



Letter from the President

Suzanne “Sparky” Nelson

I don’t know about you but I’ve had it with heat and humidity and thunderstorms and well, ... green! I am looking forward to cooler days, clearer skies, and Mother Nature’s annual splash of warm, glowing color! Change is invigorating!



APS will have some exciting changes, too! I know you will be pleased with the slate of officers to be elected at the September meeting. Gary Rupp and Alec Hall will be a terrific team in the President and VP roles! Thankfully, many committee chairmen have agreed to continue in their current positions next year. However, since change is always a good way to keep an organization vital and improving, please consider how YOUR ideas and talents might be put to work for APS.

If you are looking for some change in your painting efforts, here is some advance information about workshops in our area next year. You can start to budget now for some very exciting opportunities to learn from nationally prominent teachers. Of course, we are **very excited** that APS will be hosting a workshop taught by Dawn Emerson (dawnemerson.com) Monday, October 16 – Thursday, October 19th. Dawn’s energy and enthusiasm are infectious and boy, can she paint! A bit further afield, in the Atlanta area, Sally Strand (sallystrand.com) will give two 3-day workshops, April 9 – 11 and April 12 – 15. At that same time, Albert Handel (alberthandel.com) will be teaching in Greensboro, April 10 – 14. And, don’t forget that the IAPS Convention, the largest pastel exhibition and celebration you can imagine, with myriad demos and workshops will take place in Albuquerque in early June!

I am personally ready for another big change – not being APS President anymore! I have very much enjoyed the opportunity to work with the dedicated APS volunteers and to get to know many of you at our meetings, receptions, and workshops. You are SUCH an interesting, very talented bunch of artists! Thank you for your patience and support these past two years. Now I will put on my old banker’s hat and serve as APS Treasurer next year.

So, here’s to change and the opportunities it presents – embrace it, paint it, let it move us forward! Keep your fingers dusty, **Sparky**

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The APS general meeting is scheduled every second Saturday of the month i.e. Jan, Mar, May, July, Sep, Nov, from 10 am - 12 pm and those interested in pastel are welcome.

Appalachian Pastel Society

September 10, 2016

Meeting: 10 am - noon

Grace Community Church

495 Cardinal Road, Mills River, NC 28759

There is no fee to attend the morning event. [Open to the public]

“Why This Southern Girl Loves to Paint the West”

Addren Doss...

If the author, Horace Greeley, had said “go west young woman” instead of “go west young man”, he would have been talking about me. It was the landscape paintings of the American west by modern masters that made me want to go there. I would like to introduce you to some of them, and share my love of that wild untamed landscape and some of the animals who live there.



Workshop: 1pm to 4pm...

To register go to www.appalachianpastelsociety.org

Addren Doss... “South Meets West”

Using the landscape of Georgia O’Keefe country we will explore how the colors and elements of the New Mexico landscape differ from those of the Blue Ridge, and what they have in common. We will create two small landscape paintings using an image from the Santa Fe National Forest, and an image from the Pisgah National Forest.

Each painting will begin with the same under tone on the paper and notan/value thumbnail sketches. Then we will let the colors of the region take over.

ABOUT ADDREN:

“Light falling across an object, tree, beloved pet. The broken color and textures created with pastels and oils. The whisper of the pastel as it glides across a sanded surface. The movement, push and pull of the oil paint as it is applied with a knife. These are the things that excite me and call for me to paint them.”

North Carolina artist, Addren Doss, works in oils and pastel, and has been painting professionally for over twenty five years. Her paintings of landscapes and animals are filled with light, and bold strokes of vibrant color. Addren is a signature member of Women Artists of the West, member of excellence of the Southeastern Pastel Society, associate member of the Pastel Society of America, founding member of the Piedmont Outdoor Painting Society, and member of the Pastel Society of North Carolina. Her work can be found in private and corporate collections across the country and in Europe.

Addren Doss

www.addrendoss.com

[Click [HERE](#) for SUPPLIES LIST for Workshop]

ARTISTS TAKING WORKSHOP MUST REGISTER AND PAY IN ADVANCE...AND ARE ENCOURAGED TO REGISTER EARLY TO RESERVE THEIR PLACE.

