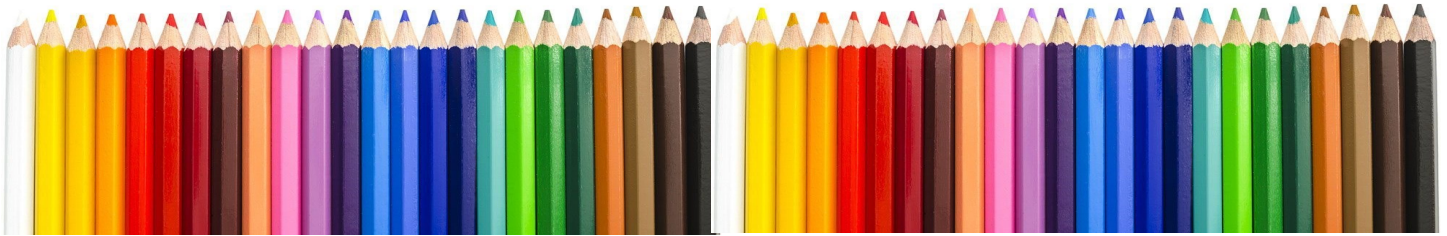


# Pressing the Point

June 2018



District Chapter 117 | St. Augustine FL



**CPSA-DC 117**  
**160 Cypress Point Pkwy**  
**Suite 207C (2<sup>nd</sup> floor)**  
(Flagler County Art League)  
**Palm Coast, FL 32164**

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

*Please check the website for any scheduling changes.*

**[www.cpsa117.org](http://www.cpsa117.org)**

## 2018 Meeting Dates

### January 14:

DVD Viewing - National Convention

### February 18:

Chat & Sketch

### March 18:

No chapter meeting - CJ Worlein workshop

### April 15:

Stefan Lohrer, Creative Arts Materials Ltd.

### May 20:

John Guisepppe, photographer & pencil artist

### June 10:

Montage project introduction

**July:** No meeting – summer break

**August:** No meeting – summer break

### September 16:

Welcome back. Montage project kickoff.

### October 21:

TBA

### November 18:

TBA & Montage project deadline

### December 16:

Holiday party  
Montage unveiling

## June Chapter Meeting - Not to be Missed !!

Mark this date \* **June 10** \* on your calendar (the meeting is one week early due to Father's Day). The new chapter project will be discussed and the group will make an important decision for the project. **So, what is it??**

**Project Description:** This project, a **montage**, is a color pencil collaboration. The idea was sourced from the Ann Kullberg "Color" magazine as presented by the Seattle CPSA chapter. Subsequent help was received directly from the Seattle chapter, for which we are grateful. Our chapter will choose a photo as the group reference, which is then divided up and distributed to each participant. Each section is relatively small, allowing sufficient time to complete your section. There will be slight variations (see below), which makes the final piece all the more interesting.

**Purpose:** The purpose is two-fold: for members and to promote the chapter. For our **members**, it is to encourage chapter communication, encourage the participation of all chapter members, and to mentor new members.

*(Continued on page 2)*

For the **chapter**, to create a project for publicity to be displayed at chapter art shows (for example, at FCAL and The Peabody) and other public venues, such as the public library and in St. Augustine. We will hopefully raise our profile and broaden the membership.

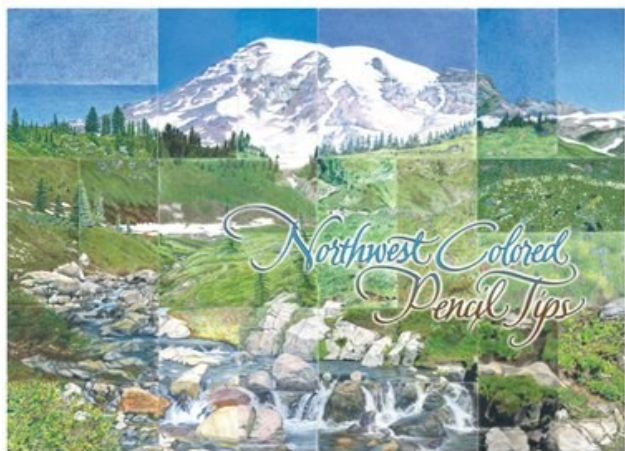
**Action Plan:** At the **June 10** chapter meeting, three photos will be presented with the group selecting a single photo. Over the summer, the committee will have the selected photo printed and divided and will prepare the supporting materials.

