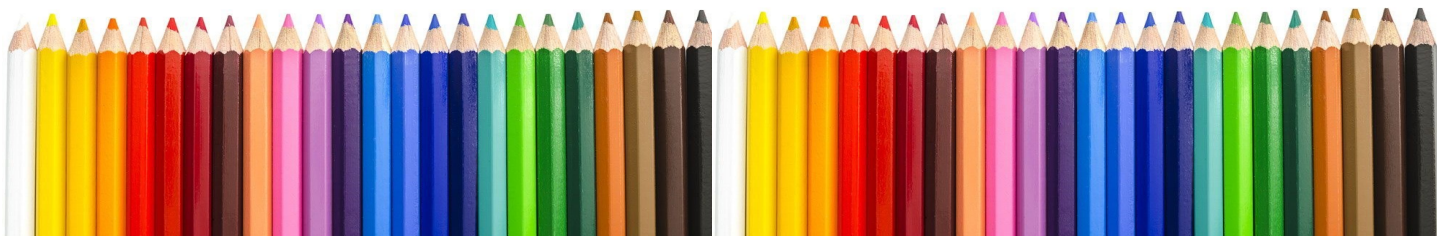


# Pressing the Point

June 2019

**CPSA**  
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 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.*

## 2018-19 Meeting Dates

**June 23:** Charlie Badalati

**July & Aug:** No meetings

**Sep 15:** Kick off the new season

**Oct 20:** TBD

**Nov 17:** Joanne Eurell on Photoshop

**Dec 15:** Holiday Party

## June Meeting: Charlie Badalati ~ Getting Your Art to the Finish Line

**Charlie Badalati** is a very well known photographer who has been in many gallery shows. So he knows what it takes to prepare a piece of art work for a show submission.



"I capture moments, I don't create moments usually."

Charlie Badalati has been interested in photographic images for most of his life. He has lived and played in Europe for 29 years in both The Netherlands and in Germany. He now lives in Palm Coast and continues to build his portfolio of images using American subjects.

"Retired but still driven to produce excellent work, I started a photography business to keep my sanity and promote my skills," Charlie explains. After one show, it

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Dale Whaley

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was commented in the media: “At the most basic level, Badalati says, when it comes to jurying work in, the photographs must be presentable and framed correctly. Then the deeper analysis comes into play.”

This applies to the pencil medium as well. Every wondered what is involved getting pencil work prepared for printing? Charlie’s business, CB Photography, is utilized by several of the chapter members. Charlie will tell us what we need to know to prepare a digital entry for a show. That means, basically, what you do to shoot a piece of art work and the technical aspects behind the process. He will explain the types of files, for example, JPEG vs. RAW, and how each one is used. How do you create different image sizes? Finally, Charlie will tell us about the services that he offers.

### **The Clock Montage will be unveiled!**

**Last call:** don’t forget to bring your *trading cards* !!

And, as always, bring your current creations in progress to show and discuss with the group. See you there!!



### **Summer Plans?**

As you are aware, the Chapter does not meet in July or August. We would like to float an idea ~ how about a **mid-summer, very casual, get together** at a local park, probably in Palm Coast or very close by.

Many of you do travel or have family coming in. But, for others, it’s just good ol’ summertime. We thought it might be nice to stay in touch. Perhaps bring a few pencils, or take photos, have a snack and ice tea.



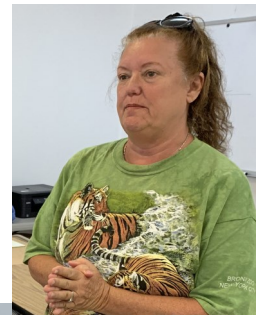
Please think about this and either let us know at the meeting or feel free to email Linda.

If we don’t see you at the meeting, have a wonderful summer and don’t forget our next meeting is **September 15th**. Start the “new year” right!

## May Recap: **All That Glitters /S Gold!**

The May meeting was jam packed. After opening remarks by **Hanneke** and updates from **Linda**, **Liz Monaco** introduced two visitors, students from her class. **Kathi Darby** has stepped up to manage the Facebook page, thanks!

This was also the deadline for the **Clock** montage; it was interesting to see the beginnings of the project as the pieces were laid out. We should be having the unveiling at the June meeting!



Then on to the program ~ **Dale Whaley** gave a fascinating demonstration topped off with a hands-on experience. **Thank you, Dale**, for another memorable presentation.

Dale has become a master of **gold-leaf**. After seeing a program on this, it really resonated with her as she saw the endless possibilities of enhancing her own artwork with the gold-leaf.