Artist of the Month - Meryl Meyer



Bender - a commissioned pet portrait

In early childhood, I was always in my happy place with a crayon in hand. I was art editor in 5th grade and created a cover for the school newsletter. My art was also my escape during tumultuous and confusing teenage years. H.S. was emotional, and inspirational. I attended the first integrated H.S. in Westchester which helped shape me into the person I am today. My classmates and I are still a diverse and close knit family after 50 years. My first studio experience was at the Art Students league in NYC. I knew then that art would play a major role in my life. I went to Boston University and majored in Psychology. I combined my love of art with Psychology to become an art therapist. Columbia University and the Institute for Socioterapy prepared me for my 35 year career in Art Therapy. At The N.Y.C. School of Visual Arts in 1988, I delved into the new field of Computer Art. There I was juried into my first international show.



Old Stone Bridge Over Lake Susan

In the early 70's, I traveled throughout Europe and Israel with camera and backpack which opened my eyes to the music, art, architecture and cultures of different countries. Upon my return home, I settled down and created expressive therapy programs in hospitals in N.Y.C. and Florida. Art combined with a creative imagination is transforming and healing. I am now retired, painting to my heart's content and attempting to fulfill a dream to illustrate and author a children's book. My life's journey is still an open book so to speak.

My pastel and acrylic paintings are inspired when a scene, flower, or animal, captures my attention and I feel a passion to paint it. This relationship then develops into a special connection and bond. There is a conversation that weaves together colors, textures, emotions, and carefully dabbed strokes, with attention to light, depth and composition. There are quiet lulls, frustrating blocks, and then energetic moments in which I lose track of time. This is the creative spirit at work. Then there is that final moment when the painting feels complete.

Pastels allow me to make intimate contact with the surface using various strokes, blending and layering. The colors are rich, vibrant, soft and playful. Plein Air studies or sketches are a here and now experience bringing me more in tuned with the sounds, smells, movements, changing colors and lights, of the landscape. In the wintertime and summertime, I take refuge in my studio away from the cold, and insects. I also love taking my time to get into a painting in my studio with occasional visits from my kitty cats.



Evening Calls - 2nd place in pastels at the 48th SVFAL members juried show

Continued on Page 4

Artist of the Month - Meryl Meyer continued

My specialty is painting animals in a realistic style. I do commissioned pet portraits, capturing that special family pet on canvas, to honor them and remember their specialness. They present no barriers to their true selves. In the process, the subject and I become kindred spirits. It is a “getting to know you process” in which their personalities shine. I have been told that I breathe life into my paintings. Well the reverse is also true.

Landscapes offer me peace, solace, and a spiritual connection with nature. I start with a value study, and then an underpainting in dry pastel, watercolor or Nupastels mixed with alcohol as a wash. Then I let it take me wherever the painting dictates. My camera or iPad are used for photos which I use as references.



Sorbet Bouquet - 2015
Statewide Exhibit

I am a member of the Appalachian Pastel Society, my new found family of 4 years. They offer incredible workshops, exhibitions, and rich friendships. The Swannanoa Valley Fine Arts League and Asheville Urban Landscape Project are also wonderful groups with whom I play, learn, and exhibit. I have been selected into National, Statewide, and local Juried art exhibitions in Florida and North Carolina. I won 2nd place in pastel category, at the 48th juried exhibition sponsored by the SVFAL juried by Karen Chambers. I curated my first art show in May, themed “Now and Then” at the Red House Gallery, a fabulous experience. I continue to learn techniques and explore new ways to expand

my art experience. It is a wonderful journey doing what I love, filled with gratitude for my teachers, fellow artists, and my artistic talent.



Sunflower Pastoral - inspired at a Karen Margolis workshop

Meryl Meyer

DIRECTIONS TO APS MEETINGS AT GRACE COMMUNITY CHURCH

495 Cardinal Road, Mills River, NC 28759

From I-26, take Exit 40 for the Asheville Airport. Drive 3.3 miles on NC-280W/Airport Rd. passing the Asheville Airport. Turn right on Cardinal Drive, between the Land Rover dealer and Grace Church (up on the hill). Turn left at the top of the drive into the church parking lot.

Go to the left side of the building to the green awning entrance.

Refreshments will be served. Bring a friend!