The project kickoff will be at the **September 16** chapter meeting. The photo sections will be distributed with guidelines to participants (hopefully the entire chapter!!).

The **November 18** chapter meeting is the deadline where the participants will return their completed section. The committee will then re-assemble the sections, have the montage mounted, and prepare for the unveiling.

The finished montage is unveiled at **December 16** Holiday party. From there, all the world's a stage.

Below is the Seattle example. We know from speaking with them that the project was thoroughly enjoyed by the chapter members. This is an example of one chapter inspiring others. Hopefully, we can do the same.



Wendy Lane	Joe Stripling	Rajant Vontachart	Sheila Hunter	Denise MacDonald	Jan Fagan
Judy Moritz			Leslie Born		
Carol Miller	Mary Estelle	Kay Dewar	Dinah Isidore	Linda Murray	Keith Artz
		Deanna Hirota			Pamela Belcher
Mary Foote	John Urillo	Adrian Dreckhoff	Jenise Rogers	Heidi Lindberg	Cristal Sims
Sheila Rubino			Paula Parks		

\*Ann Kullberg Color Magazine, June 2015. pp112-113. "Colored Pencil Collaborations", CPSA DC 207

## In This Issue

- ◆ June 10 Chapter Meeting—Montage Introduction
- ◆ Bill Shoemaker—CPSA National Donation
- ◆ John Guiseppi Review
- ◆ Flagler Pastel Artists
- ◆ Website Review: [reddot.com](http://reddot.com)
- ◆ Board Members
- ◆ Newsletter Contacts
- ◆ Membership Information

## Bill Shoemaker Donation to CPSA National

Our Bill Shoemaker has been asked again - for the **fifth** time - to donate his color pencil artwork to the CPSA National Convention for the Chicago Exhibition. CPSA National selects artists to donate for a silent auction. This helps defray the rising costs of the convention. But, even better, the winning bidder will receive something special to cherish for years to come.

The piece is titled "**The Tiger Owl** (Great Horned Owl)". The image size is 6.0" x 9.50" on suede mat board using Prismacolor Premier pencils.

Take a moment to go to Bill's website to see his other donations and extensive art work. His "Awards & Recognition" listing goes back 12 years and is well deserved. Bill welcomes questions about his work and color pencil techniques in general. Those of us who have had the privilege to take classes with Bill can attest to not only his expertise but to his generous spirit in sharing his knowledge.

Website: [billshoemakercpsa.com](http://billshoemakercpsa.com)

Email: [kbshoe1031@gmail.com](mailto:kbshoe1031@gmail.com)



## John Guiseppi ~ Photographer & Pencil Artist



The May chapter meeting was absolutely fascinating. Especially for those of us who are not photography experts, the session was very educational. There was an appreciation of the many aspects of capturing an image to provide the best possible reference photo for pencil work.

John has a military background; he started out working in supply, but also gained computer skills. Upon leaving in 1977, he worked for the City of Lakeland. With a family to support, he started to do portraits to supplement his income. John earned a 2-year degree, but later went to obtain a 4-year degree in IT at USF. Interestingly enough, his color pencil expertise is all self-taught.

John uses equipment not typical for most of us and a bit on the pricey side. His main camera is a **Canon EOS 7D Mark II** (digital) and the lens is a **Canon EF 100-400mm IS II USM**. But he also carries a less expensive camera, a **Lumix FZ 200**, as a backup or more useful in certain situations.

John demonstrated the three photo editing programs that he uses. **Fotor** is free but robust. **Snapheal CK** and **On1 Photo** are two others. John will use all three to process a photo to get the effects that he desires. He utilizes Rule of Thirds and recommends taking a photo as close as possible to save effort on cropping. John explained about the three central concepts of photography: light/ISO, shutter speed, and aperture.



**ISO** controls the brightness or darkness of your photos. But you want to avoid using a high ISO as it adds “noise” or grain. You should only raise your ISO when you are unable to brighten the photo with the shutter speed or aperture. Try to always use the base, or lowest, ISO on your camera to get the highest image quality. John suggests bumping up the ISO instead of using a flash.



