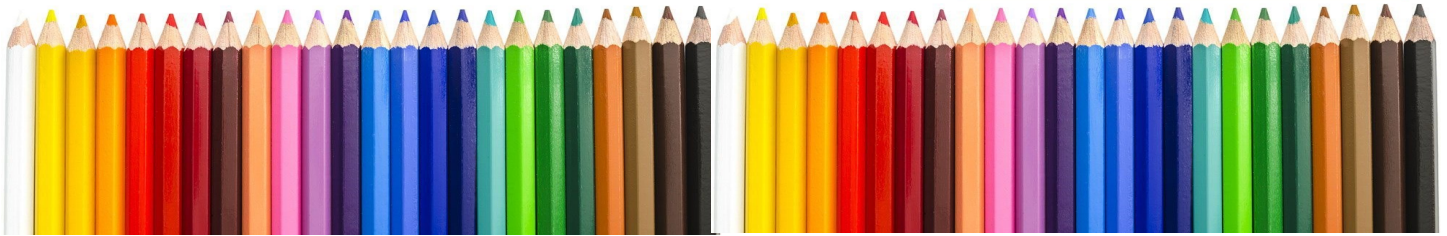


# Pressing the Point

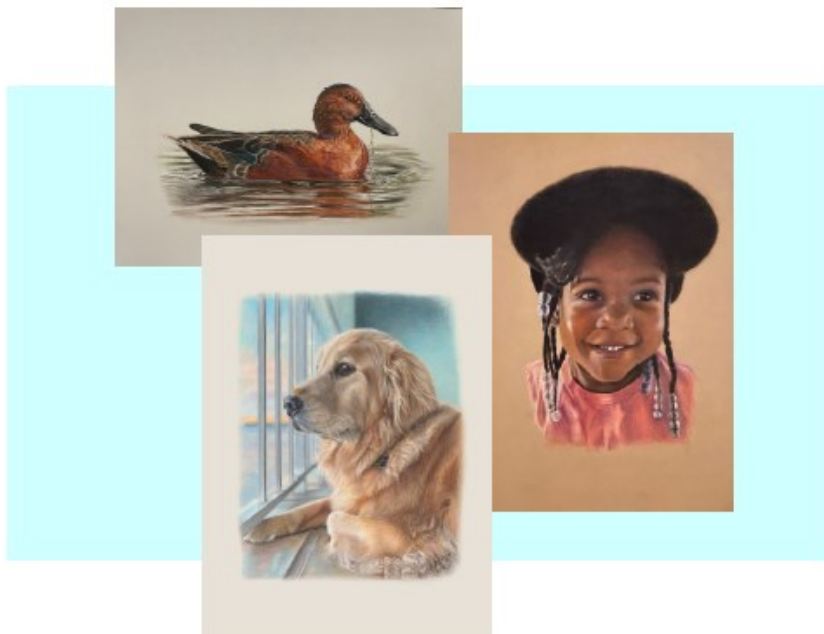
April 2024

**CPA**  
Colored Pencil Society of America

District Chapter 117 | Palm Coast FL



We meet on the 3<sup>rd</sup> Sunday of each month at 1:00 PM (except July & August).  
*Please check the website for any scheduling changes.* [www.cpsa117.org](http://www.cpsa117.org)



**Welcome  
New Members!**

Thank you for joining  
our Chapter!

**Janet Blanken**

**Rita Marsh**

## COMING INTO THE LIGHT: FINDING JOY THROUGH ART

**Linda M. Metzger**

**Sunday, April 21, 2024**

**1:00PM, Eastern Time on Zoom**

Linda Metzger will share her unexpected journey since starting the use of colored pencils in 2022. She will demonstrate how she uses Pastelmat and pencils to achieve the final pieces that have given her a new pathway in life. Please join us for a fun afternoon of colored pencil art.



[April Meeting](#)

[March Meeting](#)

[Artist Trading Cards](#)

[Classes](#)

**April ~ Out Like a Lamb!**

In some parts of the country, you can feel the heat that is to come. But for now, we can hope for some gentle rains bringing new life. And what about the solar eclipse! Hopefully, many of us were able to see at least a partial eclipse and enjoy the event on TV and Internet. That moment when the darkness falls, simply other-worldly! The Universe and your place in it becomes very real.