APS Juried Show

2016 APS Juried Member Exhibition

October 9 - November 11

Opportunity House

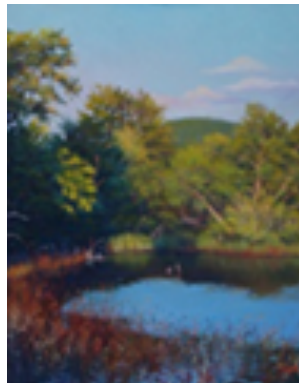
1411 Asheville Hwy, Hendersonville, NC

Opening Reception

Sunday, October 9, 2016

1:30 - 3:30 pm

Juror, Sharon Carlyle will give awards



First Place 2015

Susan Sinai - *Marsh View, Late Summer*

AWARDS

\$500 First Place

\$250 Second Place

\$150 Third Place

Plus the Lorraine King Award; the Mary Robertson & Ella McGuire Award and Pastel Sets for Landscape Award and Figure/Portrait Award

All accepted paintings receive APS Special Membership points toward Signature Status

"Not knowing when the dawn will come, I open every door"

Emily Dickinson

News of APS Members

Suzy Hart - “I am so proud to announce I have become a **Signature Member of the Pastel Society of America!** This honor is bestowed after the artist’s work is accepted into three annual exhibitions, juried from the best of national and international artists! So I'm thrilled to have achieved this, with my first acceptance being "Kidd in a green cap", "Silken Whispers" and last year's "Lilies Afloat”. I look forward to my association with the Pastel Society and encourage all serious pastelists to follow us FB. By the way, beginner or professional, the group page of the Pastel Society of America lets you post up to one painting per day, (posting personal or pro links not permitted though) and it's wonderful to share your work and see what your colleagues are producing! The group page is at right on the bottom of the PSA homepage. Check it out! [Pastel Society of America](#) and [FB's PSA group page](#)



Lilies Afloat



Don Osterberg won an **honorable mention** with his pastel painting (18” x 14”) in an Adirondack art show. It is now on his wall at Art Mob.
(Don Osterberg - Left)

Nancy Clausen & Meryl Meyer are showing work at the **Monte Vista Hotel** in Black Mountain, North Carolina. Their paintings will be there through October. The Monte Vista is located at 308 West State Street, Black Mountain, NC.

(Nancy Clausen - right)



Kat Wirtz was recently accepted into the **Asheville Gallery of Art**. We will be watching for her first show.

Beverly Kies won an **Honorable Mention** for her painting, *All In The Family*, at the **Arts Council of Henderson County “Bring Us Your Best” Show**. She also was one of the featured artists in the *Bold Life* August magazine, explaining pastels in an article called **Power of the Palette**. Hopefully this article will educate the public on exactly what pastels really are.

Fall Workshops

Suzy Hart

Portrait Workshop for Intermediate and Advanced is scheduled for October 15-16.

Figure Drawing workshop for advanced students is scheduled for November 12-13!

This class will be held at my studio, there are 8 spaces only, so let me know if you are interested and I will send details! suzyhartfineart@gmail.com

Bev Kies

An 8 week pastel class through Blue Ridge Community College's Continuing Education Programs.

The fall class will start Wednesday, September 7th and lasts through October 26th.

If you are interested register online at blueridge.edu/ceregister or call [828-694-1735](tel:828-694-1735). Or call Beverly at [828-699-2351](tel:828-699-2351) for information.

Your Own Webpage for only \$30!

Did you know that as an APS member, you can have your own webpage on the APS Website?

For only \$30 (one-time charge...no yearly fee), you can have a page that will link from your name in the Membership List. If you already have your own website, we can put a link on this page that will direct people to your website.

Updates to this page can be made for \$15...but otherwise there is no additional charge.

For details...and to see pages already in place, go to the APS website (www.appalachianpastelsociety.org), and click on the "Member Directory and Gallery" tab at the top of any page.

Information about how to have your own page is above the membership list.

If you have questions, contact the APS Webmaster...

Kay Gordon

APS Webmaster

kgordon@main.nc.us

828.206.0240

Appalachian Pastel Society's Plein Air Paint-Out event

Saturday, October 15 at 9:30 - Noon

Cathyann Burgess demonstrating at Flat Rock Park - Color and Big Skies!

Come meet, paint and share your work with other plein air artists!

