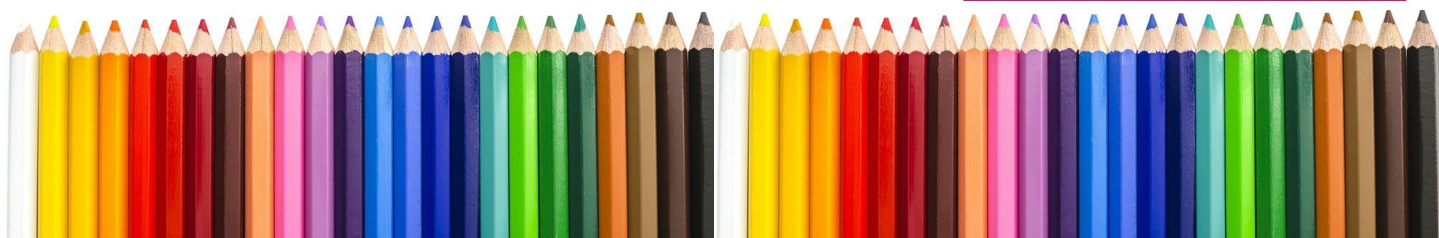


Pressing the Point

May — Jun 2026

CPSA
Colored Pencil Society of America

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



COLOR

PAT LENTINE, CPSA, CPX
JO ANN EURELL

**Sunday, June 28, 2026*, 1:00 PM, Eastern Time
on Zoom**

Come join us to learn more about **COLOR**. We use it every day to create our colored pencil drawings but what do we really know about color? **Jo Ann Eurell** will present information on eyes and how colors are perceived. What does it mean to be "color blind?" How do other animals see color compared to humans? Jo Ann will also talk about things that affect our color vision, the newest color, and optical illusions. **Pat Lentine** will continue with the color wheel and how it can be used. She will demonstrate making color choices, color schemes, and color mixing using the wheel. To follow along, it would be helpful to have your own color wheel. Pat will be using a wheel like the one pictured above that is available on Amazon in both full- and pocket-size. You can also use any similar wheel that you already have. This will be our last meeting until September. Please join us, **one week later than usual due to Father's Day!*

[May
Recap](#)

**All about
Bonny!**



**2026 Chapter
Show**

Information

[Prospectus](#)
[Call for Artists](#)

**Registration
opens Jun 1 ~
Deadline
Aug 15**

[Membership
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Decisions, Decisions: Different Pencils on Different Surfaces

Bonny Snowdon

An International Event—Bonny Presenting from the UK!

May 17, 2026

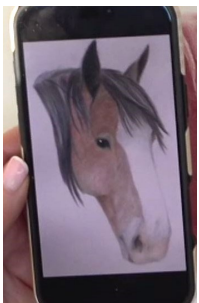
Introduction: Linda Metzger introduced **Bonny Snowdon** not simply as a renowned colored pencil artist, but as a cherished friend whose kindness and support profoundly impacted her life. Linda shared that she first discovered Snowdon through YouTube while still working in graphite. After reaching out, what began as a simple email exchange developed into a friendship marked by encouragement, compassion, and personal support during some of the most difficult periods of Linda's life.

Linda recalled Bonny's steadfast presence during her son's struggle with schizophrenia and her willingness to offer support for more than a year. She credited Bonny with encouraging her transition into colored pencil work through the Foundations Course, a decision that quickly led to artistic success, including having her first colored pencil piece accepted as a finalist in the Society for All Artists International Artist of the Year competition in England.

Beyond artistic mentorship, Linda spoke movingly about Bonny's compassion following several family tragedies. She described meeting Bonny in England while grieving, finding comfort in her warmth and hospitality, and noted that the first flowers to arrive came from Bonny. Linda concluded by expressing how honored our chapter was to host Bonny, describing her as a treasured friend and inspiration.

