

Pressing the Point

Mar — Apr 2026



District Chapter 117 | Palm Coast FL



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

Colored Pencil Society of America
District Chapter 117
Palm Coast FL



Artwork by
Bonny Snowden



Expressions
June 1st

**Welcome
New
Members!**

Ellen Gelber

Mary Beth Lesko

[March
Recap](#)
Monaco

[April
Recap](#)
Metzger

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Recap](#)
Humay

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Decisions, Decisions: Different Pencils on Different Surfaces

May 17, 2026 at 1:00 PM, Eastern time
on Zoom

Ever wondered why your colored pencils feel completely different depending on what you're drawing on? In this session, **Bonny Snowden** takes you behind the scenes of her own studio practice to explore three surfaces she uses and recommends: drafting film, Pastelmat, and hot press watercolor paper. Alongside those, she'll be putting four pencil ranges through their paces (Polychromos, Prismacolor, Luminance, and Lightfast) so you can see exactly how each combination behaves, what it's good for, and whether it might be worth adding to your own toolkit. No overwhelm, no jargon--just honest, practical insight to help you make better decisions at the art supply shop.

Bonny will be moving between face-to-camera and her drawing board throughout the session, so expect a dynamic, studio-feel presentation rather than a static slide deck. This is a brilliant session for anyone who has ever stood in an art shop feeling paralyzed by choice, or who has tried a new surface and wondered why it didn't behave the way they expected. Please join us for an exciting presentation.

Cross-Contour Drawing

Liz Monaco

March 15, 2026

Introduction: **Liz Monaco's** accomplishments go far beyond her formal education at the Art Institute of Philadelphia and the Philadelphia College of Art. She is a highly respected art instructor in the local community, teaching at numerous venues including the Flagler College Life-long Learning Program. Liz is also recognized for her long involvement with the former Flagler County Art League, where she served as president, held other leadership positions, and taught classes for many years.



Liz has earned numerous awards for her artwork, including recent recognition for her “***Flying Squirrel***” piece. Most importantly for newer chapter members to note is that Liz was a founding member of the chapter when it began in 2005, making her a dedicated part of the organization for over two decades.

Here is a quote from Liz’s artist bio that captures her passion: “As an artist, I am captivated by the vibrant possibilities that emerge when color, texture, and form intersect. My primary medium is colored pencils, a versatile tool that allows me to craft intricate details and subtle gradations, bringing my visions to life with precision and depth. Through this medium, I explore the delicate balance between realism and expression, capturing moments of quiet beauty and complex emotion.”

In her lesson, Liz explained how cross-contour drawing strengthens observation skills and improves realistic rendering. Although the demonstration was highly visual and conversational, her central message was clear: artists must learn to truly observe their subjects rather than simply copy outlines or photographs.

Liz described contour lines as continuous, unbroken lines that map the surface of an object. Cross-contour drawing goes further by showing how forms curve, dip, rise, and roll through space. She stressed that this technique trains artists to think in three dimensions instead of seeing only flat shapes. According to Liz, the method improves:

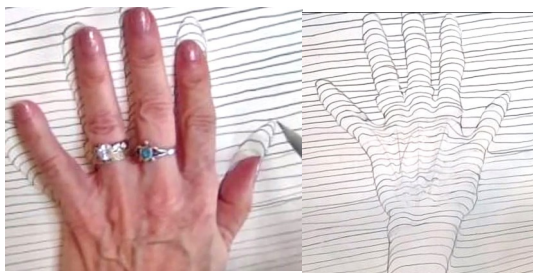
- understanding of form,
- spatial awareness,
- confidence in drawing,
- observation skills,
- and realistic rendering.

Contour Drawing These are outlines defining the edge of an object, often focusing on line quality (weight, pressure). It looks more flat or two-dimensional, capturing the "silhouette".

Cross-Contour Drawing: These are lines that wrap around the interior surface of an object, similar to topographic mapping or flowing your finger over its surface. This technique gives a sense of 3D volume, depth, and structure to the form.