55 Highland Golf Dr., Flat Rock, NC 28731

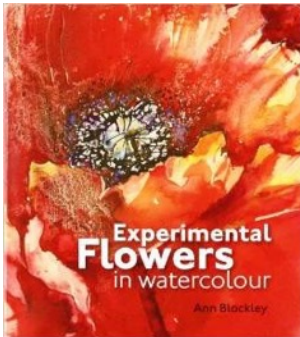
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APS Library

Appalachian Pastel Society Library “Blooms” in 2015



Art books are the doorways to new techniques, color theory, composition, and thoughtful reflection. A recent gift of 103 books and DVDs featuring pastel, watercolor and design were donated to the Appalachian Pastel Society in memory of **Mary Ruth Robinson**. Her contribution expands the library collection which APS loans to its members during its membership meetings.

An artist and inspiring volunteer, Mary was a longtime member and one of the founding members of the Appalachian Pastel Society. She died on April 29, 2014 after a battle with kidney failure. Mary served on the APS board for many years as newsletter chair and founding librarian. She helped the organization establish its first website. For several years, Mary donated a memorial award to our shows to honor a fellow artist and friend, **Ella Maguire**. In her will, Mary is leaving \$1000

to APS to continue the award to be given with our shows.

Mary's many gifts have supported, and will continue to support, our growth as artists.

The expanding library collection is displayed beginning 30 minutes prior to APS membership meetings. A \$5 refundable deposit is collected for each book and DVD loaned to members.

For additional information, contact Anne K. Allen, librarian at annekallen@gmail.com.

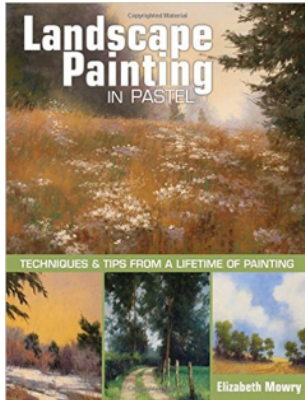
For more information about the collection, go to appalachianpastelsociety.org and click on the LIBRARY tab at the top of the page.

“If you hear a voice within you say *you cannot paint*, then by all means paint and that voice will be silenced.”

— Vincent van Gogh

APS Library

Newest Title in the APS Library Collection



Landscape Painting in Pastel: Techniques & Tips from a Lifetime of Painting by Elizabeth Mowry

Master pastel artist and teacher, Elizabeth Mowry offers beginners and seasoned artists alike a fresh approach to creating light-filled landscape paintings.

Inside this new book readers will find:

- The fundamentals of pastel
- 20+ step-by-step demonstrations
- How to keep a nature journal
- The basics of composition
- A five-step method for critiquing your own work

”Keeping a nature journal can be a satisfying experience for anyone. For an artist whose chosen subject matter revolves around nature's changing landscape, keeping a journal is not only rewarding, it can be an invaluable source of discovery on a personal level.”

Elizabeth Mowry

SAVE THE DATE FOR FUTURE APS MEETING

**Saturday, November 12, 2016, 10 am to 12 noon for the
Appalachian Pastel Society Meeting**

Watch for the announcement on the website

www.appalachianpastelsociety.org

and by email

Peoples Choice Award

On Common Ground: From the Mountains to the Sea **People's Choice Award for the 2016 NC Statewide Show**

The show has come down amid grand applause from all of those who saw it. Many said that it showcased the best new and accomplished artists in the three pastel societies in the North Carolina. Thank you to all who entered, to those who won awards, and to our many sponsors.

Karen Cotler's painting, ***Feeding Frenzy***, won the **Peoples Choice Award** given by Lorraine King of the Appalachian Pastel Society. Lorraine is our oldest member at 92 and an accomplished artist herself. She gives this award in hopes that it will inspire and encourage the recipient to continue to improve their skills and win awards.

Many thanks go to all of my fellow APS members who helped make this possible. This would include Suzy Hart, Nancy Clausen, Kay Gordon and many others without whom the show would have not been as grand. The Hickory Museum was again the our host for show and did a beautiful job of hanging and in presentation of the artwork. Thank you again.