Bonny Snowdon's Presentation:

Bonny Snowdon opened by sharing a bit about herself and her home in Yorkshire, England, a region she described as one of the most beautiful areas in the United Kingdom. Surrounded by family, pets, and a supportive community, she explained that drawing has become both her profession and her greatest source of joy.



Snowdon recounted her artistic journey, which began in 2015 when she turned to coloring books as an escape from a stressful job and an unhappy, abusive marriage. What started as a simple pastime evolved into a life-changing passion for colored pencils. She emphasized that art transformed her life, giving her purpose, confidence, and eventually a successful teaching business.

A recurring theme throughout her presentation was the importance of **joy, experimentation, and self-compassion** in the creative process. Bonny explained that she

genuinely loves every piece she creates, has never thrown away a drawing, and encourages artists to move away from self-criticism. As a certified coach, she integrates mindset training into her teaching, helping students replace negative self-talk with more constructive language and attitudes.



The bulk of her presentation focused on colored pencil techniques, surfaces, and materials. She discussed her preferred drawing surfaces, including:

- **Pastelmat**, her longtime favorite because of its ability to accept many layers.
- **Saunders Waterford Hot Press paper**, which she has recently enjoyed using for tonal studies.
- **Drafting film**, which she described as a unique and versatile surface that produces exceptionally vibrant color and allows for subtraction techniques using erasers and tools.



Bonny demonstrated and discussed several completed works, including portraits, birds, horses, and wildlife studies. While she does not typically use **Prismacolor** pencils, she showcased examples where she successfully incorporated them, particularly for achieving



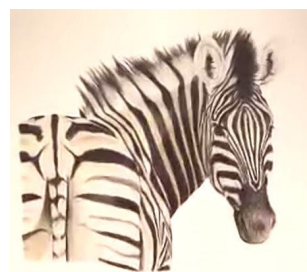
smooth skin tones and rich color on drafting film. She explained her preference for harder pencils such as **Faber-Castell Polychromos** but stressed that artists should work with whatever materials they have available.

Throughout the presentation, Bonny repeatedly emphasized the importance of **values over color**. She encouraged artists to focus first on light, shadow, and contrast, explaining that strong values create realism far more effectively than perfect color matching. She advocated for regular tonal studies using a single pencil to strengthen observation and pressure control.



She also shared practical advice about:

- Building color through layering.
- Using drafting film effectively.
- Protecting finished artwork with glassine paper.
- Testing fixatives before using them on completed drawings.
- Experimenting with color combinations rather than becoming overwhelmed by advanced color theory.





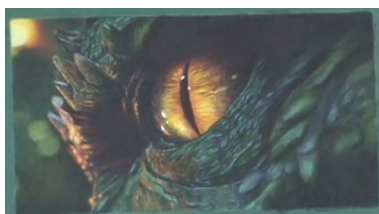
Bonny devoted much of her presentation to practical techniques that artists can immediately apply to their own work. She emphasized the importance of **building color through layering** rather than trying to achieve the perfect hue in a single application. By gradually applying multiple colors, artists can create richer, more realistic effects and greater depth in their drawings. Throughout her demonstrations, she showed how thoughtful layering allows colors to interact and create subtle variations that bring a subject to life.

A significant portion of the discussion focused on **drafting film**, one of her favorite surfaces. Snowdon described drafting film as a unique medium that produces exceptionally vibrant colors because there is very little tooth on the surface. Unlike traditional papers, drafting film requires artists to think carefully about color placement and pressure since the pigment sits differently on the surface. She explained how subtraction techniques, such as using erasers and specialty tools, can be used to lift color and create highlights, making drafting film especially effective for highly detailed and realistic work.



