



Web Show — May, 2020

The following artists, who are members of the Appalachian Pastel Society, participated in this virtual group activity while “Sheltering-in-Place” at their homes. The artwork they created is shared here. Hugs and best wishes to all until we can meet together safely.

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.

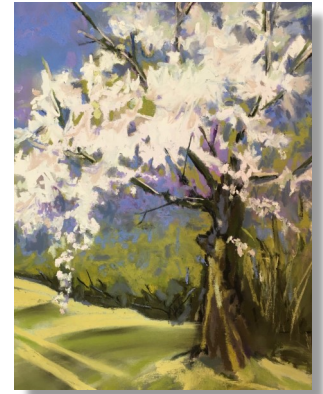
Step 4: Take a photo of your “new” painting. This will be your “After” photo.

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!

Anne Allen, Hendersonville

Renewal, 12 x 9

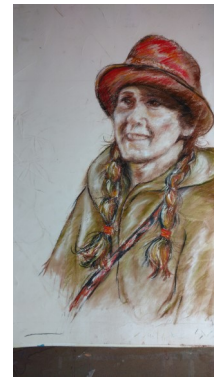
As the world reshapes our horizons, artists are challenged to see the world with new eyes. Just as a change of seasons is a metaphor for renewal, painting a flowering tree often symbolizes hope. My goal in repainting a flowering dogwood tree is to express hope and my love of using color to tell a story.



Kathy Amspacher, Hendersonville

Alecia's True Colors, 19 x 17

This challenge was a really fun diversion. First photo is daughter Alecia. Second photo is a 4 year old painting of the photo. I never completed the background and thought it lacked pizzazz. Third photo is same painting reworked with color over the original. An attempt to put some Toulouse Lautrec vibe over the washed out browns. I couldn't stop having fun.



Dolores Andrus, Hendersonville

The Parrot Set the Table, 12 x 11



I like this grouping--- it provided an exercise in painting glass, ceramic, crockery, brass, and a wooden parrot! Also some botanical added for 'soft'.

Julie Babb, Asheville

Camille, 14 x 11

Learning portraiture during our stay at home time has been my challenge. Studying Robert Henri is so inspirational & informative. I'd love to study with Alain Picard when the world reopens. This portrait of my friend was started in February & set aside until a few days ago. Robbins was kind enough to offer a few pointers about shadows. It is strange & wonderful to find my way. I have years of practice ahead of me, but it is exciting.

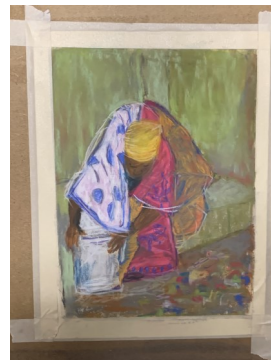


Catharin Banta, Hendersonville

Market Day, 12 x 9 on UART 400 paper

Following is a little piece that I worked on that depicts a lady that was in the market in Tanzania last year. I hope you can see some improvement. One thing I learned from this is it important to draw it correctly the first time! I was so excited to do her I neglected to slow down and study her, the proportions etc. (I originally drew her shoulders and back incorrectly because they did not show up above her head)

This was a fun exercise to do a nice break from everything corona. Nice to get the focus off of myself and do something positive!



Jane Best, Morganton

Essential Business Only, 9 x 12



Michelle Breen, Asheville

Letting You Go, 8 x 8

My "after" was timed (max.1 hour) and my goal was to loosen up, limit my palette, and not allow the finished product to be quite so "precious." Reference was a pretty scene in KY, a lovely day that I enjoyed, but I really disliked the before painting. So, I brushed it off and painted right over it. I enjoyed this adventure mostly, because I have not touched my pastels since early March, and this helped me to get started again.



