An invented color chord and more.** Often in the selection of awards, jurors must rank the top two or three paintings. I ask myself, which is the most breathtaking? Does one have the 'wow' factor? Do I greatly admire the technique? Is the abstract pattern note-worthy? Have I ever seen the concept before? Is it unique, fresh and unusual? Does it have an invented color chord?

Although I think technical skill and creativity are almost equally important, the uniqueness and unusual presentation of the idea may weigh heavier for me.     *–Judi Betts*

**8. What speaks to me is evidence of the artist's unique vision, a strong imagination or a compelling story.**     *–Elaine Daily-Birnbaum*

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

"Purely Spectral" by Brenda Benson

**10. Make it seem easy.** Technique in watercolor is the language through which we speak the ideas we wish to express. If technique is so apparent as to be the primary thing that captures attention, then it isn't working. Technique should be so excellent that the difficulty of execution should look effortless.     *–Gary Bukovnik*

**11. I'm attracted to more conceptual forms and shapes than literal representations.** I believe less realistic works exhibit and encourage a sense of imagination while presenting other worlds that our minds can reside in, a more expansive way to engage images.     *–Patricia Watts*

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

*–Peter Frank*

**13. For a juried watercolor competition done by digital entry, have the work professionally photographed.** It really makes a difference. Also, be careful how you mat and frame the work. I often reject images because the framing and matting are just so insensitively done.     *–Lynne Warren*



"Brightness Burning on the Heart Within" by Ali Cavanaugh

**14. Artists need a nice, well-designed painting with a lot of color and value contrast.** Also, the design of edges is important—whether the painting is abstract or representational; nice, strong edges stand out.     *–Carrie Burns Brown*

**15. I first look for some kind of emotional content that grabs me.** Once I'm grabbed, I start looking at design—how the artist used the elements and principles of design to reinforce the content. Then I consider technical excellence, but the first two criteria are much more important.  *–Mark Mehaffey*

**16. First of all, never try to anticipate what the juror might be drawn to.** And never paint to meet that assumption. Paint what you love—what you're impassioned by. Your emotional connection to what you're painting is the magic. Lastly, do your best work. Craft it lovingly and give every element of the painting your full attention.     *–Ted Nuttall*

**17. Enter your most personal, unique, imaginative, creatively designed and well-put-together paintings.**     *–Donna Zagotta*



"Summer's Reflection" by Sidra Kaluszka

**18. I enjoy strong imagery with great content.** This painting is skillfully painted with good technique and an understanding of the basic elements and principles of design.

Most artists strive to communicate an idea that engages the viewer in a visual dialogue; therefore, the image should be compelling and elicit a response.     *–Jean Pederson*

**19. When I jury a show, the paintings with a strong impact always stand out.** In subsequent scroll throughs, I look for the qualities of a good piece of art—composition, value and contrasts.

All the while, I do look for what the artist is trying to say and how well the message comes through. Then, of course, jurors can't help but be subjective, to a point. Certain paintings just speak to us.

*–Chris Krupinski*



"End of the Day" by Susan Weintraub;

**20. As a judge, I check for design principles and elements, but for award-winning art, I look for even more than that.** I ask myself whether the artist tried their best to explore creativity—to put their personal mark in their work. Usually that's what speaks to me.     *–Keiko Tanabe*

**21. An artist must have a fresh idea, created using the highest standards of technical excellence.** A competition painting should have a strong, instant impact on the viewer. If it takes several seconds for the juror to register its impact, it probably won't be selected. Also, take photos with clarity and precision.     *–Laurin McCracken*
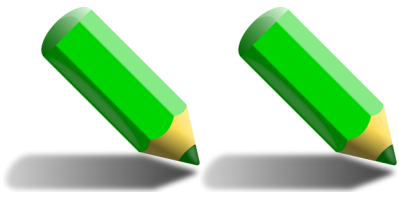
# Colored Pencil Education
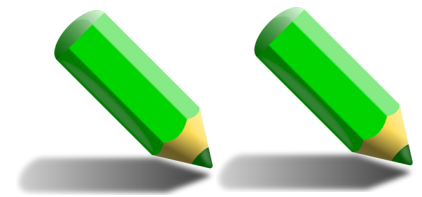
## LOCAL WEEKLY CLASSES

**Flagler County Art League:**   flaglercountyartleague.org   386-986-4668

*INTRODUCTION TO COLORED PENCIL taught by* **KATHI DARBY**.  Learn the skills and methods of creating colored pencil still life, landscapes, and portraits.  Mondays 1:30-4:00 PM.

*INTERMEDIATE DRAWING* taught by **LIZ MONACO**.  Work from still life and photos designed to strengthen various drawing skills; graphite pencils, pen & ink washes, charcoal/tinted paper, adding color.  Fridays 1:30-4:00 pm.

*DRAWING 101* taught by **LIZ MONACO**.  Learn the basics, whether a beginner or a great review for everyone.  Coming in Jan 2020.  Fridays 1:30-4:00 pm.

*COLORED PENCIL PORTRAITS* taught by **LIZ MONACO**.  Coming in Feb 2020. Fridays 1:30-4:00 pm.

**New Smyrna Artists Workshop:**  artistsworkshopinc.com    386-424-9254

*COLOR PENCIL DRAWING* taught by **PAT LENTINE**.  Learn the ease of making colored pencil look like a painting.  Wednesdays 1:00-4:00 PM.

*ALL DAY PASTEL PAINTING* taught by **PAT LENTINE**.  Explore hard pastels and pastel pencils while working on a project.  Offered once a month 9:30 AM—3:30 PM.

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Reminder (courtesy **Kathi Darby**):  Please remind anyone who is a member of FCAL* that we offer a free open studio (Wine, Women and Whatever) every Wednesday afternoon from 3pm - 6pm.  You can stay as long as you wish and work alongside friends and colleagues.

It's a great social time for sharing ideas and techniques as well as dedicated work time.  Sometime we bring wine and snacks as well. Very casual but also productive!  (BTW, guys are welcome too.  We just call them the "whatever." LOL)

*\* Non-members may also join in for a very minimal fee.*

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If you are teaching a class or workshop, please let us know so we can include it next time.  Also, if  you know of workshops that  would be of interest to the membership, send along the information.
Much appreciated!

## 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.

We would like to note the passing of "**Tippi**", **Hanneke's** faithful friend and companion.  Here Hanneke is showing Tippi at one of our Show & Tells.  Our deepest sympathies ~ it's especially hard to lose a pet.