Our May meeting was a special trip to Cascades Raptor Center (CRC) in Eugene. It’s always a special place. (I’m there as a volunteer almost weekly and I still find it special) Everyone who joined our session found it of interest. I gave the “handler talks” at noon and at 2:00 PM. These talks are for the general public and we talk about what raptors are and why they are special. It is also an opportunity to see some of them up close. At my request, additional volunteers came to help bring out more birds for our group to see. Everyone at the CRC was delighted to spend some extra time to help CPSA members get better acquainted with the resident birds and is hoping that we will be back again.

I don’t know how much drawing was done, although I know that some of you were doing some sketching, but many photos were taken and all found the birds captivating. There was even a chance to watch Dimitri, CRC’s resident Eurasian Eagle Owl, who flew short flights between perches on the lawn. If you have not seen one of these birds, you will be impressed. Native to Europe and northern Asia, these are some of the largest owls in the world. They have large orange eyes and you may find Dimitri using them to stare intently at you. Because he is captive-bred and completely socialized to people, a visit to CRC offers you the chance to see him up close to examine the features of an owl and its beautifully structured face.

Puck, the American Kestrel, captivated the attention of several members and I am sure that he and other CRC birds will be the subject of many future drawings and paintings. Bring your work to a future meeting, if you can. We would all love to see what was inspired by these magnificent birds.

If you missed the trip and want to come visit on your own, the Center is open each day of the week except Mondays. On Saturdays and Sundays, handler talks are given at noon and 2:00 PM. You might even find me there, as I do these presentations once or twice each month. For more information, you can visit CRC’s website <http://www.eraptors.org/> or you are welcome to contact me.

As we move into summer, busy schedules mean that our regular chapter meetings will not occur in July or August. For August, consider attending the National CPSA Convention. If you have never been to a convention, you should go! It is a wonderful gathering of artists from across the country and offers you the opportunity to attend some very worthwhile workshops and see what is happening in other chapters. The wonderful artwork of the various artists whose work has been juried into the show is also something not to be missed. There are always many very wonderful works on display. Last year, our own CJ Worlein was the CIPPY Best of Show and CPSA award (top prize) winner of the whole show! Some of our chapter members will again have works in the show. Will one of them be a prize winner? Our congratulations to our members whose works were accepted to this year’s show. They are: Susan D’Amico, CPSA; Kristen Doty; Barbara Gleason, CPX; Richard Helmick, CPX; Kristy Kutch, CPSA; and CJ Worlein.

This year will be the 20th International Exhibition for CPSA and will be held in Covington, Kentucky, just across the river from Cincinnati. The dates of the Convention this year are August 1–August 4. For more information, visit CPSA’s website and look for the Convention information http://www.cpsa.org/.

Dan
DC201 Visits Cascade Raptor Center

Dan and two volunteers giving CRC presentation

Harrier male

Golden Eagle with handler

Bald Eagle
Applauding our members

“Natural Beauty”, a body of work by Donna Lee is on display at Marks Ridge Winery during June. The winery, located at 29255 Berlin Rd. Sweet Home, OR is open weekends 12-5pm. Exhibit information is available from 541-367-3292 or www.marksridge.com artist info from www.donnaleestudio.com

Kristy Kutch is having a one-woman exhibit at Pines Village, Valparaiso, Indiana.

Barbara Gleason has two pieces of colored pencil art at the Bush Barn Art Gallery in Salem, OR, as part of the exhibit titled "The Art of Science". The exhibit, open until July 28, was coordinated by the gallery, but initiated by the Oregon group of the Guild of Natural Science Illustrators, of which Barbara is a member. Barbara was also one of seven panel members at a “Meet the Artists” event who answered questions about the artwork and the process of creating it. She answered one question by promoting CPSA, lightfast pencils and CPSA's standards of lightfastness.

Wendy Thompson just signed a two-year licensing agreement with Gourmet Greeting Cards for her image, Azure Blue. This will be released as a greeting card for the Trader Joe’s stores all across the US.

The card will be a modified version of this image, using the cropped upper portion.

Your editor failed to include the following announcement in the April edition of the newsletter. I regret this error.

Judy Foley exhibited art work in the Portland Art Museum Docent Art Show at the ArtReach Gallery, in the First Congregational United Church of Christ across from the Portland Art Museum. Judy is the only docent that does Colored Pencil; she conducted a demonstration to give the docents some insight into the techniques.

Lou Toft donated a drawing, Duck Walk, to the Pasadena Unified School District art sale in May. This drawing was the first sold and purchased by the organizer of the exhibit, Wendy Cobleigh of Pasadena.

Don Griffith will have a one person show of 20 works at the Canby Library July and August. Don will also show paintings at the Gresham Art Walk on July 21st and he had a painting accepted for the Annual Gresham Art Council Juried Show on exhibit in June and July.

CJ Worlein wrote an article that appears in the June issue of Ann Kullberg’s CP magazine titled “Portrait Planning (with a little computer assistance).”

Richard Helmick has earned CPX signature status in CPSA this year.
SAVE THE DATE!!