The **aperture** defines the size of the opening in the lens that controls the amount of light reaching the digital sensor. The larger the aperture, the more light will pass through. The other effect is depth of field – what parts of the photo should be in focus, the foreground, the background, or all in focus? A large aperture, the shallower the focus effect, so the background will be blurrier. Aperture size is expressed by f-stop numbers, which is sometimes confusing. Small numbers are large apertures. And large numbers are small apertures. So, f/1.4 is

*(Continued on page 5)*

larger than f/2.0, and much larger than f/8.0. The math behind it has to do with fractions, but let's not go there! John explained that the larger the f-stop the greater the detail but will require more light.

**Shutter speed** is the length of time the camera shutter is open and is responsible for changing the brightness of the photo and for creating freezing action or blurring motion. If the shutter speed is long, the subject will appear blurred. And if fast, then the effect is to eliminate motion with the subject completely sharp. Slow shutter speeds might be used in a dark environment with a tripod. A fast shutter speed will catch a bird in flight.



John will utilize low key and high key in his photography. Here is a published definition: "When a photograph's light is exaggerated to the bright end of the spectrum it is called "high key" photography. **When it is slanted to the dark end of the spectrum it is called "low key" photography. High key photography is often used to portray a delicate intention, or white on white.** Low key photographs, on the other hand, highlight the dark elements, black on black." As seen in John's photos, the effect is very dramatic, allowing the viewer to focus on something specific or to create a mood.

When taking a photo of your pencil artwork, follow these tips: use a tripod to help with the position and keeping steady; use the grid on the camera to keep the photo straight; use a diffused light if possible; have a light source at a 45 degree angle; tape the art on a black or white backboard; he uses a 5K LED bulb.

Kodak Premium Matte paper is used to print the reference photos. John enjoys using Stonehenge and Fabriano Artistico 140# paper for pencil. His preferred pencils are Prismacolor Verithin and Premier and Faber-Castell Polychromos.

This article does not do justice to all that John shared with us. We so appreciated his time and generosity and look forward to enjoying both his photography and pencil art at future meetings.



