



Roaring Tiger by Marion Tubiana

“These are the Times” - Letter from the President— Will Evans

Dear Members and Friends of APS:

Now is the time to relax, to breathe, to stay in touch with your family, friends and tribe, in safety, virtually via FaceTime, ZOOM, or a phone call. And it’s time to do what works for you.

Some artists are challenging their peers to go to the easel and paint, to explore, to have fun.

One artist hosted a 30 paintings in 30 days challenge in April. That’s fun if it doesn’t bring more pressure and anxiety. Do what works for you, no guilt.

Continued on page 2



A blogger that I follow from Paris reports that since her circle of friends (foodies, writers, artists) are finding it difficult to do what they normally do, many are baking bread. That sounds pretty fine to me. I'm gardening as I write this, walking in the woods as nature puts on her spring show.

So step back, this madness, too, will pass. It will be in the rear-view mirror, and we will once again go to restaurants, to bookstores, visiting friends and family without fear. There's a chance that social distancing may become a smart move for the future along with washing your hands more often (pastel painters already know this lesson).

Your art, your easel, your studio will be there when you are ready to jump back in. And when you do, make something beautiful, share a piece or two with Sami for the newsletter, stay connected, stay healthy. And we'll be back to the normal membership meetings, demos and workshops, competitions and exhibitions. I promise.

Henri Matisse is reported to have said, "Creativity takes Courage". I am wishing everyone a big helping of courage.

Until next time we meet, make some dust ... and remember to breathe!

Will Evans

APS President

The APS general meetings are typically held on the second Saturday of alternating month. All meetings are cancelled until further notice. Please watch your email for APS events to fill the void of cancelled meetings

In this Issue

President 's Letter	1-2
Note from the Editor	3
A Poignant Poem ...	4
Member Participation Events	5-6
Past Pandemics	7
Pastels Around the World	8-10
Artist of the Month	11-13
NC Statewide Show	14-16
Show Postponements	17
APS Non-Juried Show Gallery	18-19
Artist Financial Help	20
Margulis Workshop	21
Passing of the Greats	22
Plein Air Paint-In	23
Plein Air Insights	24-28
Pastel Beginnings	29-30
PSNC Online Show	31
Beginner Videos	32
Art Gallery of Asheville	33
What's On Your Easel	34-45
APS Library	46
Your Own Website	47
Board Members	48
Membership Application	49



From your Newsletter Editor

Greetings, APS Members!

At last, this May issue is complete. My apologies to all for the lateness, but a number of unforeseen issues arose this month which just took my attention away from this project.

But it is now complete. This newsletter will be a major communication tool as we navigate the waters of isolation during this COVID-19 outbreak. I won't bore you with yet more announcements about the pandemic, nor will I tell you to wash your hands. I KNOW you are doing this already. We are pastel artists, right? We wash our hands constantly!

I wanted to let you know this issue will contain both good and bad news. But going forward, this newsletter will be used to tell good news, and to keep our membership together, sharing our artwork either online or within these pages. You are welcome to contribute information for publication. Please keep in mind the following things when you do contribute:

- 1.) The next issue is for July. Deadline for materials is June 21st. You can submit directly to my email address: griffis.susan@gmail.com I will confirm receipt of your materials.
- 2.) Photos: When sending photos, please send **small files**. 300 dpi is fine for the newsletter (or web) publication. Please do not send huge files. This creates a lot of extra work to resize as the newsletter has a maximum size for placement on the web site. In the future, I can not take the time to resize your photos. So, a little secret ... just take a photo with your phone. From this device, you can email direct to me. If you don't put a topic in the subject line, you will be prompted to select the size of image you want to send. Choose the medium size. This is plenty large enough to use in the newsletter. Thanks in advance for your consideration of this request.

This issue is chock-full of articles contributed by members, our Pastels Around the World artist feature, a delightful APS Artist of the Month, and beautiful art from you - our fabulous members - in a feature called "What's on Your Easel?"

Let's get the bad news out of the way and move forward with more positive features. I have envied those of you who have been home painting. Both of my jobs were deemed essential, so I have not been so fortunate to be painting as much as I would like. This is an unprecedented time, one which we hope will not be repeated in our lifetime. Make the most of it with your artwork. I can't wait to see all your future beautiful works in the pages of this newsletter!!!

Susan (Sami) Griffis
Editor, APS Newsletter

And the people stayed home.

*And they read books, and listened, and rested,
and exercised, and made art, and played games,
And learned new ways of being, and were still.*

*And they listened more deeply. Some meditated,
some prayed, some danced.*

*Some met shadows. And the people began to
think differently.*

And the people healed.

*And, in the absence of people living in ignorant, dangerous, mindless, and heartless
ways, the earth began to heal.*

*And when the danger passed, and the people joined together again, they grieved
their losses, and made new choices,*

*And dreamed new images, and created new ways to live and heal the earth fully,
as they had been healed.*

- by Kitty O'Meara



Painting by Nancie King Mertz

Appalachian Pastel Society

A Different Kind of Meeting Schedule!

We are putting on a digital face during the COVID-19 Crisis

Lots of activities, from the comfort of your home!

The APS Board deeply regrets the cancellation of meetings and postponement of shows. Until conditions are considered safe for larger groups, we will forego meetings.

Keeping our membership engaged is important, which is why the Board got together recently in a ZOOM meeting and came up with a number of activities to keep members involved and **PAINTING!**

The plan is to offer a number of monthly challenges, the first of which was introduced on May 20th. The details of that challenge are shown on the next page. And there will be more which are equally interesting for members to take part in. By participating, you have the chance to win the Drifter set from Blue Earth Pastels!

As conditions permit, there will be plein air events in local parks.

An entire library of art-related resources is being created on the APS website. You can contribute to this, too, with any interesting sources you have discovered. Please share! We are in this together!

We will be posting challenge works and plein air works on the APS web site. The goal is to keep people involved and painting – please join us on these new adventures!

Faced with COVID-19 safety precautions, Anne Allen was seen wearing a colorful face cover created by APS member Merrie Datin of Asheville and sold through Merrie's online Etsy shop, SimplyHandmadeinNC.





WIN the DRIFTER SET OF Blue Earth Pastels! (earn one point for each "Adventure")

More details... <http://www.appalachianpastelsociety.org/>



APS Adventures in Pastel

Adventure One: "Before and After"

Our first adventure is "Before and After". This will be your opportunity to pull out one of your old paintings that never quite came together and give it another go! Here's how it will work:

Step 1: Go through that stack of paintings you have tucked away and find one you want to rework.

Step 2: Take a photo of your painting. This will be your "Before" photo.

Step 3: Rework your painting with fresh eyes and all the skills you have acquired since putting it aside.

Step 4: Take a photo of your "new" painting. This will be your "After" photo.

Step 5: Send your "Before" and "After" photos to Kay Gordon (jkaygordon364@gmail.com) by Sunday, May 24th at 6:00pm. You are welcome to send any comments about the experience and these will be posted along with your photos. Remember this deadline is firm. Nothing can be posted if received after 6:00pm on May 24, 2020. On your mark; get set; PAINT!

Challenge #1 – May 22 – is now complete. 33 participants!
Watch for the announcement of the web show posting.

More challenges are coming!

Past Pandemics ... by Sami Griffis

Pandemics were much more common in the past. Think of the Bubonic Plague. Or worse, the Black Plague of 1348. This plague killed over half the population of Florence, Italy. Very sad times indeed. To stay safe, people quarantined themselves in their homes, spending time in their gardens. To pass the time, they told stories. Boccaccio's Decameron was likely inspired from these times. And the word "quarantine" comes from the Italian word – *Quaranta* – which means "40". In those days when plagues were common, quarantines were regularly imposed, lasting 40 days by law.

The Decameron was one of the favorite books of my classmates at FSU's School in Florence, Italy. In the winter months, we spent our evenings by the grand fireplace, taking turns reading the stories out loud, and enjoying lots of Italian wine together.