- ♦ **Program** ~ **Linda Metzger** will share her journey of discovery of her love of colored pencil, not to mention her immense talent. Just starting in 2022, Linda has already been internationally recognized and has a thriving pet portrait business. Her achievements are all the more remarkable as she has had to wend her way through several personal challenges as well as transition from another career path. Don't miss this opportunity so generously provided by a fellow chapter member.
- ♦ **Logo Search!** ~ The Chapter needs a new logo. Everyone is invited to submit their ideas, with the possibility of using the selected logo! The deadline is June 1; more details will follow.
- ♦ **Facebook** ~ We would love to have you join us on Facebook. This is a great forum to share your works in progress. It is an opportunity to share your insights as well as pick up a few tips. We hope to see you there!

***.We look forward to seeing everyone soon !!***

## March 2024 Chapter Meeting

**Judy Madigan**, President, opened the meeting with a welcome; the preliminaries were kept very short so we could get right to Mark's presentation, with a record number in attendance. However, the search for a new logo to represent the Chapter's new designation, Palm Coast, was discussed with more details to follow.

**"Duet Dahlia in Watercolor Pencil" ~ Mark Menendez** is a much revered artist and instructor, known to just about everyone! He is the most engaging, wonderful, welcoming of instructors that pencil and painting students have the privilege of knowing.

Mark's preparatory remarks from the meeting announcement are repeated here:

"Recently, I was asked by an art retailer why I have used the "leading brand" of wax-based pencils for the last 35 years. Then he asked a question that changed my outlook and my allegiance to the particular brand I felt I was locked into. The question was, "Why don't you use Caran d' Ache pencils?" He then compared the pros and cons of the two manufacturer's products, which I will discuss in my upcoming demonstration. I decided to give Caran d' Ache Supracolor pencils a serious examination and purchased a set from him that very day. The results of my trial run were surprising.

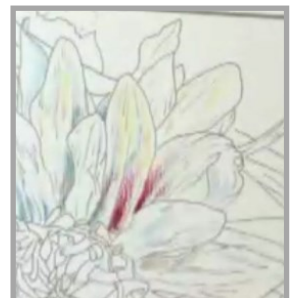
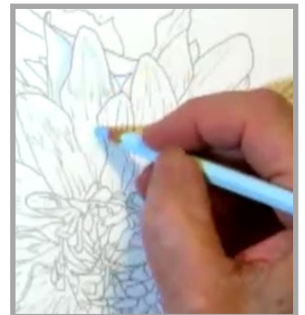
In order to evaluate my new Caran d' Ache Supracolor pencils, I created two identical drawings; one using Caran d' Ache Supracolor pencils, the other using the "leading brand" of wax pencil. This would provide a reliable side-by-side comparison of the performance of the two brands of pencils. Immediately, I found the appearance and application of Supracolor pencils were unmistakably identical to the "leading brand." This satisfying outcome clearly demonstrated that if I switched brands, it was unnecessary for me to modify my methods and techniques, which I had developed and refined over the last three decades. I could easily transition to the new Supracolor pencils, confident of an identical and indistinguishable end product.

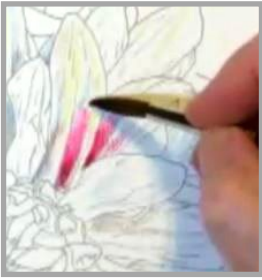
Secondly, I was tremendously impressed by the distinctive, vibrant colors and outstanding performance of the Supracolor pencils. Also, unlike the "leading brand," the leads of the Supracolor pencils did not break as easily. Although the Supracolor leads appeared slightly harder than the "leading brand," they did not wear down as quickly. The superior quality and exceptional high pigment content allowed for smooth, superior coverage. However, the most impressive difference was the water-soluble feature. A watercolor brush loaded with a minute amount of water, and then delicately brushed to a completed drawing offered smooth, velvety blending. Unlike the wax-based pencils, creating delicate transitions between values and solid modeling of form was effortless. I look forward to sharing the techniques of these versatile pencils in a demonstration with all of you."

As the presentation started, Mark noted that he has not abandoned Prismacolor pencils, having used them for so many years as a leading and affordable option. However, Mark was challenged by a Caran d’Ache representation as to why he hadn’t used Caran d’Ache, a pencil that is more expensive product. Mark also began to receive queries about why he doesn’t use solvents to blend colors (he was aware that Bob Ross used solvents extensively, leading to his early demise). Mark set about to test Caran d’Ache to be able to blend colors with water, totally safe. His experiments went very well, leading to pencil packets using the Caran d’Ache watercolor pencils. The **Supracolor** product has a beautiful range of colors.

Mark took time to explained how his drawing packets are organized, which include an outline drawing, reference photo, complete pencil lists, expert written instructions, and many helpful annotations.