Thanks



Thanks to Cathyann Burgess for her program on
Seeing the Light..Going Outside to Paint!
and
An Afternoon Plein Air Workshop

“Painting is just another way of keeping a diary.”
 — **Pablo Picasso**

Studio Tour

Open Studio Tour of Henderson County **Saturday and Sunday, September 17-18, 2016, 10am-5pm daily** **Self-guided, free tour of 36 studios throughout Henderson County, NC**



Al Junek

The 2016 annual Open Studio Tour of Henderson County, NC will be held the third weekend of September 17-18, 10:00 am to 5:00 pm daily. This free, self-guided tour features 36 fine art and craft studios throughout Henderson County. Artist's studios will be open for visits with plenty of artwork to view and to purchase. Over 60 artists will offer original works in painting, sculpture, pottery, jewelry, fiber and metal arts, photography, woodworking and glass including **APS Members Al Junek, Beverly Kies, Jane Voorhies and Susan Voorhees**. Five art corridors fan out from the center of Hendersonville and include the towns of Flat Rock, Tuxedo, Horse Shoe, Etowah, Mills River, Laurel Park and the Kanuga/Crab Creek area. Guide

brochures with directions can be found at the Henderson County Travel and Tourism Center, downtown Hendersonville, and at various outlets throughout Henderson County and online at OpenStudioTourHC.com

PREVIEW PARTY, part of the Hendersonville Rhythm & Brews event

Thursday, September 15, 2016. 5-8 pm

Adjacent to the Visitor Center along Main Street, between Caswell and Allen Streets in downtown Hendersonville

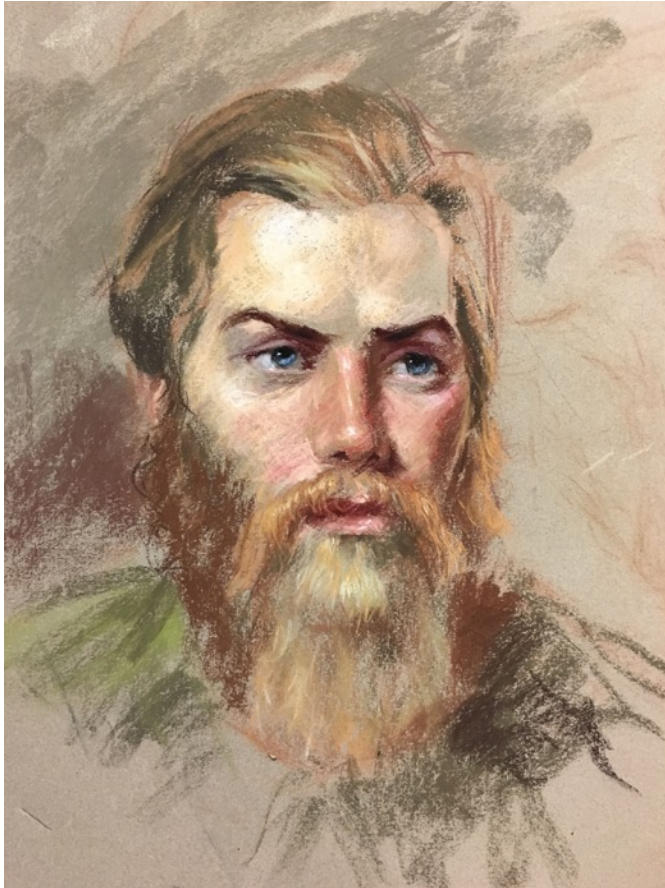
A **Preview** of work by artists on the 2016 Open Studio Tour of Henderson County can be seen from 5-8 pm, Thursday, September 15, at the **Rhythm & Brews concert**, a free event with live music held downtown Hendersonville on Main Street between Caswell and Allen Streets, adjacent to the Visitors Center. A sample of work by each of over 60 artists on the tour will be displayed in five tents representing each of the five art corridors on the tour; a great opportunity to meet the artists and discuss their work. Artists from each studio will donate work for a raffle to benefit Backpacks for Kids. Representatives from the Backpack Program will be on site selling raffle tickets during the evening with winners notified on Friday morning. Winners may claim their prize from the donating studio during the tour. The free self-guided tour takes place Saturday and Sunday, September 17-18, from 10 am to 5 pm each day.

“A painting requires a little mystery, some vagueness, and some fantasy. When you always make your meaning perfectly plain you end up boring people”

— **Edgar Degas**

Pastels and the Human Face - Suzy Hart

Last winter I had the pleasure to do a pastel demonstration for my fellow members of APS. The model was my son Matthew. The sitting, taking about an hour, has the basic underpainting which I would follow in further sittings with half-tones, details, etc. A sketch like this is shorthand.