Real gold-leaf, of course, is very expensive. But what you will find is a wide variety of foils. They are extremely “wispy,” so allow no breezes or it will be raining gold all over the room! Dale used a pencil piece as a base for the demonstration. She then showed us how to prep the surface with an adhesive (Mona Lisa brand); how to oh so carefully pick up a

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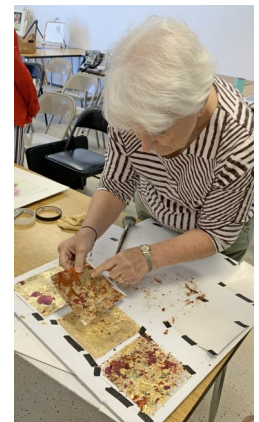
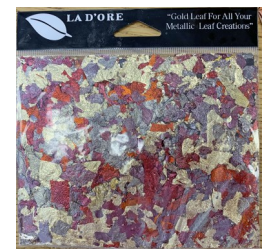
piece of foil, place it on the art, carefully smooth it out (hands work fine). Continue to place the foil wherever you need.

Then take a large mop brush and begin to sweep away the foil that is not adhered. You can further fine tune the clean up in tight spots.

The photos to the left show the general process. Be sure to gather the loose foil; no need to waste as you can use that foil in pieces to give a different effect.

But, it didn't end there. Dale so generously had prepared squares of paper for everyone to try their hand at handling the foil to see the dazzling results.

Dale went on to give us many tips about the process. While it takes some practice, thanks to Dale some of us will find the courage to try this beautiful technique.





Thank you **Bill, Pat, and Pieter** for sharing your latest in-progress and finished works. Especially fascinating was Pieter's miniature of an old time ship yard, incredibly tiny and detailed.



## Members in the News

### Congratulations to John Guiseppi! And again, and again!

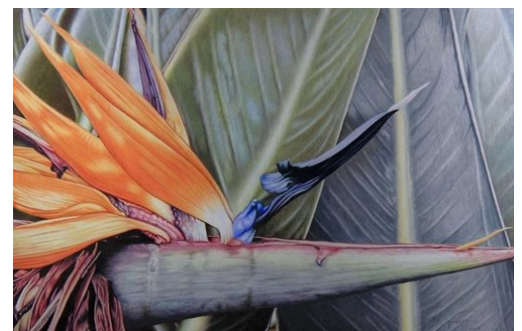
“**Bird of Paradise**” received an **Honorable Mention** in Ann Kullberg’s 20th Annual *Color Magazine* Member Show. (Strathmore 300 Bristol - Prismacolor Colored Pencils - 10” x 15”, -own reference photo)

“**Green Peafowl**” received an **Honorable Mention** in the Lakeland Art Guild’s 47th Annual Art Exhibition at Florida Southern’s Melvin Gallery. (Stonehenge - Prismacolor & Polychromos Colored Pencil - 15.5” x 12.5”, - own reference photo)

“**Screamin Eagle**” was selected for the **Latest & Greatest** Gallery in the June 2019 issue of *Colored Pencil Magazine*. (Strathmore 300 Bristol - Prismacolor Colored Pencils - 11”x14”, ~own reference photo)

"Congratulations!!! You were chosen to participate in this year's IGOR Winter Salon Online Exhibition!" It's so awesome to be one of the artists representing colored pencil with "**Bird of Paradise**" in this exhibition including artists from 16 countries!!! <http://www.realismguild.com/exhibitions/current.php> This exhibition will also be featured on American Art Collector magazine and Quality Collections of Fine Art websites.

"I am honored to announce that this year, I was chosen to be in Ann Kullberg's publication *CP Treasures 6*, an annual publication of select colored pencil artworks from around the globe! This year's international juried event received 911 entries, of which 120 were selected! I'm thrilled to be among them for the first time! The publication is scheduled for release early this spring.



## UART Tip #22:

### My Lighter/Darker \* Warmer/Cooler \* Brighter/Greyer Mantra with Barbara Jaenicke

Okay, that title is quite the mouthful. But it's what I live by when I paint.

I'm often asked how I approach color in a painting, and if I subscribe to any particular color theory. I wish I could give a short and sweet answer to how I use color. And I also wish I found color to be that simple.

There are indeed plenty of books out there on color theory. Whenever I've tried to read about the scientific explanations of color, I seem to get so caught up in attempting to understand the science part that I fail to make the connection to how I would apply it to my own paintings. So I've developed my own unsophisticated method of understanding how to use color in my painting process ...

I talk my way through a painting using the mantra above. Here's how it works ...