If you would like to read The Decameron (by Boccaccio) an English translation can be found at The Project Gutenberg site. The link is:

<http://www.gutenberg.org/cache/epub/23700/pg23700.txt>



A Tale from the Decameron by John William Waterhouse (1916)



How Liza Loved the King, from the Decameron by Edmund Blair Leighton (1860)

A special thanks to James Gurney for supplying these painting images.



Pastels Around the World

Guest Artist: Marion Tubiana— Equine & Animal Artist from France

To give a soul and an emotion to my paintings is all that I look for. I paint with my heart, I put what I feel and beyond the realism that emerges from my paintings, I try to have this “something” that will make it more than a photo. The work of expression and dramatic light fascinates me. The eyes reflect the soul and can not lie and it is the light that allows me to give dimension and strength.



Marion Tubiana photographs a curious colt



All works by Marion Tubiana.

Pastels Around the World

Guest Artist: Marion Tubiana– Equine & Animal Artist from France



I work in pastels, as well as oil painting . Both mediums are completely different, with features that each give me a lot of pleasure.

The oil paintings are made on canvas, mounted on a frame. The pastel painting is made on Pastelmat paper. The oil painting brings strength, the pastel gives a little more velvety texture and sweetness.



Whether with my pencils or my brushes, I work in communion with them, hair by hair, so that the details and the realism are crying of truth and that my paintings can deliver their messages and their emotions .

Pastels Around the World

Guest Artist: Marion Tubiana– Equine & Animal Artist from France

My paintings are all created from photographs. For my creations, I first select them for what they make me feel - the expression, the look. Then I imagine how I would like to highlight them, the framing, the light that I want within the image. This research sometimes takes me hours and is an integral part of the final work.

I recently came across a quotation that represents well what I think of the work of artist. I would like to share it with you:

“The work of an artist is hundreds of hours of dreams and hopes, months of frustration and moments of pure joy. It is not an object but a piece of heart, a part of the soul, a moment of life. “

Thus, you will discover, perhaps, a small piece of me on the canvas or paper. That's what I dare to hope.



For more about Marion and her art, please visit her website at: www.mariontubiana.com
It is in French, but the photography is not to be missed!

Watch Marion create her painting “Paolios d’Iona” at the link below:

<https://www.youtube.com/watch?v=9LKIGC1O4MI>

Artist of the Month — Julie C. Babb

My Art Was Inevitable

- By Julie C. Babb



Abstract of Abram Arkhipov by Julie C. Babb

Searching on line for more complex ways to layer colored pencil, I discover Matt Fussel, & joined his website, The Virtual Instructor, for a year. It was a wonderful beginning. Matt is an incredible artist but not a pastelist. I loved the detail of colored pencil work, but the intense layering required was too tiring & painful for my hands. I enjoy the opaque qualities of gouache & played with that awhile.

Three years ago I purchased a set of PanPastels (because the pigments were so beautiful) & suddenly, I had found my dream. Further research led me to the blog of Karen Margulis who won my heart & opened so many creative doors for me. Her nurturing relaxed style of teaching was just what I needed. It was wonderful to pick up workshops as we traveled, and I learned a lot about what pleases me as an artist.

“The object isn't to make art, it's to be in that wonderful state which makes art inevitable.”

- Robert Henri

I have wanted to be an artist all my life but never felt worthy of the title. Now, I realize, I have always been an artist. Whether I was designing clothes, arranging beautiful trays of food, planting gardens, or helping clients create lovely homes, creative use of color was always foremost in my mind. When Edward & I retired to travel the US, I packed my grandmother's watercolor supplies & my extensive collection of colored pencils. I thought it might be fun to dabble a bit at night, but I had no idea the fire that would be ignited.



Denali in Green by Julie C. Babb

Artist of the Month —Julie C. Babb



Loyal Otis by Julie C. Babb



City Lights by Julie C. Babb

Last April, we settled in Asheville to be near our oldest son & his family. Truth be told, the idea of having a studio space was top on my list. Painting in a camper required that everything be packed up every single time I painted. I longed for a place to have my easel up & the beautiful pastels always ready. It is much easier to have a daily painting practice now!



Dragon at Monument Valley by Julie C. Babb

Joining a pastel group was a priority for me & APS had been recommended at a Florida workshop. Everyone was so welcoming & inclusive, I felt at home from the beginning. Having supportive artistic friends is especially important to me.

Artist of the Month —Julie C. Babb



Canyon Walk by Julie C. Babb

The grand vistas of our country are inspiring to me & I love painting them. Mountains, the canyon areas & the rocky coast of Maine are some of my favorite landscapes to paint. These days, I tend to enjoy painting the landscape more abstractly than before.

Eventually, I became brave enough try to paint our Maine Coon cat. I discovered I really enjoyed capturing an animal's expression. Now, I am learning to paint impressionistic portraits! I love the loose style of Alain Picard & am fascinated by Robert Henri. It is tough work, but seeing the human face take form through color & value is the greatest thrill. I am so grateful to be able to paint every day. Walking into my sacred space fills me with joy. I can not imagine a life without pastels.



Georgia Marsh by Julie C. Babb



Friend Along the Trail by Julie C. Babb



Piedmont Pastel Society

2020 North Carolina Statewide Juried Pastel Exhibition

On Common Ground: From the Mountains to the Sea

APS had many member winners in this show. Congratulations!!!



Mona Hearn Award
Venetian Wandering
by Nancie King Mertz



Second Place
Orchid Shadows
by Maggie Whitney



Honorable Mention
Pewter Pitcher
by Gary Rupp



Honorable Mention
Late Winter Waterway
by Ginny Stocker



Honorable Mention
Bearly Possible
by Cynthia Metsker



Piedmont Pastel Society

2020 North Carolina Statewide Juried Pastel Exhibition

On Common Ground: From the Mountains to the Sea

Congratulations to All the Winners!!!



Award of Excellence
In A Blaze of Glory by Barbara Garwood



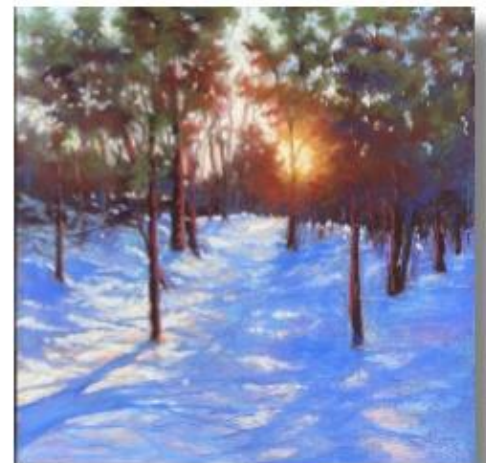
Award of Excellence
Colorful Canopy by Nancy Wahl



Award of Excellence
Into the Woods
by Fred Fielding



Award of Excellence
Solitude by Robbins Richardson



Award of Excellence
Sunset Snow by Gail Hurt



Piedmont Pastel Society

2020 North Carolina Statewide Juried Pastel Exhibition

On Common Ground: From the Mountains to the Sea

Congratulations to all who were juried into this show!
Award Information is Available on the APS Web Site

Christine Schubert Berndt
Daphne Boder
 Carolyn Bohn
 Deborah Alexander Brown
 Malia Bryngelson
 Regina Carlton Burchet
Cathyann Burgess
 Jose F. Caro
Lucy Cobos
Diana Coidan
 Pamela Cook
 Karen Cotler
 Deborah L. Covington
Claire Crook
 Mary Crow
 Ruth Bateman Crowe
 Carmen Davidson
 Jay DeChesere
Terrilynn Dubreuil
Patricia M. Duncan
Peggy Duncan
Marilyn Dwyer
 Jeffrey Fahey
 Tracy Ference
 Darlene Ferguson