- The demonstration utilized the “**Duet Dahlia**” packet where Mark showed how to apply the beginning colors. The following is a brief sequence of steps:
- Be aware of your light source, in this case, from the upper left.
- Work in a clockwise manner around the paper.
- Strathmore 400 is good for watercolor.
- The dahlia starts with a **Pale Blue** scumble on a petal with a very soft pressure. Where one petal touches another, the pressure increases. The white paper helps with the highlight of the petal.
- **Blue Jeans** increases the contrast in the shadows.
- **Beige** accents the darker areas, toning down some of the Blue Jeans.
- **Brownish Orange** adds a warmer tone to the shadows. Continue on around the picture.
- Then start the reds. **Carmine** to introduce the red coming out of the center of the flowers. **Dark Carmine** adds depth to the recesses and overlaps.
- Now go to the halftones **Apricot to** very lightly to warm up the white paper.





- Use **Cream** for the highest tones
- With very little water, brush over the pencil to activate the colors.
- Moving to the greens, block in with a **Dark Green** scumble. Burnish a bit to fill in the paper tooth. Vary a light and heavier pressure on the leaves and stem.



- Use **Grass Green** over the darker green for a highlight. Activate the greens with water for rich, vibrant colors.
- Add a **Light Olive** (yellow green) on the stem.

- Caran d'Ache has a unique palette. It has a very textured surface, you can rub your pencil across, then activate with water to bring out the vibrancy of your colors without adding more pencil.

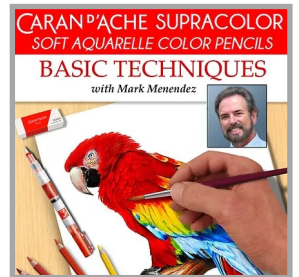


- Mark uses a **Dynasty Kal-el brush**, very close to a Russian sable, holds a point. The Windsor Newton series 7 brushes are similar. Mark uses various watercolor brush sizes, script, 4, 6, 8, and 10.

- Mark talked about how and why he is able to work so fast - basically, decades of experience. He started out as a graphic novel illustrator with deadlines, which taught him to work efficiently.

- Mark was asked what is the difference between the **Supracolor** and **Aquarelle Museum** pencils ~ simple answer ~ **price!** However, the Museum is a very high quality pigment, But Supracolor has a good price point and great quality.
- There was commentary about lightfastness and CPSA's tests (a "ubiquitous and everlasting subject!" Mark noted). Mark feels that some tests use extreme measures to simulate decades of exposure. The reality is if pieces are matted properly behind glass and kept out of direct sunlight, it will last indefinitely. Pinks and violets are notorious for fading (fugitive colors), but otherwise lightfastness should not be a major problem for most artists. **John Guiseppi** explained more of how CPSA does its lightfastness testing and his extensive experience (*thank you!*).

- **So what is fugitive color?** (from artistnetwork.com) “A fugitive color is a pigment that, when exposed to certain environmental conditions such as sunlight, humidity, temperature or even pollution, is less permanent. Over time the color can change, lighten, darken or even almost disappear. Basically think of fugitive colors as temporary. They should only be used for fun projects, rather than in a professional watercolor painting.”
- How about coverage on toned paper? Coverage on Canson paper, even black, is very good.
- Mark has written a book ~ “Caran d’Ache Supracolor Basic Techniques” ~ covering what you need to know in using Caran d’Ache watercolor pencils. It’s 167 pages and packed with techniques, 5 projects, a color wheel (filled in and blank), detailed directions, and the Quadratone charts.
- Mark always emphasizes his 4 values guide ~ highlight, light, shadow and deep shadow. Many students are afraid of deep tones., but that’s what gives a 3D form.
- The question was asked by **Linda Metzger** about using the watercolor as an underpainting, then adding the details. When do add “texture”? Yes, Mark will block in as an underpainting, then add detail over that. Sometimes he will also add water to soften the details.
- Mark is doing limited live classes as well as online. He has a studio in Tampa. **Linda Doup** noted that Mark was using projection early on, a precursor to Zoom.



- **Jane Stankewicz** asked about the background of the dahlia in the packet, specifically steps 33 and 34. Mark discussed; using the yellows and greens, then activating with water to give a golden glow.

- **John Robak** asked if Mark self-publishes. Yes, based on his experience in illustration, they copy on a high-end Minolta printer and packages the packets. The books go to a printer who prints and binds for them. As he does work in his studio, he scans each step, using Photoshop and Pages. Showing step-by-step with adjacent instructions is the standard.

- What about the right and wrong side of paper? If there is a honeycomb texture when lightly applying pencil, it's the wrong side. Mark has found that Canson papers resemble mat board.