Key Distinctions: Contour defines the *edge*, while cross-contour defines the *surface volume*. Cross-contours are useful for describing shape, especially for shading in art, as they show the form underneath

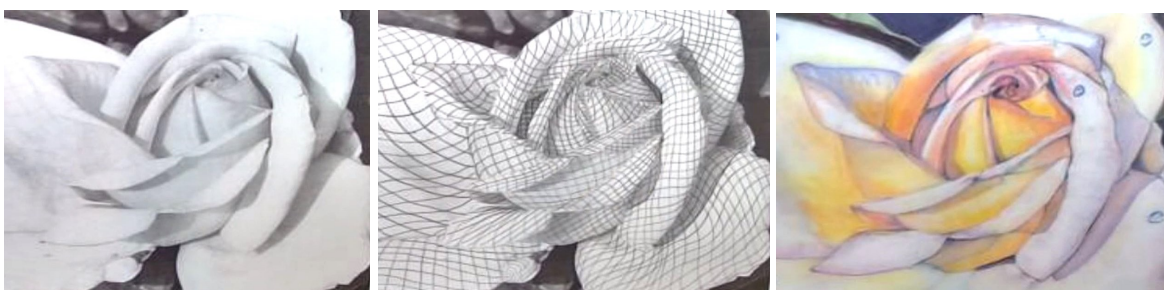
She demonstrated the concept first with a wooden toy train, asking students to ignore distracting surface details like wood grain and instead focus on the actual structure and direction of the surfaces. Flat areas were represented with straighter lines, while curved or changing surfaces required curved contour lines. She explained that the lines help reveal how planes move away from the viewer and how perspective affects form.



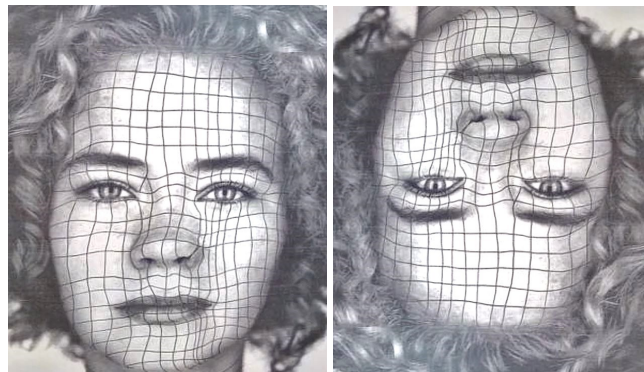
Liz then described an exercise she used in her color pencil classes in which students traced their own hands and drew evenly spaced contour lines across them. Straight lines represented flat areas, while curved lines indicated hills, valleys, veins, bones, and changing elevations on the

hand. This exercise taught students to recognize subtle topographical changes that photographs often fail to show clearly.

The majority of the lesson focused on a rose photograph Liz had taken in Copenhagen. Working directly on printed reference images, she demonstrated how to analyze each petal individually by carefully observing how surfaces rolled outward, dipped inward, flattened, or curved. Throughout the demonstration, she repeatedly corrected her own lines, modeling the importance of slowing down, reevaluating shapes, and constantly comparing the drawing to the reference image. She emphasized that contour analysis should never be rushed.



Liz encouraged students to use both color and black-and-white references. She explained that black-and-white copies make value patterns and shadows easier to analyze, while color references sometimes reveal surface information that grayscale images lose. She also recommended viewing reference images upside down to help artists stop thinking symbolically (“a flower” or “a face”) and instead see abstract shapes and forms more accurately.



An important theme throughout the lesson was that realistic artists need a deep understanding of structure and anatomy. Whether drawing flowers, portraits, or animals, artists must understand how forms are built beneath the surface. Cameras and photographs do not capture every subtle shift in form, so artists must learn to interpret and fill in missing information through observation and knowledge.

Liz also stressed practical habits for artists:

- keep the reference image directly beside the artwork,
- study subjects repeatedly,
- avoid rushing,

and continually step back to evaluate whether forms appear truly three-dimensional.

One memorable analogy came from fellow artist, who suggested imagining a tiny insect crawling slowly across the surface of an object, moving up hills and down valleys. Liz agreed this was an excellent way to think about contour drawing because the process requires patience, concentration, and careful analysis.



By the end of the demonstration, Liz showed how cross-contour drawing can clarify difficult forms, reveal subtle structural changes, and strengthen an artist’s understanding of three-dimensional space. Her overall lesson emphasized that successful realism depends not simply on technical skill, but on disciplined observation and a willingness to study a subject deeply.

Before the First Mark

Linda Metzger

April 19, 2026

Award-winning artist and instructor **Linda Metzger** presented an engaging and highly informative program titled ***Before the First Mark***, focusing on the planning, analysis, and decision-making process that takes place long before pencil touches paper. Drawing from her extensive experience as a commission artist, Linda emphasized that successful artwork begins not with technique alone, but with thoughtful observation, storytelling, and problem-solving.