Fred Fielding
 Scarlett Schenck Fleming
Barbara Garwood
 Jeannie P. Gilland
J. Kay Gordon
 Laurie Greenbaum Beitch
 Carol Beth Grindem
Alec Hall
 Angela M. Harker
Judy Harron
 Anthony O'Neal Hedrick
 Betty Hendrix
 Sharon Roselle Howard
 Leslie Hudson-Tolles
Gail Hurt
 Michael G. Jarman
 Janet E. Johnson
 Kathryn Kages
Christina Karras
Cynthia Lidd
 Toni S. Lindahl
 Kim M. Long
 Roxanne F. Lorch
 Luana Luconi-Winner
 Nancy Mashburn
Nancie King Mertz

Cynthia S. Metsker
 Celia Mills
 Ashley Mortenson
 Elise Okrend
 Diane Pike
 Laura E. Pollak
 Debbie Raspberry
 B. F. Reed
Robbins Richardson
Gary Rupp
 Patricia Savage
 Donna Schultz
Susan M. Sinyai
 Cammie Stadler
 Jane D. Steelman
Ginny Stocker
 Price Pierson Story
 Amelia Hunter Taylor
Nancy Thomas
Nancy Wahl
 Kurt A. Weiser
 Dorothy M. Whitmore
Maggie Whitney
Eileen M. Wilhem
Barbara Kitty Williams

Artists names in boldface are members of APS! Congratulations!

APS Show Cancellations/Postponements

The bad news ... with some Good news!

2020 National Show Postponed Until Future Date in 2021

The APS Board elected to postpone the National Show until 2021. Asheville School leadership decided to cancel all fall events which might bring the public onto their campus. Without the school's gallery, holding the show was not possible. Due to the nature of the national show, with allied PR events, it was not feasible nor desirable to turn this into an online show. GOOD NEWS though ... Asheville School has given APS the green light to hold the show in their campus gallery in fall of 2021. And Nancie Mertz is still available to be our workshop instructor and juror. Final dates are still to be determined. But at least we know there is a venue and our artist. Make plans to submit your work, for this show is a GO! Workshop fees have been refunded and those who originally registered get priority for 2021.

Sami Griffis – Chair for APS National Juried Show



APS Purely Pastel Member Show Moving to 2021

The 2020 Appalachian Pastel Society Non-juried Member Pastel Show, planned for June 3-30 in Grace Art Gallery, will move forward to 2021 due to the COVID 19 precautions.

Grace Mills River Church is now closed and will not reopen until an unspecified future date. APS will announce a new calendar, including entry dates, in the Fall. A preview of early entries by APS members submitted for the non-juried show is shown on the next page. It's our way of sharing the creative talents of member artists and encouraging APS participation in 2021.

Anne Allen and Merry Meyer
APS Purely Pastel, co-chairs

APS Purely Pastel Non-Juried Show: Early Entries



From Generation to Generation
by Beverly Kies



Sweet Zebra
by Merrie Datin



Alpine by Lynn Ebanks



Aspen Gold by Susan Sinyai

APS Purely Pastel Non-Juried Show: Early Entries



Morning Song by Anne Allen



A Rose Says it Best by Christy Ann Robinson



Tranquil Solitude by Ronald Shepard



Early Frost by Meryl Meyer

Financial Help For Working Artists

Links are provided below of organizations and opportunities to help professional artists during this unprecedented time. While APS does NOT give its endorsement to any of these groups, we felt it was worthwhile to pass along information which may support your art sales and marketing efforts.

1. From Outdoor Painter, a publication of Streamline Publishing – Information about Small Business loans, Artist Relief from **Americans for the Arts**, and a video on how to survive in these times.

https://www.outdoorpainter.com/financial-help-for-artists-during-covid-19/?utm_source=ActiveCampaign&utm_medium=email&utm_content=Financial+Help+for+Artists&utm_campaign=PAT+04-08-20

2. From Asheville Area Arts Council – Information about resources and relief, as well as webinars for helping your art business.

<https://ashevillearts.com/>

3. From The Arts Council of Henderson County – specific resources for COVID-19 to help artists.

<http://www.acofhc.org/covid19.html>

4. From Artwork Archive – Information regarding funding sources.

https://www.artworkarchive.com/blog/financial-relief-resources-for-artists-during-covid-19?utm_campaign=covidrelief&utm_source=newsletterclass

For artists outside the Western North Carolina region, please feel free to share any resources you have found helpful for working artists. We would be happy to publish this information.

Karen Margulis Workshop Rescheduled

It seems unlikely that NC restrictions will be lifted in time to allow a large group to gather this summer. At this time, it does not appear the safe choice. Many of us would be uncomfortable in such close quarters now.

After discussions with Karen & the workshop venue, APS has decided to postpone Karen's workshop until July 8 & 9 of 2021. Workshop fees have been refunded, and this group will be given priority for registration for 2021.

Karen has offered our group a silver lining. She has created a one-day online workshop that we can take at our originally scheduled time. All the details are not yet available, but we feel confident in Karen's ability to produce a wonderful learning experience.

She mentioned offering online feedback for our work as well as group video feed. The details will be sent to you as soon as they are available. Karen is giving us first availability to this class.

It is disheartening to all involved to have to postpone this opportunity with Karen until next year. We thank you all for your support and understanding. The goal of the APS Board is to ensure our members stay safe and believe this postponement is the wisest action under the circumstances.

If you have any questions, or concerns, please feel free to email me.



Julie Babb (for the APS Program Committee)



The Passing of Two Great Artists



WOLF KAHN

Oct 04, 1927 - Mar 15, 2020

It is with profound sadness that we announce the passing of Wolf Kahn.

In a feature titled “Painters Reply” in the September 1975 issue of Art Forum magazine, Kahn wrote: “Painting continues to be image-making at its highest, most direct and most flexible level. It is at once furthest removed from the everyday world . . . and at the same time painting can include the most intimate symbolic correspondences with life rhythms and life experiences in general, as well as with human aspirations of the most rarified kind.” His work has been collected by the Los Angeles County Museum of Art; the Museum of Fine Arts in Boston; and the Metropolitan Museum of Art, the Museum of Modern Art, and the Whitney Museum of American Art in New York.

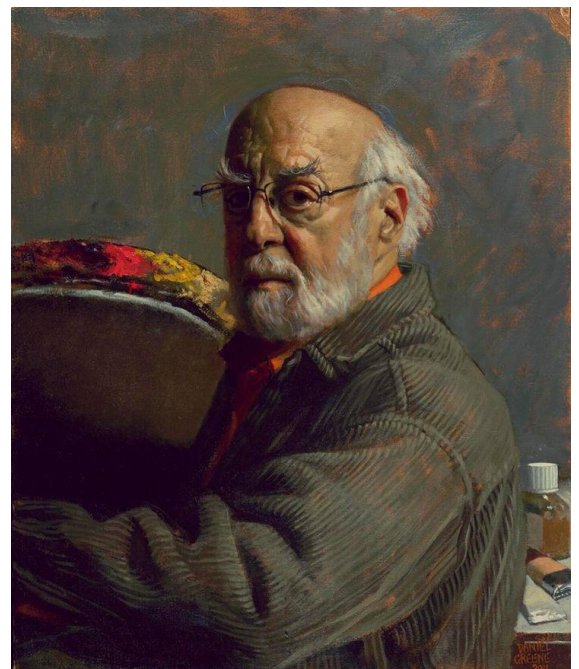
Wolf was the utmost professional artist and an extraordinary pastellist, painter and printmaker. He was an amazing perfectionist and loved the process of painting, as well as the collaboration with master printers. Wolf will be greatly missed by everyone in the art community.

DANIEL GREENE

1934 – Apr 5, 2020

The art world will never be the same after the passing of Daniel Greene. He was a consummate artist, instructor and mentor to a multitude of students.

Mr. Greene was considered the foremost portrait artist and pastellist in the United States. His paintings and pastels are in over 700 public and private collections in the United States and abroad. Highly regarded as a portrait artist, his subjects have included leaders of Government, Banking, Education and Industry. Some of his sitters include First Lady Eleanor Roosevelt, Ayn Rand, Astronaut Walter Schirra, William Randolph Hearst, “Wendy’s” founder Dave Thomas, and Commentator Rush Limbaugh.