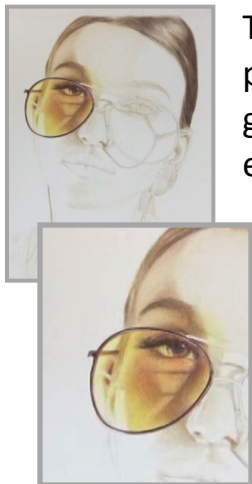
When discussing the **preservation** of artwork, Bonny recommended storing finished pieces in glassine paper. She keeps her drawings protected in plan drawers, separated by sheets of glassine, which prevents smudging and protects the surface without affecting the artwork's vibrancy. She noted that pieces stored this way have remained bright and fresh for years.

The topic of **fixatives** generated several questions from attendees. Bonny acknowledged that many artists successfully use fixative sprays, but cautioned that every product behaves differently. Having once experienced a negative result when a spray altered one of her drawings, she strongly encouraged artists to test any fixative on a sample piece before applying it to finished artwork. By experimenting first on scrap materials, artists can avoid the disappointment of damaging a completed piece.



Perhaps one of the most valuable lessons Bonny shared involved **color selection**. While many artists become intimidated by complex color theory, she encouraged a more intuitive approach. Understanding basic color relationships is important, she said, but confidence comes from experimentation. By testing combinations, observing results, and developing familiarity with individual pencils, artists gradually learn which colors work together most effectively.

She illustrated this point with a **pivotal experience** from her own artistic development. During a critique with acclaimed British colored pencil artist Aaron Gadd, she learned that her chestnut horse drawings lacked balance because she relied too heavily on warm reds and oranges. While the colors were attractive, they failed to capture the full range of tones present in the subject. Gadd pointed out that she was missing crucial earth tones such as raw umber, brown ochre, and yellow ochre—colors she had previously overlooked because they seemed dull and unappealing.



The lesson proved transformative. Once she began incorporating these earth tones into her work, her drawings gained greater **realism, balance, and depth**. She discovered that realistic subjects are rarely composed of only warm or cool colors; instead, they contain a complex interplay of temperatures and subtle variations. The experience reinforced her belief that **artistic growth often comes from stepping outside one's comfort zone** and being willing to experiment with colors that may not initially seem exciting but ultimately bring harmony and authenticity to a piece.



Bonny closed the presentation by encouraging artists not to fear mistakes. She explained that she rarely erases errors, preferring instead to adapt and incorporate them into the artwork. For her, drawing is not about achieving photographic perfection **but about the joy, growth, and personal experiences embedded in every piece**. The true value of art, she said, **lies not in the finished drawing but in the hours spent creating it**—the time spent learning, exploring, and finding happiness in the process.



2026 Chapter Show Prospectus

CPSA-117 Open Show ~ Judged "Colored Pencil Expressions" September 2 – October 30, 2026

Expressions Gallery – located at Grand Haven Realty, 2298 Colbert Lane, Palm Coast, FL

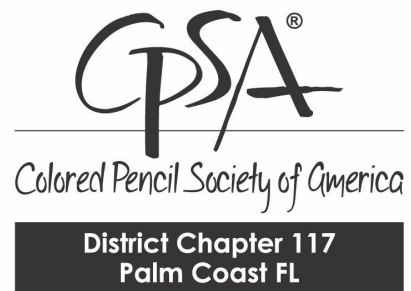
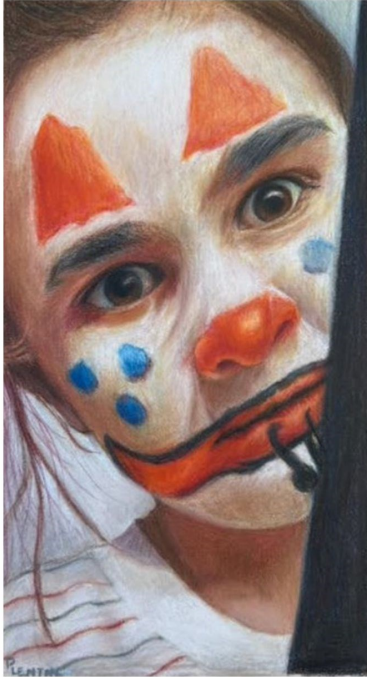
Gallery hours are Monday thru Saturday, 9:00 AM – 5:00 PM