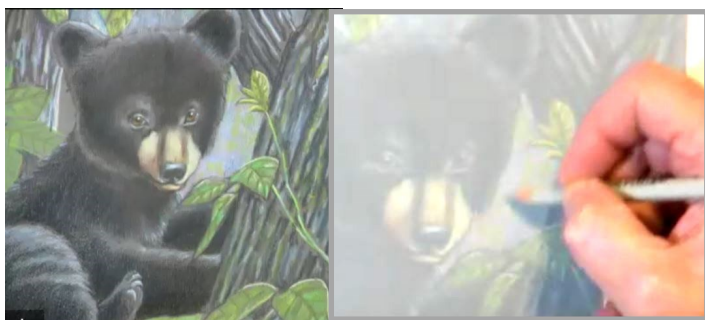
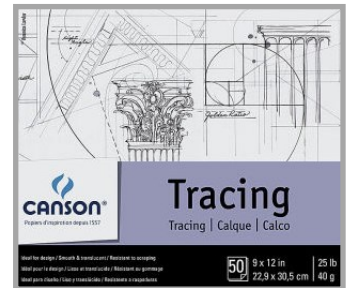
- **Leanna Englert** asked if the colors will cover the line drawing or do you need to erase? Most colors will cover the lines. Mark's patterns are kept as light as possible. If you need to erase, Mark's eraser of choice is Helix.



- Mark does not use a fixative, it often beads up on wax. He takes a cotton cloth and wipes down any bloom, which does not reappear. **John G** noted that Krylon has a **UV Archival** fixative, not workable but effective. It also smooths out the colors.

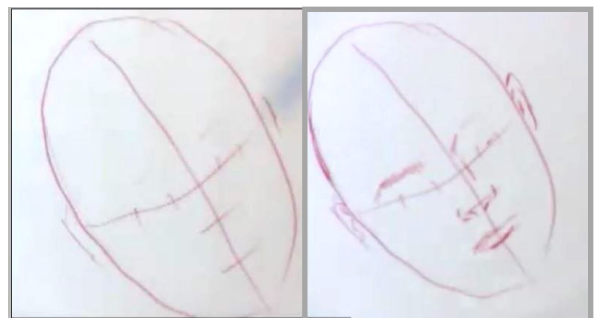
- **Gail Clements** asked should you apply water in small sections? Yes, in sections or even a petal at a time; and allow to dry before going on.

- Mark recommends Canson Tracing paper, however, Hobby Lobby's Masters Touch is also a good translucent paper. A great tip from Mark, when working out a problem, lay the tracing paper over and test your application there, instead of on your main drawing. Give it a test drive before committing. He uses the tracing paper for his basic drawing, instead of making a correction, uses another piece of tracing paper. Could use 6 or 7 sheets to get to the final image.



- Another tip is to print out a photo, place tracing paper over it to draw the basic shapes that you see in every art book over the person's picture to get the placement of the features. Then take another sheet and draw freehand.

Now begin to draw the portrait; he calls it the tracing paper method, not investing on one piece of paper and hoping that you get it right the first time! Basic 3D shapes: cone, sphere, cube, cylinder.



- **Hanneke Jevons** inquired if Mark uses Dura-Lar film, but he does not have experience with this media, although he admires the artwork. Applying a spray needs to be tested.
- There was a spirited discussion about getting a pencil cruise going, out of Florida. Something fun to work on. **Mattea Truppe**, President CPPG, is taking the lead on this proposal.



The meeting ended with an update on Mark's journey over the past 2 years with the transplants. He has the heart of a young man in his 30's! There were over 3,300 Facebook responses that sustained and encouraged him. Those present expressed that they will keep him in their prayers. Everyone was so appreciative of Mark's presentation and we are so honored to have Mark as a chapter member!  
***Thank you, Mark !!!***

Online classes, products, and news: [www.menendezartstudio.com](http://www.menendezartstudio.com)