A central theme throughout her presentation was the importance of understanding the emotional story behind a photograph. Linda encouraged artists to think carefully about what they want viewers to feel and understand when looking at a drawing. In commissioned work especially, she explained the importance of discovering why a client is emotionally connected to a particular image, noting that composition and atmosphere can often matter more than technical perfection within the photograph itself.

Linda discussed the difference between a “source photo” and an “inspirational photo,” reminding artists that they are creators rather than copyists. She shared how she evaluates reference images using photography rubrics and design principles such as lighting, focus, values, composition, and the rule of thirds. Through several examples, including wildlife and pet portrait commissions, she demonstrated how artists can combine elements from multiple photographs to create a stronger and more meaningful final composition.

One memorable example involved a commissioned drawing titled *The Engagement Bird*, inspired by a marriage proposal witnessed by a rare black-throated gray warbler. Linda explained how she researched the bird online to reconstruct missing details, rearranged branches to better frame the subject, and subtly incorporated the date of the proposal into the wood grain of the finished artwork as a hidden personal touch for the clients.

The presentation also explored how modern technology can assist artists during the planning stage. Linda discussed the use of programs such as Photoshop, Snapseed, and DaVinci Eye, along with experimentation using AI tools like

ChatGPT for compositional editing and visual problem-solving. While she noted that AI-generated adjustments were not always successful, she encouraged artists to explore digital tools as part of their creative process.

Linda shared several techniques for transferring drawings to paper, including freehand drawing, gridding, projecting, tracing with graphite transfer methods, and the use of light boards. She emphasized the importance of maintaining accurate proportions, especially in portrait and pet commissions, and described how she uses same-size printouts and tracing overlays to check and correct facial features during the drawing process.

An especially practical section of the presentation focused on masking and taping methods for creating clean borders. Linda conducted her own comparative study of various tapes, including Scotch tape, painter's tape, masking tape, archival artist tape, Washi tape, and low-tack purple painter's tape. She evaluated each for cost, thickness, adhesion, residue, ease of use, and border crispness. Her findings showed that Washi tape and low-tack purple tape provided the best balance of adhesion and clean removal, with Washi tape becoming her preferred choice for achieving professional-looking borders.

The final portion of the presentation addressed fixatives and artwork preservation. Linda discussed workable fixatives such as Krylon, Grumbacher, and Lascaux, sharing her observations about how different sprays interact with textured drawing surfaces like Pastelmat. She explained that finer mist sprays help preserve pigment placement more effectively, while heavier sprays may push pigment into the paper texture and alter color appearance. She also referenced current discussions within the colored pencil community regarding wax finishes and cautioned artists against using varnishes intended for oil paintings on paper artwork.

Throughout the program, Linda combined technical expertise with thoughtful artistic insight, encouraging artists to approach every drawing with intention, curiosity, and careful preparation. Her presentation offered members a valuable reminder that strong artwork often begins long before the first mark is ever made.

*The complete PowerPoint can be found on the website
(cpsa117.org) under Newsletters.*

Helpful Information from the PowerPoint Presentation

Photography Rubric

	5 Pts	4 Pts	3 Pts	2 Pts	1 Pts
Focus	Main subject is in focus. Intentional, deliberate, and appropriate use of depth of field.	Main subject is in focus. Depth of field might be better used to direct interest to the subject.	Main subject is almost in focus. Depth of field is not appropriate to the subject.	Main subject is out of focus and no thought was given to use of depth of field.	Image is blurry and unusable.
Exposure/ Light	Great exposure with no loss of texture in the shadows and no blown out highlights. Light improves and enhances the photo's visibility, clarity, contrast, and value.	A small loss of detail occurs in either the darkest shadow or highlights, but overall, the image retains its interest and integrity.	Average exposure. Loss of texture in the shadows; main highlights are blown out.	Poor exposure, a lot of loss of texture in the shadows or many blown out highlights.	Image is unusable with large areas under-exposed (too dark) or over-exposed (too light).
Composition	Composition is interesting and compelling. The composition uses leading lines, perspective, and framing. The photo is simple, purposeful, and uncluttered.	Composition is ok, but does not show the subject from a new or unique perspective. The image needs additional elements in the fore-middle-or background.	Composition is average. The composition is flat or lacks interest with no leading lines, perspective, or framing.	Composition is poor. Little or no thought was given to the elements of composition.	There was no thought given to composition.
Concept/ Idea	Great use of an idea or concept. Presents this idea in a unique and novel way.	Good idea or concept, but subject is presented in a typical manner.	Average idea or concept. Subject is presented in a typical manner.	Cliché idea or concept.	No thought given to the subject; no idea or concept presented in image.