Saturday and Sunday, October 27 and 28, 2012

DC 201's Annual Fall Workshop
The Rules of Composition – and How to Break Them!

featuring Betsy Holster
Art professor and former national CPSA board member.
She's a great guide to FUN and EXPLORATION with colored pencils!

Betsy Holster is Assoc. Professor and Program Coordinator, Art Education, at California State College at Fullerton, as well as a prolific artist in several media, not just colored pencil, always eventually involving drawing. She has undergraduate and graduate art degrees from the University of Wisconsin, Madison, Northern Michigan University, and an MFA from Goddard College. She held the role of CPSA's Research and Development Director prior to Sarah Becktel, and continues to conduct lightfast tests since she lives in sunny southern California.

Beyond those details, Betsy is a wonderful, encouraging teacher who loves to help artists break out of previously believed-in confines! As she says: "Colored pencil lends itself to very tight photographically real drawing. It's easy to get caught up in the technical aspects of colored pencil and to limit yourself unnecessarily!"

This workshop will help you to expand your options, giving you chances to experiment with a range of different approaches from realism to non-objective using the medium of colored pencil. Explore some innovative ways to use colored pencils and other supplies...far more options than you realized were possible.

We'll do all of this within the "frame" of examining composition—exploring questions such as "What makes a dynamic composition?" and "How can I improve my compositions?"

Participants will work on areas of interest to them, at their current level of technical skills. All levels of artists can and should explore these questions. Each participant will create a series of experimental drawings and with Betsy's handouts, we'll get some great opportunities to see what directions your art might conceivably take in your future! Watch for price and location information coming soon on the website and in the next newsletter.

"You can only make informed choices when you are aware of all your options."

Betsy Holster

Photo of Betsy teaching a workshop at a CPSA convention, though we look rather serious!
Exhibiting Opportunities for Colored Pencil Art

- Oregon State Fair All-Oregon Art Annual. The Fair is held August 24 thru Sept.3. For more information, visit http://www.oregonstatefair.org/competition/fine-art

- Celebration of Creativity, February 28 through March 3, 2013, produced by the Art Show Committee of Southminster Presbyterian Church in Beaverton, Oregon. Celebration is a juried, invitational fine arts exhibit and sale featuring original paintings and drawings as well as other media. For more information, visit their website at www.celebrationofcreativity.com.


- Northern California Arts is sponsoring its 57th International Open Juried Art Exhibit, Bold Expressions, October 2012. Deadline to enter is August 11, 2012. Prospectus at saqnfinearts.org.

Editor’s note: If you are unfamiliar with either the show or the juror, Google both to assess if your work is a good fit. Show websites sometimes archive examples of works accepted into past shows for your perusal. Jurors often have websites with examples of their work. E.g., Jerald Silva, the juror of the “Bold Expressions” listing above, creates realistic watercolors. If your work is abstract, this probably isn’t an appropriate show for you to enter. Searching for “juried art shows” will yield both listings and general tips on entering juried shows. The “CAFE” website www.callforentry.org (the site used by CPSA for the colored pencil international and Explore This shows) lists many additional juried shows as well.

Call for Exhibition Director!

Our chapter, DC 201, is searching for a person to fill the role of Exhibition Director. We need someone who has been an active member for a while and is well-organized. Our aspiration is to find a member who will assume this responsibility on a continuing basis. If you are such a person or would like to nominate such a person, contact Dan Gleason at dan-gleason@comcast.net

Call for Historian!

Our chapter, DC 201, is searching for a chapter Historian. We need someone who has been an active member for a while and is well-organized; someone who can document our events for posterity. If you are such a person or would like to nominate such a person, contact Dan Gleason at dan-gleason@comcast.net
Colored pencil is essentially a drawing medium and drawing has enjoyed a long reputation as a direct route into the minds of artists. Drawing media are good candidates for expressionistic work because drawing is a relatively unmediated route from mind to hand. Expressionism relies for its effectiveness on distortions of form and color. I rarely see colored pencil work that I would classify as “expressionist”; most colored pencil pieces are highly mediated, that is, highly polished and meticulously crafted. Drawing can be quite spontaneous and unedited. So why are most colored pencil works so uniformly polished? Are we missing an opportunity to reach the potential of the medium?

I didn’t realize the extent of the missed opportunity until I read Age of Insight by Eric Kandel. Kandel explains why expressionistic work is effective. He employs science from the psychoanalytic efforts of Sigmund Freud to contemporary cognitive psychology and neurobiology to build a case for the effectiveness of expressionistic art. The author concentrates on the turn of the century Viennese artists Gustave Klimt, Oskar Kokoschka, and Egon Schiele. These artists were contemporaries of Sigmund Freud who was also Viennese. I don’t know if Freud ever met these artists, but Salons (discussion groups) were popular in Venice at the time and often included both artists and scientists. An interest in the inner workings of the mind was in the air.