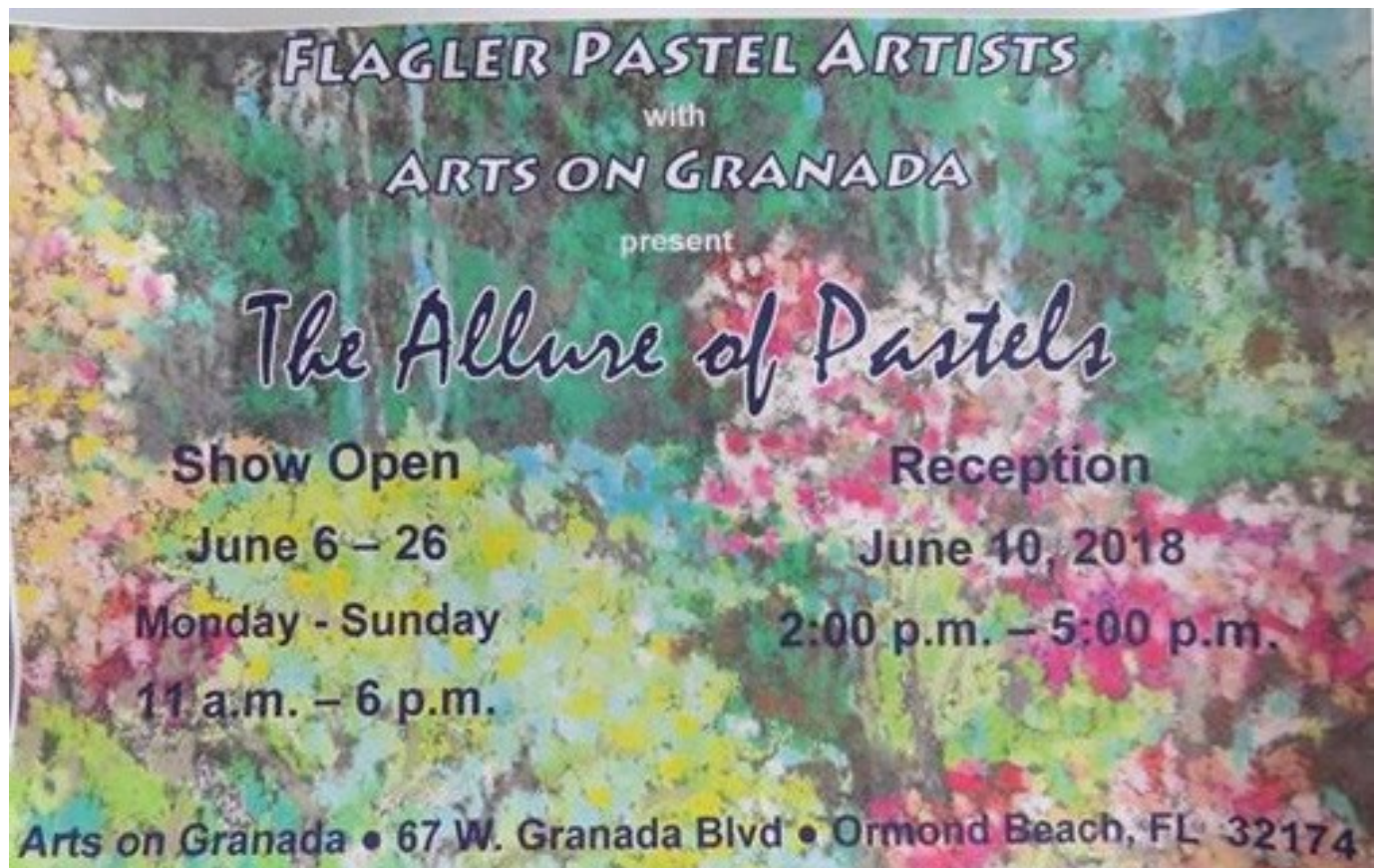
## Flagler Pastel Artists

Submitted by Judy Madigan

The newly formed **Flagler Pastel Artists** group will be holding their first show in June. There is some fantastic work being done by the members in this group. The show runs from **June 6 to June 26** at **Arts on Granada** in Ormond Beach, with an opening reception held on Sunday, June 10, from 2pm to 5pm. Come on out to see some great art and support this talented group of artists.

Three members of our DC-117 chapter belong to this group: Judy Madigan, Joyce Gatonska, and Kathy (Kat) Collaro. Pastels have a relationship with color pencil as many of us use Pan Pastels, for example, in our pencil art and mixed media.

This is a wonderful opportunity to support another local art group, as well as our own members. Hope to see you there very soon.



## Website Review: Have you ever wondered? [reddotblog.com](http://reddotblog.com)

*Researched and submitted by Linda Doup*

This is a great Blog that offers information for all mediums as to promoting and/or selling your artwork. See what other artists are struggling with in various debates. **Agree or disagree, it is interesting to see what artists are saying.** You are encouraged to post your views below the article. And the articles are extensive. Those below are just a few.



Art flows through Xanadu Gallery owner J. Jason Horejs' veins. Second generation in the art business, Horejs' life has always been filled with art. Though not interested in pursuing a life as an artist, Horejs fell in love with the business side of art at an early age. In 2008, Horejs developed a series of art marketing workshops designed to help artists better understand the gallery business and better prepare themselves to approach galleries. Horejs observes that artists approaching his gallery are making many of the same mistakes, not because their work isn't gallery-ready, but simply because they don't have a clear idea of how to proceed. Horejs designed his workshops working closely with his parents and other artists who have learned the ropes of working with galleries by trial and error. The clear-headed advice the gallery owner gives is designed to give the artists concrete steps they can take to prepare their work, research galleries and approach galleries for representation.

### Debate: Should You Include a Date on Your Artwork?

Does dating your artwork indicate to a buyer the work has been on the market for a long time and perhaps diminish the value? Could it limit the exhibits or competitions you can participate in? Again on the **reddot blog**, Horejs takes a strong stand against dating your work, but he invites debate on the topic. He just doesn't see the value in anything that could impede the sale of your art.

If has been a UFO (unfinished Object) do you date it when completed or when you began the project? If you are entering in a National exhibit, certainly the rules of the organization are the final decision and honesty is the best policy.

### Debate | Should you Watermark Art you Are Posting Online?

Horejs states his opinion: "I am frequently asked by artists whether they should watermark their artwork before sharing it online. There seems to be a pretty widespread concern that posting artwork images online could lead to unauthorized reproduction or theft of the artwork. I don't dismiss this threat out of hand, the theft of intellectual property is a very real problem. I would argue, however, that a watermark is a pretty poor way to deal with the problem, and that watermarks defeat the purpose of sharing work online in the first place.