He will be greatly missed by all who knew him and his works.

APS Plein Air Paint-out in Your Backyard

Our April 11th scheduled plein air event took a different form, due to all the COVID-19 restrictions. Instead of painting out, APS members painted IN. In their backyard ... or home ... or studio! And APS WebMaster Kay Gordon created an online show of all the work created that day. What a great way to get together, in spite of restrictions. And also a great way to share the work. Some of the paintings are shown below. Please visit the APS Web site to see all the final images for that day. The link is:

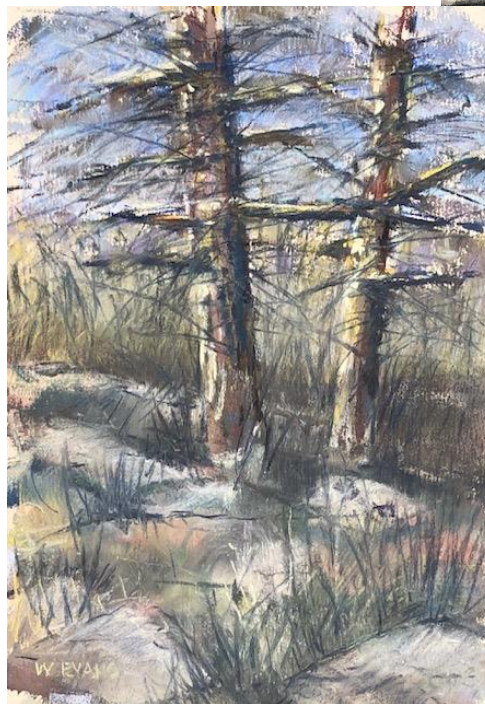
http://www.appalachianpastelsociety.org/wp-content/uploads/2020/04/APS_Apr2020_PleinAirWebShow.pdf



Jane Best of Morganton, NC shared her painting of wisteria, which is just off the deck in her backyard. NuPastels and Girault pastels were used to create this painting.

On the Deck Again
by Jane Best

Will Evans of Fairfield, NC took a photo to work from (assuming bad weather) and created an underpainting. Then Nature took over and he finished a scene of bare trees in early spring.



Nancy Wahl of Lake Toxaway, NC made her painting of azaleas in her backyard.



Sunlit Azalea by Nancy Wahl

Insight for Plein Air Painting

LIGHTEN UP! When You Go Outdoors to Paint by Lyn Asselta, PSA, IAPS EP

Let's talk about your weight....the weight you carry when you paint outdoors.

I've seen entirely too many pastel painters heading out into the open fields or city streets carrying a backpack the size of a small child, or pulling a wagon behind them that may or may not carry at least half their studio. Face it, pastels are heavy and too much equipment just adds more weight. It's time to lighten up, people! I'm here to tell you that pretty much everything you've ever decided to carry on your plein air excursions "just in case" ends up not being used. Further, I will promise you that if you carry less, you'll be a happier plein air painter.

There are absolute essentials that every pastel painter should have with them in the field, and then there are what I think of as the "not-so-essential" essentials, or "optionals". But, the most important thing about the supplies you bring along on your plein air outings is that they are easy to carry. How many times has that overloaded bag or cart prevented you from walking a little bit further to the best scenery because it was simply too heavy to drag along? What about those times when you've found the perfect spot, set up your gear, then after an hour of painting realized that rain was heading your way and everything had to be dismantled and lugged back to your car? After several years of packing far too much, I decided to pare down. A lot. And you should, too!



Insight for Plein Air Painting

THE ABSOLUTE ESSENTIALS:

To me, “Absolute Essentials” are the materials you absolutely need in order to paint with pastel en plein air. If you have these, and nothing else, you can paint, you can improvise easily if you need to, and you’ll have a wonderful painting experience. Walking out the door with these and nothing else is enough to allow you to do some pretty outstanding plein air paintings.

Here’s my list of what I consider “essential”:

Pastels (you truly don’t need as many as you think. See below on choosing a palette)

A pastel box (I use Heilman boxes but there are several brands to choose from. When packing light I put my pastels in one side of the Heilman Double Sketch box and use the other side to store paper and materials. You could set up other boxes in a similar manner)

Tripod - choose a tripod for the weight it will carry and one that’s appropriate for your height. Weigh your box filled with pastels. The tripod you choose needs to be able to support that much weight. Be sure it has a quick release plate so you can attach that to the receptacle on your box. If you’re tall, be sure the tripod will allow you to attach your box or your backing board at a height that allows you to work comfortably. Tripods with metal parts are much more durable than those with plastic parts. Be sure the collapsed length of your tripod fits in your backpack or in whatever you normally use to carry your supplies.

Easel mast and backing board - if you use a Heilman box, you’ll need an easel mast. Be sure to have a backing board that’s slightly larger than your paper. Foamcore or Gator Board will do nicely and are very lightweight.

Paper - when working small, I cut paper that fits into the empty side of my Heilman box. For any other size paper, I sandwich it between 2 pieces of foamcore that double as a backing board. Paper goes in between and I use clips or tape to secure this all together.

Hand wipes, barrier cream, or gloves - pick one. If none are available, dampen a microfiber cloth or a few paper towels and keep them in a Ziplock bag.

Masking tape in a plain, neutral color.

Ball cap or hat with a brim, sunblock - the best hats have a darker color on the underside of the brim your ID, wallet, water, business cards, a couple of band-aids, a piece of moleskin, your phone - Your ID and wallet for obvious reasons, don’t ever leave them in your car. Business cards in case someone is interested in your work, band-aids and moleskin for blisters!

Large plastic trash bag - sometimes you just don’t know when it’s going to rain. In a pinch you can leave your whole set-up in place and throw this over it while you run for cover.

Insight for Plein Air Painting

THE NOT-SO-ESSENTIAL ESSENTIALS:

The “secondary tier” of equipment is where things like underpainting supplies or sketchbooks come in. I say these are “Not-So-Essential” because artists have widely differing preferences. Some artists prefer to dive right in, not making preliminary sketches, not using watercolors or other underpainting materials. Other artists might prefer water to alcohol when they’re plein air painting. Some artists can’t live without fixative, some never use it. Depending on your personal preferences, the need for these items can differ widely from artist to artist.

Generally, I would include the following in the “Not-So-Essential” category:

Watercolors, any other underpainting mediums, brushes, container for water, alcohol, viewfinders, value scales, sketchbooks, pencils or markers, and maybe an umbrella.

CHOOSING A MORE LIMITED PALETTE

Choosing a broad ranged, but compact and limited, palette isn’t as hard as you might think, so don’t ever let the small size of a box throw you. It’s easy to follow a basic set of guidelines. The first thing you need to know is that you have to understand what a value scale is. A value scale is a progression of color ranging from light to dark. Usually, you’ll find a value scale to be grey tones, but you can make one with any color. You’re looking for a range from the lightest value to the darkest value of each hue, with a couple of mid-values in between.

I use the color wheel for this and I am also thinking in terms of warm and cool colors.

To make this easy, let’s say we start with the color red. Once you’ve chosen your reds, you’ll move on to violets, then blues, then greens and so on around the color wheel.

I personally like to use the little white paper plates to sort my pastels. It’s easy to spread them out on the table and sort into the individual plates. A white bath towel works nicely, too.

You’ll be choosing colors from each hue in exactly the same way.