The essential first step for a pastel portrait is a solid scaffold for the planes and details to follow. Most of us artists love line and contour, which is the logical way to draw, and we often get deep into details that interest us before we have established proportion. Line becomes a trap when painting. Unconsciously, we can get attached to the poetic line or detail already laid down, and it becomes harder to return to planes and the form. We begin to adjust other elements to fit what we already like. This is the reason I resist developing the features like eyes, nose and mouth, preferring to place them first as smudges or notes, and develop the large planes of the face, value and chroma, first. Planes rendered as an accurate value create depth, the sculptural wow-factor.

I want to get the likeness and gesture in a portrait well before I get into the weeds of rendering. Think of it as watching someone approach you from a great distance. You know them by their gesture, movement, their body language, and by the proportions of their larger features, meaning cheeks, forehead, jaw structure, not by the shape of a nostril or detail of an eye. You can recognize them at a great distance. This is why it's helpful to back away from the easel often, to see how the large forms are shaping up.

These larger forms also hold much facial expression, much more than the wrinkle of a smile. When a person changes expression, we observe it as a relaxing of the forehead, say, if the sitter is smiling, along with the tightening of the lower eyelid, the flattening of the area of the chin below the mouth. A serious expression will show a tightening of the forehead, creasing between the eyebrows, a narrowing of the mouth.

I love drawing my son Matt. I can draw him in my sleep. I have roped him into sitting very often, at times willingly. His expressive arched eyebrows and strong facial planes can yield a good likeness quickly. Those who watched the process will remember that the likeness was established before details were rendered.

Beginning with shadow colors, a bit darker in value than the projected finish, allows for lighter reflected lights that are added over the undertones, and prevent getting too light and chalky, a risk with pastels. I establish strong angles to give a dynamic feel to the whole. Once shadow planes for cheek, chin, jaw, forehead, and the supraorbital ridge that shades the eyes are established, I start to lay in a general undertone for the complexion of the skin in the light planes.

This undertone also goes on in a darker value than I am aiming for (mid to light ochre with cadmium red glazed into it, in Matt's case). It is applied lightly, keeping in mind to retain tooth in the paper so that fresh clean lights and modulations can be added in the final stages. I look at the general complexion, is it olive, fair, dark? Then I choose an undertone of one or two basic hues that will strike through as layers are added to build the form. For this reason I don't generally blend with a stump or my fingers, but it's not a rule, and even if it was, I'd break it often. There are times when a fine stump, or a sharpened Conte pastel pencil, can help with difficult small passages.

This study of artist and teacher Martina Zinn was done in July at the Art League of Henderson County. It was a short demo, just a first pass for structure and undertone.

After the first stage is roughed in, I am ready to begin to refine the large forms. This is a critical stage, when I try not to copy the parts by rote, indifferently, but rather to look at the model in a general way, and make quick notes with the pastel to lock in an idea. My brain is thinking like this: "Wait, there is a little plane here in the corner of the mouth, I need a med-light neutral green here, I can come back to this chin later...wait, the cheekbone is too wide, needs to come in here, needs to push out there..." It may look like magic, but it's not, it's science.

However, there is an emotional aspect to this science, I believe you have to empathize with your models, to observe them with love and sensitivity, if you want to make a good portrait. Otherwise, you have a nice, well-rendered copy of a skull with flesh and skin and shiny eyes but no soul. This empathy cannot be taught by another, you teach yourself. It comes from practice, observation, but mostly from the passages of your life that connect you to another human being.

A recent TV program described how recognition of facial expression is the most important learning stage in an infant's mental growth. It is the scaffold on which intelligence is built. In a way, I am an interrupted infant. I never stopped staring at faces!

The next stages morph one into another. You adjust a form here, change a color temperature here, observe the shape of the eye, lay in the main forms of the small features





just as you did the large planes, with the same attention to light direction, plane turns (half-tones) and value in the shadows. An eye can begin as a smudge in a correct value, that then has another small form turning in space, the lids, then has a glint of light on the plane of a lid that faces the light source. The iris is a concave bowl that catches a lighter blue or hazel light, and the cornea is a clear convex glass that is transparent from the side, or from the front view, catches a glint, unless shaded by the fringe of the lashes. Not in my case, I am lash-challenged. But Matthew is not, and if his head is not raised a little to the light, one would not see this glint. In this detail of my recent goddess painting Eurydice (at left), there is sunlight filtering through the woods but the reflected light on the cornea comes from the clearing in front of her, so the light bounces from the waterfall where I took my working photos.