#### Lighter/Darker (Value)

Since I come from a drawing background, I tend to determine values better than I can color. So for each part of a painting, I first address the correct value. This is the "lighter/darker" part of that mantra that goes through my head.



***Lighter and darker values  
of the same hue***

#### Warmer/Cooler (Temperature)

Next is the "warmer/cooler" decision. You can't determine if something is a "warm" or a "cool" out of context...*this is what trips up most artists*. You have to compare it to what it's next to. Is it ***warmer than*** or ***cooler than*** what's beside/above/below it. For example, the lower part of clear sky is normally warmer than the area above it and requires a color that leans toward pink or orange or yellow rather than a lighter blue. If a snow covered area is catching just a touch more light in one area

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vs. another, it will require a color that's a touch warmer (again, with more pink, orange or yellow vs. the cooler area that may lean more blue or purple). **IMPORTANT:** *The nuances of the warms and cools within the landscape aren't always evident in a photo.* A little manipulating in Photoshop can sometimes bring them back just enough to paint from, but a steady practice of painting on location helps with this!



***Warms on the left. Cools on the right. Notice how the hue in the middle is cooler than what's to the left, but warmer than what's to the right.***

### **Brighter/Greyer (Chroma)**

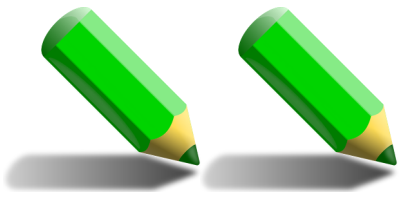
Then lastly I determine the chroma (or saturation) ... this is the "brighter/greyer" part. Typically distance will dull down color in a landscape, and foreground areas will have a brighter chroma. For example, if a subject far in the distance is catching direct sunlight, it will need to read as a warm, but a muted/greyed warm.



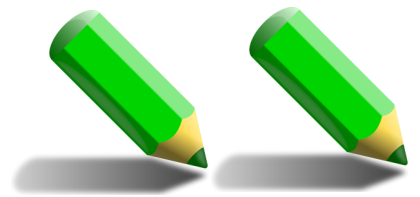
***Brighter and greyer chromas of similar hues***

When I try to rush through these three decisions during the painting process, that's when I get myself into trouble. It can indeed be a tedious process, but well worth the scrutinizing if you want to push your skill level and have successful results.





# Colored Pencil Education



**The following is listed solely for the benefit of our members and is neither sponsored nor endorsed by CPSA DC-117.**

## LOCAL WEEKLY CLASSES

**Flagler County Art League:** [flaglercountyartleague.org](http://flaglercountyartleague.org) 386-986-4668

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

**INTRODUCTION TO COLORED PENCILS** taught by **LIZ MONACO**. Creating amazing artwork is easy when you learn the rules for layering, shading, and color mixing. Tuesdays 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.

## ONLINE AND REGIONAL WORKSHOPS

### Mark Menendez Art Studio

941-336-2301 [menendezartstudio.com](http://menendezartstudio.com)

#### June 2019 Seminars

June 3, 4, 5: **Color Pencil Portraits**, Open Studio, Acrylic Painting. Cedar Hill Studio, Waynesville, NC

June 6: **Watercolor**. Swain Arts Center, Bryson City, NC.

June 12, 19, 26: **Open Art Classes**, Tunstall Financial Center, Tampa

June 22: **Watercolor Pencil**. Art & Frame of Sarasota.



June 28-30: **Color Pencil "Giraffe Love," Color Pencil "Blue Crab," Color Pencil "Great Blue Heron."** Charleston Decorative Painters, Summerville, SC

*Soar* All New  
**COLORED PENCIL WORKSHOP**  
SPRING HILL, FL • JULY 20 & 21, 2019

Learn how to draw a  
*Portrait on Black Paper*  
in colored pencil!

class project

What you'll learn with  
**Amy Lindenberger**

- How to create soft skin tones on black paper.
  - How to draw beautiful blue eyes.
  - How to capture dramatic lighting.
- Plus, you'll learn new techniques from an award winning artist in a class filled with fun!

*Amy's Artwork*



Save your seat >>

[www.annkullberg.com/SOAR](http://www.annkullberg.com/SOAR)

## Our Board Members

CPSA-DC 117

### President:

Hanneke Jevons

### Vice President:

Linda Doup

### Secretary:

Heather Shaw-Stillman

### Treasurer:

Judy Madigan

### Membership:

Joan Franchi

### Webmaster:

Mary Lee

### Newsletter Editor:

AJ Barr

### Historian:

Pat Lentine

### 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.

## Chapter Application



Dale Whaley

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