For example:

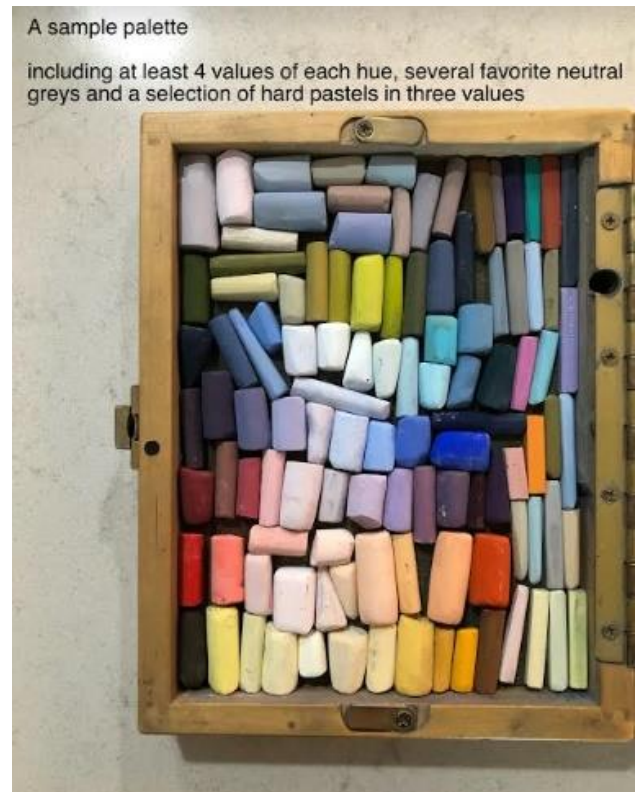
For the color red, I’ll be looking for cool reds and warm reds. Cool reds will lean more toward blue, and warm reds will lean slightly toward orange. I will choose the very lightest cool red and warm red that I can find. I’ll choose a dark red that is NOT the darkest one I have. If the number 1 corresponds to the lightest value and number 9 is the darkest value, I’ll choose one that is around 7. Why? Because when you paint outdoors, the light is strong and the irises in your eyes compensate by becoming smaller. It becomes very easy to work much too dark all over the painting. To avoid this, simply choose pastels in a lighter range.

Next, I’ll choose 2 mid value warm reds and 2 mid value cool reds. That will complete the red section of my box. I’ll repeat this with each color. Also, I’ll be sure the labels are peeled off of the sticks and in many cases I will also break the stick in half.

In total, you will have 48 sticks. I then add 10-12 neutrals in tones that I use often, and I add quite a few hard pastels in light values, mid values and dark values.

Insight for Plein Air Painting

If I'm traveling and going to a place where there is a prevalent color (Scotland is mostly green, New England and Nova Scotia skies are a cobalt blue, the southwest has a lot of ochres and siennas and turquoise) I will add those in as extras at the end. This completes my box.



UMBRELLA OR NOT?

Some artists love umbrellas, some hate them. Personally, I'm in the "strongly dislike" category, myself. Those that attach to your easel can easily catch the wind and tip over your whole set-up. Those that stake into the ground are large and cumbersome to carry. I prefer a ball cap!

A SKETCH KIT

To supplement my plein air equipment, I keep a sketch kit in my car. It consists of a zippered case with a sketchbook, small watercolor set, a few fine point markers, a pencil, an eraser, and a couple of the watercolor brushes that have their own water reservoir. It's compact and easy to toss into my backpack if I think I'll want to make reference sketches. Otherwise, I use it on its own when I travel and want to record something.]

Plein air pastel painting should be something you look forward to - and you should be able to enjoy it without the worry of carrying everything you own along with you. Being comfortable enough to easily carry your gear to places you might have otherwise avoided might just allow you to find the very best views! Paring down doesn't have to be painful if you're still carrying the right essentials, and if you think you'll be distraught from wondering whether or not you'll have enough greens for those warm weather landscapes, simply mix a blue and yellow, then carry on - you can do this!! Be flexible, be adventurous, and travel light with your gear. I guarantee you'll be a happier painter because of it!

And a Few More Details to Make Plein Air Painting More Comfortable!

If you love umbrellas ... Here is how to choose one

Whether you choose an all-white model or a black-lined silver version, you will paint more often outdoors if you have some type of an umbrella.

There are reasons for choosing each type.

The black-lined silver umbrella keeps you cooler on location, but may reduce your ability to see your paint colors. The black lining does keep your pupils dilated more, which helps to see the colors and detail of the landscape you are painting. Great for high-altitude painting

A white umbrella provides more light on your palette. For pastel painters, this is crucial so your finished painting doesn't appear too dark. If you are painting in a shaded area, the white umbrella will eliminate the dapples on your painting, created by the sun shining through tree branches. A white umbrella is perfect for a shady forest setting.

Info supplied by Best Brella Company.



Keep your cool with the black-lined silver umbrella!



**Keep in mind:
Wind + umbrella = Bad News!**



How to open a Julian French Easel Quick!

For those of you who have not invested in the Heilman box set-up for your pastels, the most common standby easel is the French easel. While I have three of them, I still struggle to get them set up quickly. Until I found this video. Makes quick work of setting up those gangly-legged easels!

YouTube video link:
<https://youtu.be/o49T1xIsVP8>

Pastel Beginnings



Pastel Beginnings

Excerpted by Lorie Callahan, founder of Pastel Society of North Carolina

Lascaux Cave is situated in Southwestern France, near the village of Montignac in the Dordogne region, which houses some of the most famous examples of prehistoric cave paintings. Close to 600 paintings—mostly of animals— are painted on the cave walls. The size, quality and sophistication of these images are exceptional considering they are estimated to be up to 20,000 years old.

Reds, yellows and black are the predominant colors. Red was provided by hematite, either raw or as found within red clay. Ochre yellow was made of iron oxyhydroxides. Black came from either charcoal or manganese oxide. The pigments could have been prepared by grinding, mixing or heating, and were then applied to the walls by painting techniques which include drawing with fingers or possibly with a hollow bone.

These pure pigments from the rocks and earth from the terrain around the cave were mixed with a little water or spit to create variety in opaqueness, value and hues. Masking the edges with an unknown material (possibly just a hand) allowed even the sprayed pigment to have sharply defined edges when desired. Several in-between shades were achieved through mixing and they are used to make the animals stand out or tie together in various ways throughout the cave.

The art of Lascaux was painted in and engraved into the walls of the cave, the artists working with the edges and curves of the walls to enhance their compositions. The resulting impressive displays depict mainly animals, but also a significant amount of abstract symbols and even a human.

Pastel Beginnings

Pastel Beginnings

Engraving, probably the most common art technique used at Lascaux, involved scratching away the outer layer of rock, which generates a difference in color. The resulting ‘engraved line’ looks just like a drawing. In addition, thicker engraved lines were sometimes used to give added volume and relief to the outlines of animals.

The various abstract signs and symbols can be separated into twelve different groups. They include: straight lines, parallel lines, branching lines, nested convergent lines, quadrangular shapes, claviform signs, v-shaped lines and dots.

When discussing the artistic quality of Stone Age cave art, one must bear in mind the adverse conditions under which Stone Age painters worked, including: bad light (most paintings were created with the aid of flaming torches or primitive lamps fueled by animal fat); and awkward working conditions (requiring the use of primitive scaffolding to reach high walls and ceilings).

The most convincing explanation for the cave paintings at Lascaux is that they were created as part of some spiritual ritual. According to analysis by the paleolithic scholar, Leroi-Gourham, Lascaux was a religious sanctuary used for initiation ceremonies. The theory is supported by a number of footprint studies, showing that virtually all the footprints in the cave were left by adolescents, a typical category of initiates.

When we as artists think about our studios, our supplies and all the myriad daily tasks we undertake to create our work the Lascaux cave artists give us pause to not only appreciate the differences and the difficulties they endured but also to appreciate them as our predecessors as pastel artists.

- Lorie Callahan, Founder of the Pastel Society of North Carolina
www.loricallahan.com

Girault Pastels has created the Parietal Set of pastels, offering colors similar in tone to those used in the Lascaux caves.