TAPE SPECIFICATIONS AND COSTS



1

Scotch Magic Tape: .058 mm thick, cellulose based or film tape with synthetic rubber or acrylic adhesive, ½" or ¾" wide. ¾" wide x 500' with dispenser is about \$3.25, or .6 of a penny/foot.



2

ScotchBlue Painter's Tape: .13-.137 mm thick, crepe paper, rubber adhesive "14-day removal", from 0.7"-2" wide. 1.88" x 180' is about \$8 or about 4 ½ cents/foot.



3

Washi Tape: .09 mm thick, Japanese paper (mulberry, hemp or bamboo) with acrylic pressure-sensitive adhesive, from .12" to 1.2". .6" x 32' plain is \$5 or about 15 cents/foot.



4

Low Tack Purple Painter's Tape: .28 mm thick, paper, rubber adhesive, variable widths (1"), 180' is about \$9. *there are thinner, washi purple tapes with acrylic adhesives available* About 11 cents/foot.



5

Masking Tape: .17 mm thick, paper tape with rubber adhesive, varying widths, 180' about \$3.75, or about 2 cents/foot.

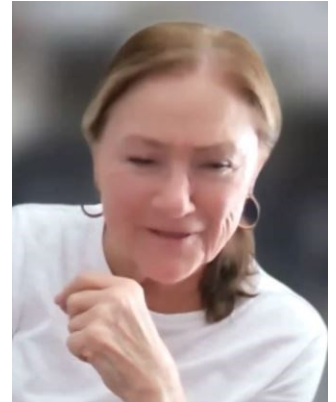


6

Archival Artist's Tape: .16 mm thick, varied carrier (usually paper) and adhesive with acid-free components, varying widths. ½" x 180' is about \$6, or just over 3 cents/foot.

After the Last Mark
Priscilla Humay
April 19, 2026

Award-winning artist and framing specialist **Priscilla Humay** delivered a detailed and highly practical presentation, titled ***After the Last Mark***, focused on affordable, professional-quality framing techniques and archival preservation methods for artwork. Combining technical expertise with years of artistic experience, Priscilla guided members through the essential steps needed to properly present, protect, and preserve artwork for long-term display.



A central theme of the presentation was Priscilla’s “frame to mat to image” approach. Rather than creating artwork first and struggling to find a frame later, she encouraged artists to begin by selecting standard stock frame sizes, then choosing mats, and finally designing artwork dimensions to fit within those proportions. This backward-planning method allows artists to save significantly on framing costs while still achieving polished, gallery-quality presentation. Priscilla shared numerous examples of common frame dimensions and ideal mat proportions, explaining how weighted bottom mats and professionally cut mats create a more visually balanced presentation.

Priscilla also offered practical advice for sourcing inexpensive frames, recommending sales, thrift stores, garage sales, repurposed household frames, and standard in-stock sizes available from retailers such as Hobby Lobby, Michaels, Dick Blick, and other art suppliers. Her emphasis on resourcefulness demonstrated that professional framing does not always require a large budget.

Another major focus of the presentation was the use of acrylic and plexiglass instead of traditional glass. Priscilla explained the differences between acrylic as a material and Plexiglas as a trade name, while outlining the many benefits of acrylic framing, including lighter weight, shatter resistance, UV protection, clarity, and durability. She also discussed proper care techniques, including the use of non-abrasive cleaners, lint-free cloths, and specialized acrylic polishes to maintain clarity and avoid scratching over time.

(Continued from page 8)

Priscilla strongly emphasized the importance of using archival, acid-free materials in every stage of the framing process. She explained how archival backing boards, mat boards, tapes, adhesives, and mounting methods protect artwork from yellowing, adhesive deterioration, shifting, and long-term damage. Members were cautioned against using standard household tapes such as Scotch tape or common painter's tape, which can eventually damage artwork through acidic breakdown.