Klimt, Kokoschka, and Schiele intuited many of Freud’s discoveries as well as the discoveries of the neuroscientists of our time. Neuroscience has discovered that the same areas of our brains responsible for emotional states are active when viewing people in the flesh are also active when viewing paintings and drawings of people. Furthermore, brain activity is enhanced when artists introduce distortions in form and color. For example, if an artist paints or draws the human face with asymmetrical features, the emotional response is more intense than when viewing symmetrical features even though symmetry is considered more beautiful. Lucian Freud, grandson of Sigmund Freud, used expressionist techniques, asymmetrical faces and broad strokes. Lucian used the human body, the way Sigmund use psychoanalysis, to reveal the secrets of the mind.

Distortions of body positions and forms follow the same pattern. A tracery of strokes used in the creation of paintings and drawings also enhances the beholder’s emotional response as indicated by neuro-imagery of brain activity while one views works of art. Adherence to classical ideals of beauty decrease the level of emotional response, as do finely crafted and polished surfaces. Apparently, unedited spontaneity is, indeed, a direct pathway to the mind.

So, if colored pencil artists want to appeal to visual perceptions of the sensible world, they are on the right track; but if they want to appeal to the beholder’s emotions, some reassessment is in order. Richard

Egon Schiele self portraits. Notice the use of nervous lines, asymmetrical faces and elongated hands.

Lucian Freud, Self Portrait
On a beautiful Saturday morning, Rhonda Farfan gave a very informative presentation about the importance of lightfast pigments in colored pencils. She outlined the somewhat tortured history establishing scientific lightfast testing and the rigorous considerations necessary to the scientific process. Results of scientific testing of lightfast attributes are available to CPSA members only in a publication titled “Lightfastness Test Result Workbook”. Navigate to the CPSA webpage (www.cpsa.org) for details. The workbook gives colorfast rating to a variety of vendor’s products using a “star” system, where three stars indicates a pencil rated “good, very good, or maybe excellent” and two stars indicate the pencil falls into the “fair” category. Generally, a rating of two stars is considered satisfactory. The publication is called a workbook because it includes small rectangles in which users can make color swatches of individually named, numbered, and rated colored pencils for quick reference. Prismacolor publishes its own lightfastness test results that can be found on Google by searching for Prismacolor_Lightfast_Color_Chart.

At the conclusion of Rhonda’s presentation, CJ shared with attendees the method Pat Averill uses to test colored pencils. While Pat’s method is not as rigorously scientific as Rhonda presented, it is easy to do and yields useful and personal results, since you’ll be testing your favorite pencils and can see for yourself how they change over time. Here is a template for Pat’s method; instructions are on the next page. If you would like the PDF file for both the template and handout, contact CJ at cj@cjworleinportraits.com. Be sure to print out the template on suitable art paper, like Stonehenge.
DIY Colored Pencil Lightfastness Testing

This month, Pat Averill is sharing tips on how to do your own pencil lightfastness testing. Pat suggests each artist see for themselves whether—or how much—colors change after being exposed to strong light over time. She loves seeing for herself what happens. “It’s really an eye opener!” Pat says many colors fade at least a tiny bit, some almost disappear, and some are strong to the end. Once you see how a color shifts, you can decide if you still want to use it.

Why not test some of your favorite pencils to see what happens to their color or integrity over time with exposure to light? You might just decide to make a few changes!

- Start with a handful of favorite pencil colors. Also, you might want to include a few pencils known to have poor lightfastness, just to see what happens to them. (We have some you can use today.)
- Test on a paper or substrate you would use for your artwork, not on plain copy paper. (The template in our exercise is printed onto Stonehenge).
- Fill in the swatches and identify the pencil on each side, since you’ll be cutting the paper in half.
- Press hard and fill the swatch boxes evenly and thoroughly. You don’t want paper showing through.
- Don’t use a ballpoint pen to make notes, especially on the “test” side. Ballpoint can fade away, too! Instead, use dark graphite pencil or permanent pen or pencil.
- Cut the test in half (along the dotted line on the template) and place the left half (the “test” side) in a window that gets a lot of sun (when it decides to shine).
- Place the right “control” half in an envelope, and store in a dark drawer or other spot away from light exposure. For extra protection, you can cover or surround it with pieces of matboard or black paper before you put it in the envelope.
- Make your first comparison at two weeks, setting the two halves side by side again. Pat has found that some colors have already faded by then. Return the “control” side to darkness.
- By three weeks, in Pat’s experience, most of the big faders will show a change.
- After that, Pat suggests checking again at one, three, and six months. (She has a few tests that have been in her window for more than three years!)
- You might want to keep a notebook to record your comments (like “noticeable fading at 3 weeks” or “all but disappeared at 6 months”) each time you check the results.

*CPSA offers a Lightfastness Workbook to members that includes results for 15 manufacturers and 38 pencil brands. Only pencils that are rated “fair” (2.5 to 4.0) or “good, very good, to excellent” (4.1 to 7.0+) are listed. If a favorite color isn’t listed, then you might not want to use it. But to see just how good (or bad) your favorites are, test them for yourself!

Bring your tests with you to the September meeting, and let’s compare!

DC 201 Officers and Directors

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Exhibit Co-Directors 2012

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Publicity Co-Directors

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Website Director

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Workshops Co-Directors

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