Questions: Hanneke Jevons (386) 447-4744

Prospectus

1. This show is open for chapter members and the public; the show will be judged with awards for the selected entries. There is no fee to enter for chapter members; there is a one-time \$15 fee for all others which includes up to 3 entries.
2. This is a dual show with the gallery exhibition and online or can be online only.
3. **Three** submissions per artist are permitted. The gallery has a space limitation for display; artists may be asked to indicate the priority of pieces to be shown. However, **all** entries will be shown online.
4. **Registration** will open **June 1** and go through **August 15, 2026**.
5. Submit your registration at <https://cpsa117.org/> on the "2026 Show" page utilizing the registration form, which will include the following:
 - **Full name**
 - **Phone** number and **email** address
 - **Title** of each entry and **size** of the original work without framing
 - **Sale** amount or indicate **NFS** (not for sale)
 - Indicate if for display at the gallery & virtual or for virtual only
 - Submit **photo** of each entry; photos must be no larger than **5 Mb** and without any framing in the photo. **Name** each photo file with your name and title of piece; example "Smith_Roses in Spring.jpg." **Note:** photos will be used for judging.
6. Artwork must be **original**; work completed in any type of workshop or from a tutorial are **not** permitted. Works must have been completed in the last **3 years** and be either:
 - A) 100% colored pencil on a manufacturer-prepared surface per the "CPSA International Exhibition" specifications (<https://cpsa.org/exhibitions/cpsa-intl/>) **OR**
 - B) follow the "CPSA Explore This" specifications where the piece is predominantly colored pencil, but can include other mediums (ink, pastel, w/c, etc.), collage, artist prepared surface, 3D surfaces, or any other technique, surface, or elements that are allowed (<https://cpsa.org/exhibitions/explore-this/>).
7. Works that will be exhibited in the gallery must have a securely attached wire (no alligator clips). The center of the wire must be 3" from the top of the frame. Please ensure that the piece/matting is securely affixed to the frame. Affix a **label** with your name, phone and title to the back of each piece in the gallery.
8. The **opening reception** will be held on **Sunday, September 13, 2026, from 1:00 to 3:30 PM**.
9. The **drop off** at the gallery is **Tuesday, September 1 at 5:00 PM**. **Pick up** will be **Friday, October 30, at 5:00 PM**.

**2026 Chapter Show
Call for Artists**



Colored Pencil Expressions

September 2-October 30, 2026

Opening Reception, September 13, 2026, 1-3:30 pm

Expressions Art Gallery

2298 Colbert Lane, Palm Coast, FL

In-Person and Online Judged Show with Prizes

Registration Opens June 1, 2026 at

<https://cpsa117.org/2026show/>

or for assistance, email:

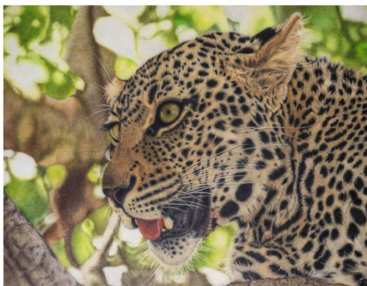
cpsa117palmcoast@gmail.com

Deadline to Enter: August 15, 2026

Drop off: September 1, 2026, 5PM

Pick up: October 30, 2026, 5PM

All artists are welcome but must follow guidelines in the prospectus available from the website <https://cpsa117.org/>



Winners from the 2025 Exhibition by:

Nancy Jacey, CPSA

Pat Lentine, CPSA, CPX

Julie Karner, CPSA

Linda Bishop

Priscilla Humay, CPSA

John Robak

***Questions? Call Hanneke Jevons at
(386) 447-4744.***



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.