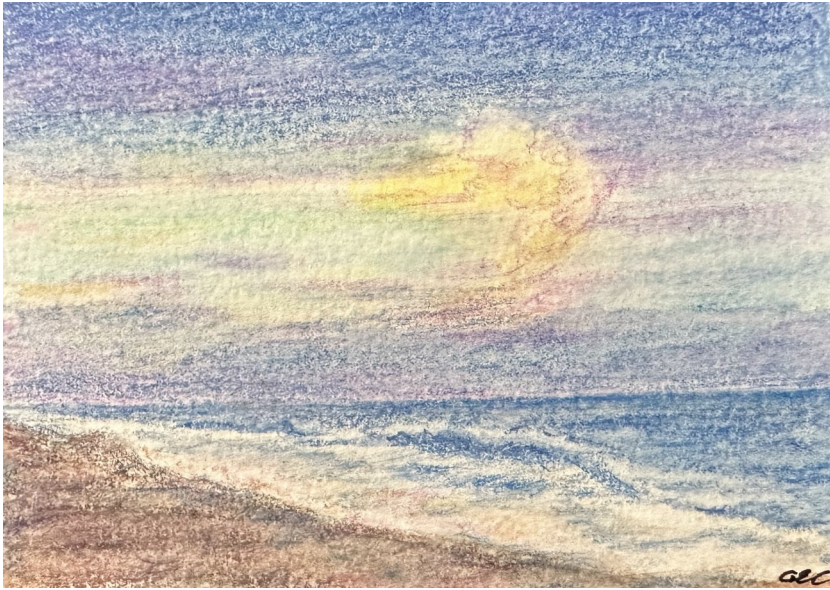




## Artist Trading Cards

Thank you to the participating artists for making this a wonderful connection between artists: **Gail Clements, Kathi Darby, Hanneke Jevons, Judy Madigan, and Linda Metzger.** The details about artist trading cards are in the March newsletter from the presentation by Kathi Darby.





## Classes Offered by Members

### Hanneke Jevons

**Open Studio** for colored pencil in my home on Wednesdays and Fridays from 2:00 to 4:00 PM. Space limited to 4 students. Please contact Hanneke at [han-noart@bellsouth.net](mailto:han-noart@bellsouth.net)

### Pat Lentine

**Colored Pencil and Pastel Artists - online Zoom classes:** Each student brings to class a project they want to start. Individual input on each project. Class limited to 10 students. Tuesdays 7:00 - 9:00 pm and Wednesdays 1:00 - 3:00 Eastern. Register at my website [www.patlentine.com/](http://www.patlentine.com/) or contact Pat at: [pat@patlentine.com](mailto:pat@patlentine.com) and 407-758-4437

**Mixed Media Painting & Drawing:** The Artists' Workshop of New Smyrna Beach, Mondays, 5:00 - 7:00 PM. This class is for students of all levels who want to improve their skills in colored pencil, pastel, acrylic, and watercolor. Pat will help you figure out how to start, make decisions, solve problems, and give finishing touches to your projects. Contact: [pat@patlentine.com](mailto:pat@patlentine.com) and 407-758-4437

### Priscilla Humay

Teaching at Ormond Memorial Art Museum ([ormondartmuseum.org](http://ormondartmuseum.org))

- \* **Colored Pencil on Cradled Wood**, Apr 2024
- \* **Colored Pencil & Mixed Media on Cradled Wood**, May 2024

### Kathi Darby



Teaching at Ormond Memorial Art Museum ([ormondartmuseum.org](http://ormondartmuseum.org))

**Fox Workshop:** Tuesday, April 2 12:30 - 3:00pm and Tuesday April 30 from 1:00 - 3:00pm.

**If you are offering instruction, please let us know so your information can be included in future issues.**

## Our Board Members

CPSA-DC 117

**President:**

Judy Madigan

**Vice President:**

Pat Lentine

**Secretary:**

Priscilla Humay

**Treasurer:**

Kathi Darby

**Membership:**

Linda Doup

**Newsletter/Website:**

AJ Barr

**Historian:**

Kathy Viehe

**Publicity:**

Jo Ann Eurell

**President Emeritus:**

Hanneke Jevons

## 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.

CPSA remains firmly dedicated to the fundamental principles of inclusion and diversity, and to racial justice as an inalienable human right.

### Newsletter Contact Info:

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

**AJ** 386-283-2433

cpsa117staug@gmail.com

**Linda** 386-295-0486

lindadou@att.net



### MEMBERSHIP APPLICATION

New Membership       Renewal

Check if you have paid CPSA National

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_

ZIP CODE: \_\_\_\_\_

EMAIL: (Please print) \_\_\_\_\_

PHONE(s): \_\_\_\_\_ (Home) \_\_\_\_\_ (Cell)

- Annual chapter dues are **\$20**.
- Membership year runs from November 1st to October 31st.
- Applications for CPSA National can be obtained through the website: [www.cpsa.org](http://www.cpsa.org)

**GO TO THE WEBSITE [cpsa117.org/membership](http://cpsa117.org/membership) to complete the online form.**

**Then to the Store page to complete the payment. Thank you!**