The best way to study how to do eyes is to copy a head by Rembrandt Van Rijn. Rembrandt established eyes in the deep shade, with an economy of strokes, and yet locked in character and presence in a way that makes me cry every time I spend an hour with one of his paintings. I don't get far in a museum. I find it more satisfying to absorb my mind and memory with two or three masterpieces than to whiz through a museum and try to catch it all. Besides, you need time for lunch.

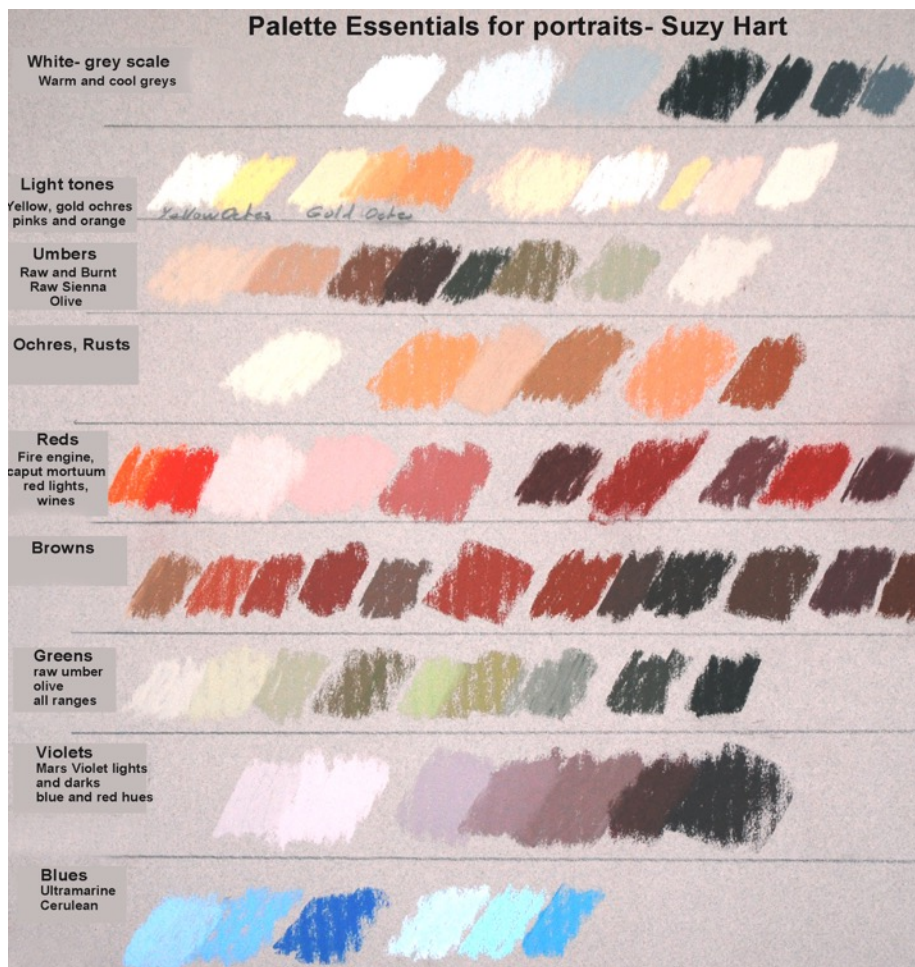
Here is a detail (right) of *The Jewish Bride* by Rembrandt van Rijn, in the collection of the Rijksmuseum in Amsterdam. You can see the beautiful modeling of the eyelids, and the sweetness of the expression, all from little patches of light floating in perfect value relationship. And do you see the luminosity inside the shadow in the neck and cheek? Notice how it's not really a deep dark on the value scale, but it creates remarkable depth because it is set against even deeper darks in the background. So you get shading, but retain luminous color.