The presentation also explored a wide variety of archival mounting options, including framer's tape, artist tape, hinging tape, foam mounting tape, double-sided archival tape, spray adhesives, and traditional starch adhesives such as Nori paste. Priscilla explained how different materials and mounting methods are appropriate for various artwork surfaces, weights, and environmental conditions, particularly in humid climates like Florida.

Additional discussion included float mounting techniques, double matting for larger artwork, preserving deckled paper edges, and creating depth within a frame to prevent artwork from touching the acrylic surface. Priscilla encouraged artists to ask questions at professional framing shops and continue learning about conservation-quality presentation methods.

Her presentation provided members with an outstanding combination of artistic presentation, preservation knowledge, and practical cost-saving strategies—reinforcing that careful framing is not simply decorative, but an essential part of honoring and protecting artwork for years to come.

*The complete PowerPoint can be found on the website
(cpsa117.org) under Newsletters.*

Helpful Information from the PowerPoint Presentation

Page 1

FRAME SIZE: 6 X 6"

3 x 3" image size ~ mat of 1-1/2" on all sides

2 x 2" image size ~ mat of 2" on all sides

FRAME SIZE: 8 x 10" ~ horizontal format

3-1/2 x 6" image size ~ mat is 2" top and sides with weighted bottom of 2-1/2"

FRAME SIZE: 10 x 8" ~ vertical format

5-1/2 x 4" image size ~ mat is 2" top and sides with weighted bottom of 2-1/2"

FRAME SIZE: 9 x 12" ~ horizontal format

4-1/2 x 8" image size ~ mat is 2" top and sides with weighted bottom of 2-1/2"

FRAME SIZE: 12 X 9" ~ vertical format

7-1/2 x 5" image size ~ mat is 2" top and sides with weighted bottom of 2-1/2"

FRAME SIZE: 10 x 10"

6 x 6" image size ~ mat of 2" on all sides

5 x 5" image size ~ mat of 2-1/2 on all sides

FRAME SIZE: 11 x 14" ~ horizontal format

5-1/2 x 9" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

FRAME SIZE: 14 x 11" ~ vertical format

8-1/2 x 6" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

Page 2

FRAME SIZE: 12 x 12"

6 x 6" image size ~ mat of 3" on all sides

7 x 7" image size ~ mat of 2-1/2" on all sides

FRAME SIZE: 12 x 16" ~ horizontal format

6-1/2 x 11" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

FRAME SIZE: 16 x 12" ~ vertical format

10-1/2 x 7" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

FRAME SIZE: 14 x 18" ~ horizontal format

8-1/2 x 13" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

FRAME SIZE: 18 x 14" ~ vertical format

12-1/2 x 9" image size ~ mat is 2-1/2" top and sides with weighted bottom of 3"

FRAME SIZE: 16 x 20" ~ horizontal format

9-1/2 x 14" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 20 x 16" ~ vertical format

13-1/2 x 10" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

Page 3

FRAME SIZE: 18 x 24" ~ horizontal format

11-1/2 x 18" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 24 x 18" ~ vertical format

17-1/2 x 12" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 20 x 24" ~ horizontal format

13-1/2 x 18" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 24 x 20" ~ vertical format

17-1/2 x 14" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 24 x 30" ~ horizontal format

17-1/2 x 24" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 30 x 24" ~ vertical format

23-1/2 x 18" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

Page 4

FRAME SIZE: 24 x 36" ~ horizontal format

17-1/2 x 30" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 36 x 24" ~ vertical format

29-1/2 x 18" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 26 x 34" ~ horizontal format

19-1/2 x 28" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 34 x 26" ~ vertical format

27-1/2 x 20" image size ~ mat is 3" top and sides with weighted bottom of 3-1/2"

FRAME SIZE: 30 x 40" ~ horizontal format

22-1/2 x 33" image size ~ mat is 3-1/2" top and sides with weighted bottom of 4"

FRAME SIZE: 40 x 30" ~ vertical format

32-1/2 x 23" image size ~ mat is 3-1/2" top and sides with weighted bottom of 4"

Membership Information

Our chapter membership runs from **Nov 1 through Oct 31** of the following year. For simplicity and ease of management, we follow the old CPSA membership term.

If you join as early as **May**, your chapter membership will run through **Oct 31 of the following year**.

CPSA has instituted a membership effective the month that you join, so please don't confuse the two; those memberships can be tracked via the member portal.

Your new or renewing membership is easy to do. Just go to the website **www.cpsa117.org** and click on Membership. Follow the links to the checkout page.

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