Deborah Chase, Hendersonville

8 x 12

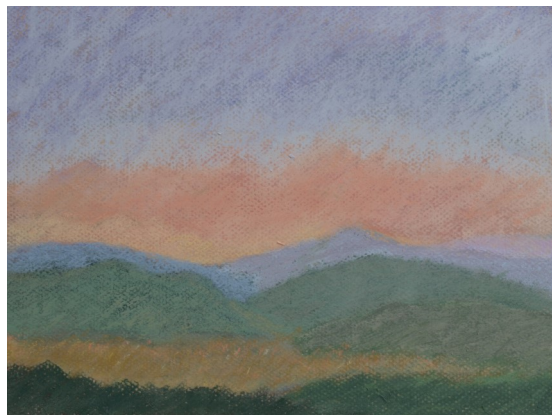
From my photo reference I started this in Dec. 2018 to work on glass and reflections but lost interest in it. I focus too much on the object and flounder with the surrounding area, so I cropped the "After" though I wanted it a standard framing size. Thanks for the challenge



Nancy Clausen, Swannanoa



Mountain Sunset, 9 x 12

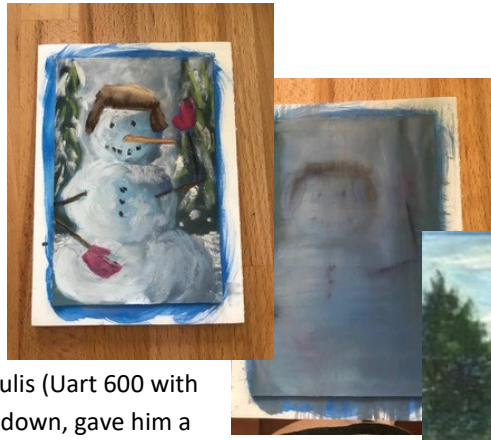


Virginia Memory, 9 x 12

Before is Mountain Sunset 9 x 12 ... After is Virginia Memory 9 x 12 ... The first was done when I was just started to paint. It's a 9x12 on the rough side of Canson paper. It was the view from my car as I was on my way to an art reception in Waynesboro, Va. It did it from memory. This time around I used my imagination and better pastels. Couldn't do much with the paper. It was fun to see how I could change it.

Cynthia Damico, Gainesville, VA

As a new painter, and a relatively new member of APS, this is the first time someone outside my immediate family is seeing anything I've painted. It's amazing how the idea of possibly winning new pastels stirs the competitive spirit! I wasn't thrilled with the snowman I created back in December,



In Progress, 4 x 6

part of a paint along exercise with Karen Margulis (Uart 600 with Nupastels and Terry Ludwigs). So I wiped him down, gave him a little alcohol wash, and attempted to do a landscape. Yes, that

could be a bear, or a rhino, but it's supposed to be a cow. Being so new painting I hope this embraces reworking a painting. Looking forward to getting better with every challenge, thanks for thinking of a way to keep me engaged and painting!

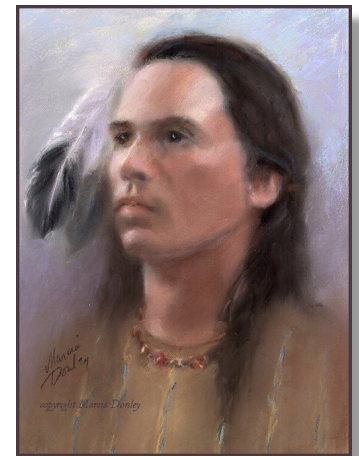
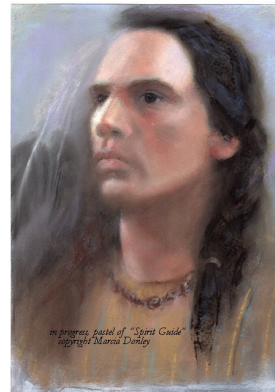


Marcia Donley, Zionville

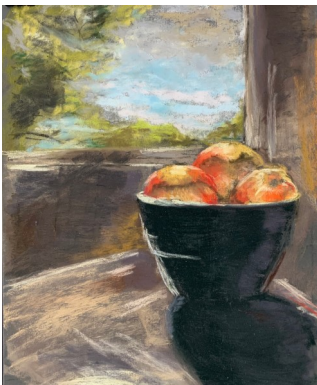
Spirit Guide, 14 x 11

My pastel is a 14x11 imaginary face of a spirit guide that I did for my brother, who is an avid genealogist digging into the family ancestry going back to a Cheraw tribe in South Carolina.