The final stage is yet another refining of the forms. I can spend an hour on a sketch and have a better painting than on one where I have spent days and weeks. However, there is such a great pleasure to be found in “caressing” a work, as Rose Frantzen puts it. Rose is a masterful portraitist who mostly paints alla prima but also paints the most exquisite detailed and glazed work. Having watched her work at conferences, I believe she must be prone to impatience, as I am. The trick, if you are impatient, is to paint like Richard Schmid (one of her great teachers), to be able to leave your painting at any time, and have it look great whenever you stop, be it a plein air landscape, surreal study, portrait. The key is to draw and paint with intention, thinking about every stroke, the why, what and where, and what should or should not be left out.

- Why? The use of value to accomplish the turning of a form or the creation of atmosphere, especially in a landscape or interior.
- What? The chroma and color temperature (and value).
- Where? Composition!
- What should be left out? Economy and intention.

Color is important, but not as important as value. The form is created by value. We repeat that all the time, because it’s true. You can make the strangest color assortments in a piece, and if the values are pitched well, it will work. Yet harmony also matters, and using an economy of hues and modulating neutrals will make the red of a flower sing, when it is pure and clean against a more subdued dark or neutral. This concept applies to portraits as well.



In reality, though, skin tones are extremely neutral, especially light skin. In dark skins, you can place a rich orange or red in a shadow, to give it vibrancy, and use a pure light blue or violet to make the bounce of light on a forehead. In pale skins, you have to choose your undertone, be it pinkish, sallow, olive, ruddy. If the skin tone is very blue your model needed a break a while back.

My palette includes light raw umbers and olives and lavenders, for half-tones. For bright areas, I use the palest value of yellow, orange, pinks, sienas and blues. For my darks, I rely on mars violets, indian reds, the iron oxides.

Some of the colors above are essential for hair, blond needs olive green undertones, with yellow ochres and sometimes rusts for strawberry blondes. Red hair needs deep mars violets with pure rusts and gold highlights. Dark browns may have raw umber lights or warms, it varies. Which is why we like large pastel sets, you will use it all.

A greyed down version of red, caput mortem red, is a lifesaver for men's lips. It has a subdued red oxide pigment and does not read as lipstick color. Some appreciate that. In a pinch, you can glaze in an olive green or any green very lightly into the red and that will neutralize too strong a red. To neutralize color passages that are too rich, think of a color wheel and use a color of the value and hue on the wheel directly across from it. So a red would be neutralized with a green, a blue with yellow-orange, etc. It's not an exact science but you already know that or you would not be a pastelist!

There are a thousand approaches to painting a portrait. I use most of them. The main thing is to turn off that little voice that makes you doubt yourself, the one saying: "This isn't good enough." Instead, turn on the voice that says: "Wow, I like that area...this needs attention, I can change this...I think I'm done. Cool. Pretty good!" That's the voice that has it right.

Someone told me a story once that I have never forgotten. If you ask a roomful of first graders: "How many of you draw?" They all raise their hands. By the time you ask that question in high school, a mere one or two will raise their hand. Where do we lose our confidence to draw, paint, dance and sing? We all get to decorate the teepee, we all sing in our cars! I hope we will always take pleasure in the act of painting, and enjoy sharing it with our fellow artists.

by Suzy Hart

"Every now and then one paints a picture that seems to have opened a door and serves as a stepping stone to other things."

— **Pablo Picasso**



I am editing the APS Newsletter for the last time. I hope by this time that someone has volunteered to take over my job. I admit that my first APS Newsletters were nothing to write home about and I learned by trial and error. Others caught errors for me and there is room for improvement. I did the Newsletter from North Carolina in the winter and Colorado in the summer, so you can do it from anywhere. And I can help you begin if you would like. I think we would all miss the APS Newsletter.

Your work is fantastic and it has been fun putting it in the Newsletter - keep it up! Sydney Wilson

Why I love Colorado in the summer. Photo in our backyard.

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Our new membership year is September 1st, 2015 to August 31, 2016. If you have not renewed yet, please print out the form below and send it in as soon as possible. This helps us keep our records current, keeps you in the loop for announcements about our awesome programs, shows, exhibitions and member news.

The new membership year promises to be an exciting one, with plein air events, great demonstrations and workshops, and the wonderful company and support from your fellow artists.

Stay in the loop, stay involved, and renew now! Please call me or email me if you aren't sure of your current status.

Send your \$25 dollar check and the Membership Application to:

Suzy Hart
122 Broome Lane
Easley, SC 29640

More information: www.appalachianpastelsociety.org

Or contact Suzy at: appalachianpastelsociety@gmail.com
845.986.3653