If you are sharing your artwork online, you are likely doing so in order to achieve broader exposure for your work, build recognition for yourself and your work, and generate sales. In order to achieve these aims you want to show your art in its best possible light. Having looked at thousands (probably tens of thousands) of artwork images online, I would argue that the appeal of artwork is considerably diminished by including a watermark. Think about what a watermark accomplishes – it mars the artwork to an extent that a would-be thief wouldn't want to steal it to reproduce it. That marring of the image will just as certainly diminish the appeal of the piece to a potential promoter or buyer of your work.

I would also argue that the decrease in appeal outweighs any protection you receive from a watermark. An im-



**(Continued on page 8)**

portant benefit of posting your art online is the increased exposure your work gets when it is shared. Viewers are less likely to share artwork that is watermarked.

The likelihood of theft is pretty low. While there is a lot of intellectual property theft occurring online, it's good to remember that there is an overwhelming amount of art online. The chances of your work showing up on t-shirts made in China is extremely low. Typically, the images you share online are pretty low resolution. These images would result in poor reproductions.

There are legitimate legal reasons to assert your copyright when you post your work online, but a general notice on your website or a caption below your artwork will provide the same benefit without diminishing the appearance of your actual artwork.”

## Collective Wisdom | Creating Titles for Your Artwork

Struggling with how to name your artwork? Suggestions and what might just “grab” that judge or buyer. “Coming up with great titles for artwork can be a real drag. Many artists feel like it's more work to come up with a title than it is to create a masterpiece. If you were a natural wordsmith you would have become a poet, not an artist. So, the question is, do titles really matter, and how much time and effort should you spend titling your work?

From a gallery owner's perspective, I can tell you that I do believe titles matter. A buyer wants to feel like that artwork they are about to purchase from you is one of your best ever – that it truly is one of your masterworks. They're going to have a hard time believing that if you've called the piece “Untitled No. 427”. A good title becomes a part of the buyer's narrative. A particularly good title will help sell the artwork. Conversely, a bad title can hamper sales.

So what makes a good title, and how can you come up with good titles without going insane? I have some suggestions, and I would love to hear yours.”

## Is your publicly posted art work being advertised for sale? [wallpart.com](http://wallpart.com)

Check out this site to see if your “publicly” posted work is being advertised for sale. On this site, enter in a topic and see what comes up. What are the rules for publicly displayed art on various websites.



### The Benefits and Challenges of Marketing Your Art Through Social Media

JASON HOREJS • MAY 28, 2018



### Choice Overload | Cramming in too Much Art Hurts your Sales

JASON HOREJS • JANUARY 15, 2018



### What do You Listen to While You Work?

JASON HOREJS • APRIL 5, 2018



### Debate: Should Artists Show Work in Doctor's Offices, Banks and Other Business Locations?

JASON HOREJS • MARCH 29, 2018



## Our Board Members

CPSA-DC 117

### President:

Hanneke Jevons

### Vice President:

Bill Shoemaker

### Secretary:

Heather Shaw-Stillman

### Treasurer:

Judy Madigan

### Publicity:

Linda Doup

### Membership:

Joan Franchi

### Webmaster:

Mary Lee

## Newsletter Contact Info:

At the present time, Linda Doup, AJ Barr, and Liz Monaco are producing the newsletter. We hope that others will join us for future publications.

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

**Linda** 386-295-0486

[lindadoup@att.net](mailto:lindadoup@att.net)

**AJ** 386-283-2433

[msajbarr@earthlink.net](mailto:msajbarr@earthlink.net)

## How to Join or Renew

### ANNUAL DUES

U.S. and CANADA  
\$45.00 (U.S. funds)

ALL OTHER COUNTRIES  
\$65.00 (U.S. funds)

10-year Membership  
\$400 (U.S. addresses only)

### PAY ONLINE

Paying dues online from the CPSA website will give you the quickest possible service and avoid delays. When you [join or renew online](#), the transaction is handled by PayPal and occurs immediately. This is a secure system you can use without having to set up a PayPal account.

We very much appreciate any [donations](#) to help cover CPSA operations.

### PAY BY MAIL

Although joining online is most efficient, you may download and print a mail-in application form to complete and mail along with your check or money order to the CPSA membership director at the address on the form.

## 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.

## Chapter Application

### 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](http://www.cpsa.org)*

## CPSA National Information