This article was excerpted in large part from The Pastel Society of Canada, Wikipedia, the free encyclopedia, and the Encyclopedia of Stone Age Art, arts@visual-arts-cork.com

PSNC Online Show



pastel society of north carolina

Proudly hosts

PURE COLOR

4th Annual
ONLINE

International Juried Exhibition of Pastel Paintings

September 1, 2020 – September 30, 2020

Juror of Selection and Judge of Awards:

Christine Ivers- PSA-MP, IAPS/MC, CPS,
PSWC

OVER \$2000 in Cash Awards

First Place - \$900

Second Place – \$650

Third Place - \$400

Honorable Mentions - 4 at \$75 each

Calendar of Events

Online Entry Opening	June 1, 2020
Online Entry Deadline	August 3, 2020
Notice of Acceptance	August 20, 2020
Online Show goes LIVE	September 1, 2020
Online Show closes	September 30, 2020

Prospectus at onlinejuriedshows.com

Free Beginner Videos from TerriLyn Dubreuil

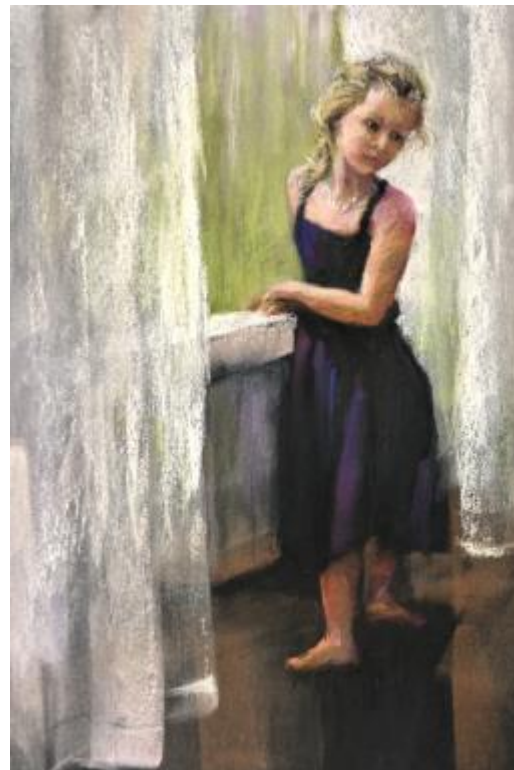
Isolation can be frustrating .. missing family and friends so much .. however it has afforded me time to paint every day and start that long postponed desire to create Art Instruction videos. As SO many workshops and painting gatherings are being cancelled or postponed, I offer these beginning videos for FREE.

Link: https://www.youtube.com/user/TravelingArtista/playlists?view_as=subscriber

The Fundamentals of Drawing is basic to all art forms so I have started there. Pastel and other videos to come. I find myself upgrading my equipment to make the process of production easier. I started with my iPhone on a tiny tripod precariously balanced on top of two boxes on a table! I am awaiting a new microphone at the moment. I realize that if we wait until everything is perfect and in place, we would never get started .. so I jumped in!

I am also finishing up paintings started in the past and starting some new ones. Some are exciting, some are .. well .. learning experiences! It's all good. I'm holding close to a couple of my favorites as I'm hoping to get into exhibits with them. Here are a couple others that perhaps you will enjoy. You are welcome to visit my website or Facebook page. TravelingArtista.com

Do keep painting, experimenting, reaching out virtually. We are all in this together .. separately!
Stay healthy and dusty, my friends.



Tiny Dancer
by Terrilynn Dubreuil

Asheville Gallery of Art Announcement

Asheville Gallery of Art Invites Area Artists to Submit Work

The Asheville Gallery of Art (AGA) predicts a revitalized community filled with art, beauty and excitement. We hope you will join us as we anticipate this future. We are currently inviting area artists to apply for membership by June 15. Though we've been closed during the COVID-19 pandemic, we will soon reopen with new works of art that will inspire and thrill our collectors.

AGA is an artists' cooperative which exhibits original, two-dimensional works of thirty-one member artists. Founded in 1988, Asheville Gallery of Art is Asheville's longest established art gallery. We are dedicated to representing artists who highlight the diversity of talent in our local area. We offer works ranging from representational to abstract, in a wide choice of subject matter, styles and media. Photographs and computer art are not accepted at this time.

Interested artists may apply to have their work juried. The AGA Application and more information about membership can be found on the gallery website, www.ashevillegalleryof-art.com. The application deadline is June 15, 2020. Applicants will be notified of the gallery's decision by July 1st.

For more information, please e-mail questions to ashevillegalleryofart@gmail.com. The Asheville Gallery of Art is located at 82 Patton Avenue, across from Pritchard Park in downtown Asheville.

APS will be sending a notice out which includes the application form. Watch your email for this information!



What's On Your Easel?

*What's On Your
Easel?*



***Share your artworks, special projects and art ideas on these pages.
Looking forward to seeing all you are doing!!***

J Kay Gordon - Establishing a Sales Gallery at Home

www.jkgordon.com

I've been meaning to do this for years...and finally started this "project" in the winter months of 2020. My plan was to have it ready for the Spring Weaverville Art Safari.

The Safari was cancelled due to COVID-19 precautions. However, with this extra time at home, I've completed my gallery. It will be ready for the Fall Safari.

Sharing my ideas...



- 1** I made use of a large bedroom and hall near my studio on the lower level. They have an outside entrance. A day bed in the room will keep that room available for guests if needed, and it will double as a couch for visitors to the gallery.

- 2** I built a hanging system that allows maximum number of pictures and flexible hanging (so that I can re-arrange paintings with minimal wall damage). \$250 total cost for 60 wall panels
 - a. Wood frames 36"h x 32"w
 - b. 4 x 2 inch welded wire stapled onto the frames
 - c. Mounted to studs...only 4 screws into the walls needed per frame
 - d. Pictures hung on the wire mesh with metal picture-rail hooks.

- 3** The (far) corner of the room is still set up with my camera and easel for photographing paintings for shows and giclees. Another corner has a rack holding giclees...and several giclees that are framed are on the wall in that corner.

J Kay Gordon - Establishing a Sales Gallery at Home

- 4** I touched up and framed a bunch of small plein air paintings from our trips, so that I would have less expensive alternatives. Used 4 x 6 and 6 x 8 plein air frames from Jerry's. (Frames very nice and not expensive.)
- 5** I put small unframed plein air paintings in Crystal Clear bags (www.clearbags.com)...out on a table priced at \$5
- 6** I grouped paintings according to location or subject...thus mixing the expensive and less so.



- 7** I established a credit card payment system (Square). The equipment was free...charge is for each use and is very reasonable. Being able to use credit cards might encourage purchases of some more expensive paintings

- 8** I have included in the brochure for the Safari that I will be working on a painting in my studio...and will have a "guest" easel set up for anyone who wishes to try pastels(they will use some student-grade sets that I have, and small sheets of a variety of papers, so they can take their work home).



www.jkgordon.com

What's on Your Easel: APS Member News



“Monet Cafe “ is an online pastel group that I enjoy on Facebook. It has several thousand international member pastel painters, including several of our APS members.

My pastel painting was based on a photo I took a few years ago in the Great Smoky Mountains National Park (Cade's cove area).

My prize was a set of Blue Earth pastels which I'm finding to be very rich in pigment and very, very soft. The ground paper, I think was Uart 500.

Jane Best
Morganton, NC

Fresh off my easel: **Breathe of Inspiration**, 18"x24", pastel
Sharing in hopes of bringing a moment to take a breathe and stay calm. As an artist, I've been perfecting my social distancing for years!



Breathe of Inspiration by Wendy McClatchy

What's on Your Easel: APS Member News

Christy Ann Robinson has been very active in her home studio, producing a number of paintings.