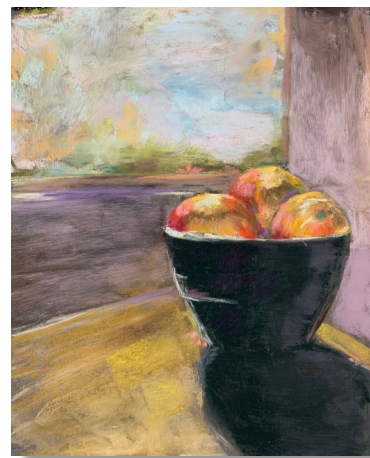
It is a surprise gift, and when I sent him the image I told him I would frame it for him if he has a spot on his wall for it. Love his sense of humor...he wrote me back that he loves it, and if he didn't have a wall, he would build one!



Anita Dsouza, Knoxville, TN



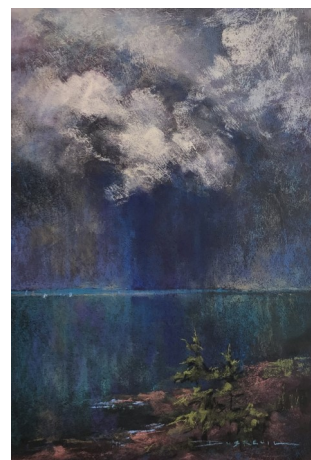
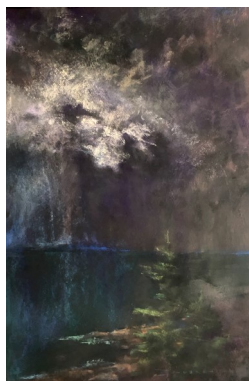
...not quite there. But closer.



Terrilynn Dubreuil, Asheville

Omen, 18 x 12

I had set this painting aside for a while because to me it seemed disjointed and a bit dull, not at all my original intent. After about a year I came back to it and pushed it into another realm with color and my focus on the distant storm. The omen that symbolizes so much that's happening in the world today. Little hints of sailboats near the distant horizon are the hopes that we can return to a safe harbor



Will Evans, Fairview

Just Over the Hill, 8 x 10



Before was a quick sketch of a Lavender farm scene but after a scrub, I ended up in the fall, rolling hills perhaps after the harvest.

J Kay Gordon, Weaverville

High Tide at Seawall, 9 x 12

This was a plein air piece I first worked on in 2012 on a trip to Bar Harbor, ME at one of my favorite painting spots when we're there. I liked the design, but didn't take the time to do more than block in some areas. Coming back to it today, I warmed up all areas, put more interest into the little town, and filled in more detail of trees and distant mountains. Total time on this rework... 2 hours.



MaryAnn Grib, Gray, TN

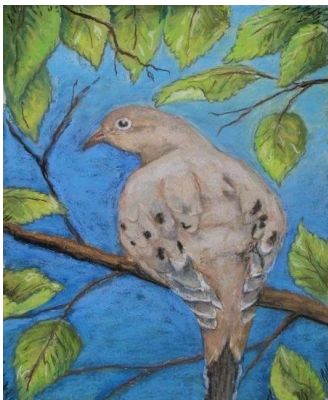
Fall Streams, 12 x 9

I am happier with the redo but I probably would play with it some more if I had the time. I wanted to show more definition in light and form in the new piece making a better composition. I did the first one plein air and I of course took photos at the site so that's what I used primarily for the second one.



Sami Griffis, Flat Rock

12 x 8



Solitude

... The first painting of a dove in branches (dark blue background title "Solitude") was one I did in 2011. I wasn't that dissatisfied with it ... it was juried into a show in SW IN and won an award. But I never thought it looked very painterly. So, I tried again. I still wanted more detail on the dove, but I did this in less contrasting values. And the leaves are clearly background elements which provide cover for the bird. I call this painting "Isolation". The colors make the bird even appear a bit sad, being isolated, just like we have all been recently. Fun challenge!