Show-offs from the Garden
by Christy Ann Robinson



Hope Rises by Christy Ann Robinson

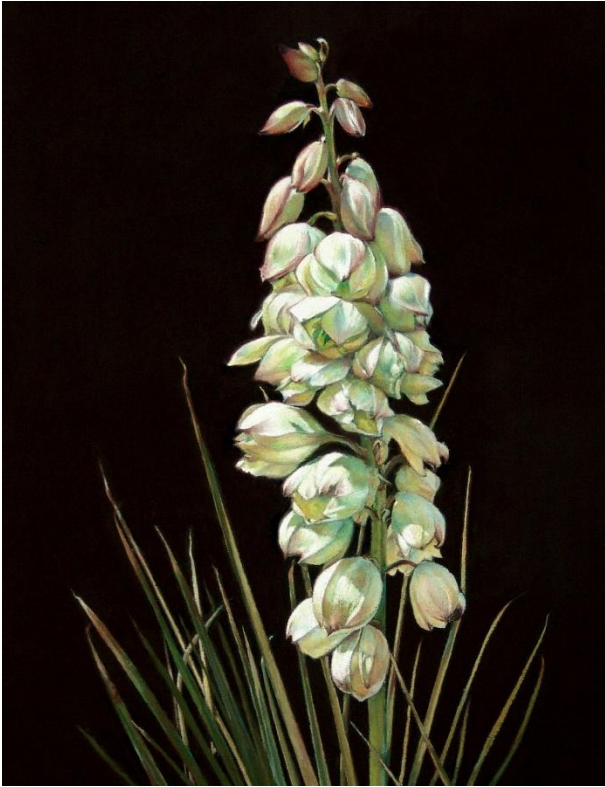


Spring in the Golden Hour by Christy Ann Robinson



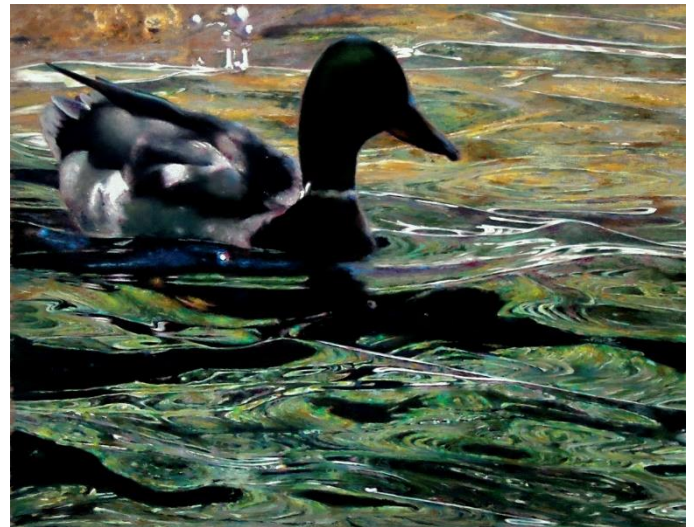
Covid Roses by Christy Ann Robinson

What's on Your Easel: APS Member News

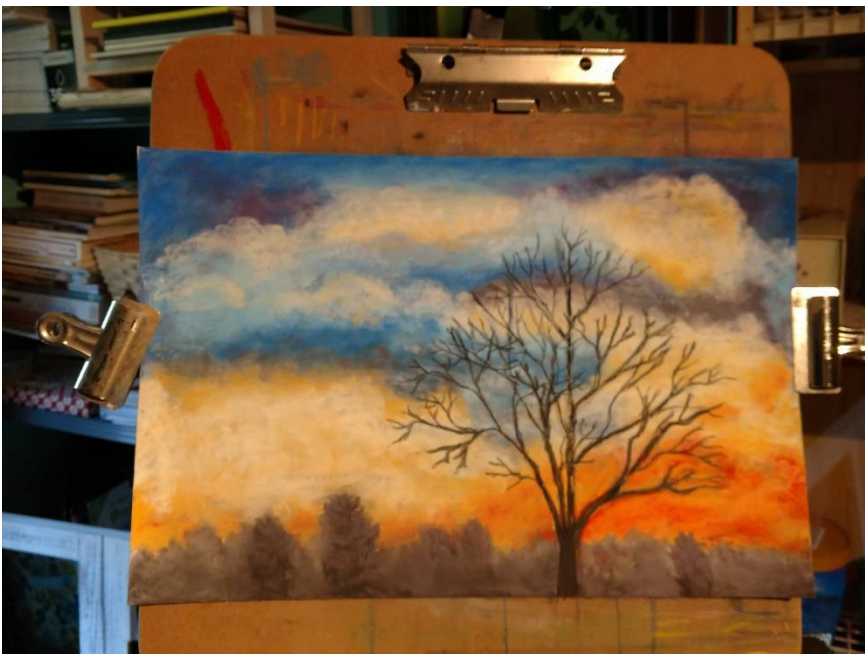


Near the Hunters Camp
by J Kay Gordon

J Kay Gordon had two paintings accepted into the 2020 NC Statewide Juried Pastel Exhibition, being hosted by the Piedmont Pastel Society. The Show was juried by Alain J. Picard. They were both inspired by time she spent camping and painting in the Rocky Mountains of Colorado.



In Cottonwood Shadows by J Kay Gordon



This is **Ruth Whitaker's** (Of Newnan, GA) latest pastel. It is on 12x18 Uart paper. She also used an Art Graf tempera under painting

Sunset by Ruth Whitaker

What's on Your Easel: APS Member News

Nancy Clausen shared a painting she completed just prior to the lockdown. Pumpkins are just the perfect vegetable for painting because they last a long time!



Pumpkins
by Nancy Clausen

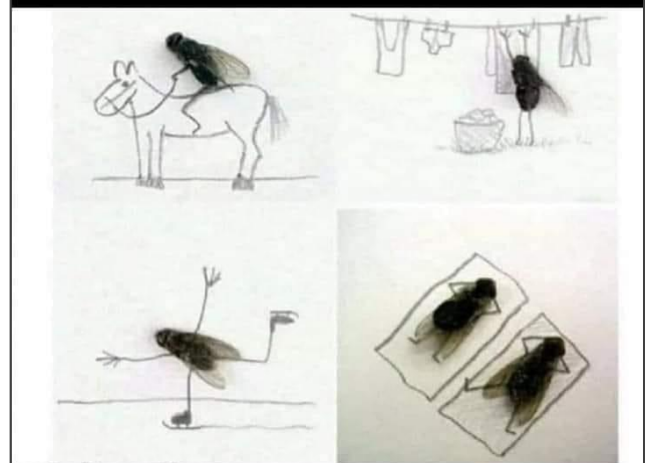


Tranquil Passage
by Meryl Meyer

Meryl Meyer shared a painting she completed during this period of crisis and isolation. According to Meryl, "It has been a great escape and a very calming peaceful project. There was some degree of difficulty painting the people in the boat but got past it."

Meryl has been keeping busy. The days seem to go by fast. She did a senior Shop at Ingles. Had to get up at the crack of dawn which is not her thing at all!

Day 6 of Quarantine, found a dead fly



What's on Your Easel: APS Member News



Anne Allen had her painting of a local apple orchard accepted into Hendersonville, NC's ArtScape project. Each year, ArtScape juries entries from local artists. Winners have their works featured on large banners displayed throughout the city center.

Anne also finished a still life, using items in her home and from her garden. She completed a pencil drawing first, and then added to the still life to showcase the flowers from her garden.



Apple Orchard by Anne Allen

What's on Your Easel: APS Member News

The **IAPS Spring Show** is a big event each year. The competition for jurying is fierce, with many excellent paintings entered. APS was well-represented this year as two members were juried in, and one won the Gold Award! Congratulations to you both!

Juror Anna Wainwright selected Robbins' painting as one in her video discussion. See it here

<https://www.youtube.com/watch?v=xid9WqiUApE&feature=youtu.be>



Frenzy by Robbins Richardson
This is Robbin's first time being juried into an IAPS Show. Congratulations, Robbins!



Passing Fancy by Nancy King Mertz



Gold Award
From Rock to Wood by Lyn Asselta

What's on Your Easel: APS Member News



Dappled Light by Anne Allen

Anne Allen has been painting in her garden at home. Her latest is a work showing the colorful blooms of spring. She is also working on her drawing skills. This painting of pears is a great example of form created by line and color shapes. Anne is working on seeing light on the form. And also painting, before eating the fruit!



Pear Hug by Anne Allen

New APS Member **Cynthia Metsker** painted this portrait of her neighbor's dog, Jaybee. She painted first in pastels, then photographically enhanced the texture.

Welcome to APS, Cynthia!



What's on Your Easel: APS Member News



Wood Thrush by Sami Griffis



Jiminy by Sami Griffis



Peep by Sami Griffis

APS Member **Sami Griffis** has been working on painting birds during this period of isolation. A Certified Naturalist in North Carolina, Sami also raised parakeets for a number of years. Finally having a bit of spare time, she has been working through the Sibley and Peterson Field Guides, creating a number of small bird painting studies. A pair of tom turkeys have become regular visitors when she is painting outside.

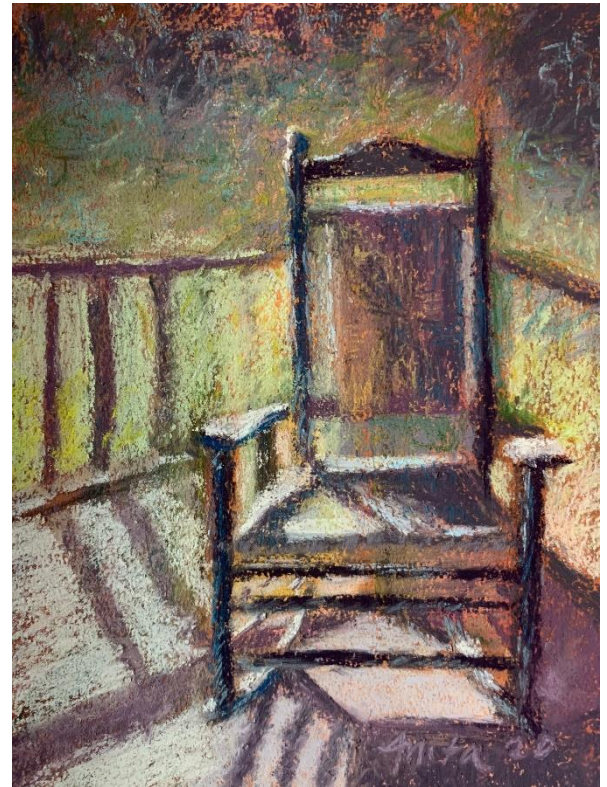


Isolation by Sami Griffis

What's on Your Easel: APS Member News

APS Member **Anita D'Souza** create this painting of a rocking chair (personally my favorite piece of furniture!). Anita has also been working on her web site. To see more of her work, visit:

<https://anitadsouzaart.com>

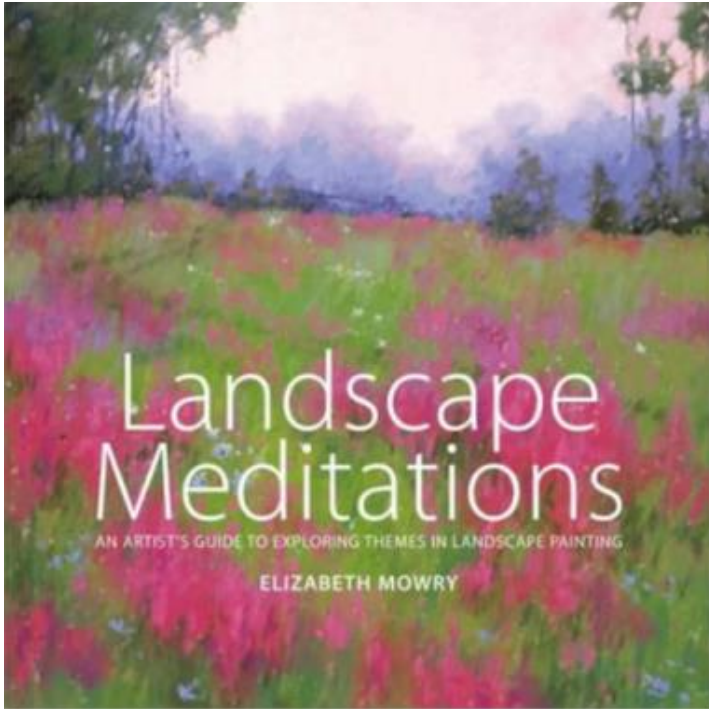


Waiting by Anita D'Souza

Visiting museum exhibitions online is a meaningful art lesson for young artists. Sawyer Bear Whitemiller viewed the recent exhibition, John Singer Sargent: Portraits in Charcoal at the National Portrait Gallery Washington, DC. The charcoal portrait on Canson Mi-Teintes dual-surface toned paper, after John Singer Sargent, was assigned to the 11 year-old homeschooled student. Sawyer Bear is a student of APS member **Anne Allen**. Sawyer is a student member of APS, and participated in the first Art Adventure!



From the APS Library



Landscape Meditations An Artist's Guide to Exploring Themes in Landscape Painting

By Elizabeth Mowry

Landscape Meditations explores the process of capturing a “sense of place” through a series of views of a single landscape subject, like van Gogh did with sunflowers or Monet did with haystacks and cathedrals.

Topics explored include using mist, wildflowers, beach, fields, trees, and roads and pathways. Each of these topics begins with a brief introduction to the specific theme, followed by paintings that show the progression of the idea being explored. A concluding discussion provides artists with further thoughts about how the theme might apply to their own work.

Thoughts: Artist to Artist from Landscape Meditations

For all artists, there may be a few times during our lifetime when what we know best is the vehicle of expression we use to cope. It is when the muse takes us by the hand and paintings paint themselves. These are not experiences that we purposefully choreograph with an outcome in mind. Like spiritual meditations, they quietly envelope us and we do not need to know when and why.

– *Elizabeth Mowry*

The Phone is Still Important ...



A reminder from the 1918 pandemic, when telephones were the ultimate social medium (in fact they still are – they are just portable now!).

Thanks to James Gurney for the image and quote.

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

APS Officers and Board Members

OFFICERS:

President: Will Evans

Vice President: Nancy Clauson

Secretary: Michelle Breen

Treasurer: Gary Rupp

Immediate Past President: Gary Rupp

BOARD OF DIRECTORS:

2020 APS National Show: Susan Griffis

Membership: Susan Voorhees

Communications: Chris McGraw

Programs: Robbins Richardson
Kathleen Jones
Julie Babb

Publicity Coordinator: Jane Voyles

Non-juried Shows: Anne Allen

Nominating: Judy Harron

Hospitality: Carol Crotty

Paint Outs: Gary Rupp
Nancy Clausen

Library: Anne Allen

Newsletter: Susan Griffis

Social Media: Chris Robinson

Website: Kay Gordon

Contact forms for the Officers and Directors are on the APS web site under the “About” tab.

Appalachian Pastel Society Membership Application

DATE _____

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____ Alt Telephone _____

E-Mail _____ Website _____

Renewing Member _____ New Member _____ Artist _____ Art Supporter _____

Committee Interests (How you can help):

Exhibitions _____ Programs _____ Hospitality _____ Telephone _____ Newsletter _____ Website _____
Membership _____ Clerical _____ Workshops _____ Social Media _____ Other _____

Awards/Experience/Comments:

Skills: (Media/Teaching/Computer/Photography/Clerical/Organization/Leadership/other)

What are your expectations of APS? (How can we best serve our membership?)

How did you learn about APS? Newspaper _____ Magazine _____ APS Website _____ Facebook _____

Meetup _____ Friend _____ Other _____

Please include a check made payable to "APS" in the amount of \$25 for membership for one year. You can also submit a digital form and pay with PayPal or credit card on our website, www.appalachianpastelsociety.org If you don't submit a digital form, please print and mail this form. Thank you!

[APS membership year starts January 1st.]

Send to: Susan Voorhees, Membership Chair, 55 Woodward Ave, Asheville, NC 28804

More information: contact Susan at: appalachianpastelsociety@gmail.com 828-545-5500