Isolation

Alec Hall, Hendersonville

Bonding, 12 x 12 (on UART 500 paper)

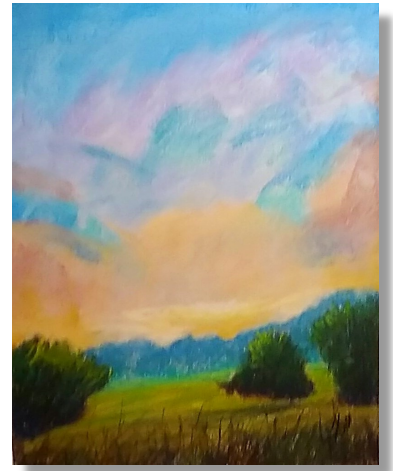
A collage of several reference photos: Sky photo; mare & foal photo; background photo. After completing the painting, I was not happy with the foreground, so that was removed and I put in a new foreground from memory. Then I decided that the mare's head was out of proportion... too small, so I changed that after looking at multiple equine photos. Finally, I changed the highlights in the mane & tail from blue to orange, which I thought was more in tune with the sunrise setting.



Gail Helton, Knoxville, TN

Morning's Glory, 12 x 9

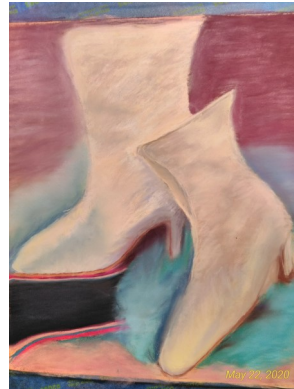
On Canson Mi Teintes paper. Before was painted June 2018, after was painted this week. I began painting in pastels March 2018.



Ginny Hotze, Asheville

Wedding Boots, 12 x 19

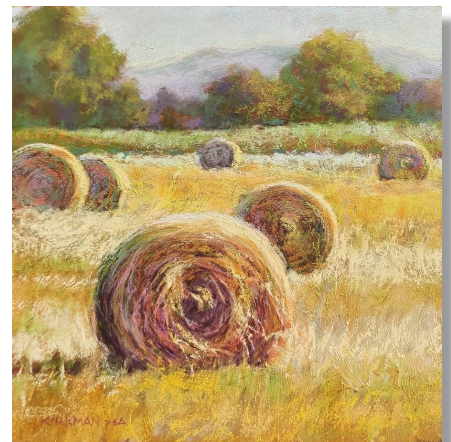
I was never happy about this painting.



Rita Kirkman, New Braunfels, TX

Hay Bales 6, 8 x 8

Attached is my before and after for "Haybales 6" (from 2011 - can't believe it was still hanging around!) I'll send my progress pics too, after I get them resized.. but wanted to get this in before the deadline. Thanks for the fun challenge!



Rita has graciously shared 17 images of her process from the Before to After of Hay Bales 6. The July APS Newsletter will feature those images along with her commentary. ...Thank you, Rita!

Karen Knaub, Lake Lure

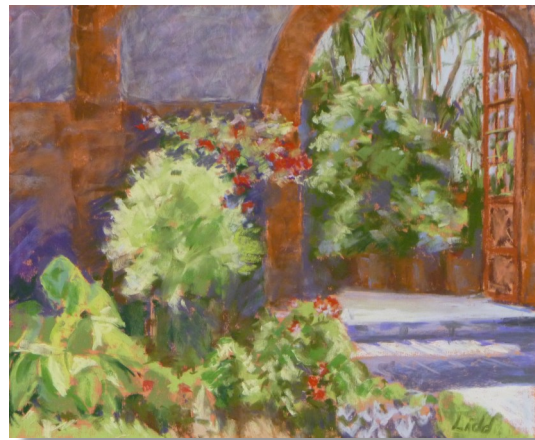
Strike One, 9.5 x 19.5

I started this painting a couple years ago and ironically took it out last night to see if I could improve on it. So I was studying it all night and had my plans worked out in my head. Then saw this workshop this morning. So thank you for the contest as I might of put it back away.



Cindy Lidd, Asheville

Biltmore Conservatory, 12 x 14.5



2016 version and 2020 version. I'm not sure if I like the 2020 version; the color is better, but I think it is time to archive the photo. Thanks.

Linda Medders-Jackson, Cross, SC

Magnolia, 10 x 10

Boy this was a challenge--I don't do flowers and I paint sooooo slow....haha I've only done 1 commission in 2 yrs so this is a first in a long time.



Joy Rademacher, Southport

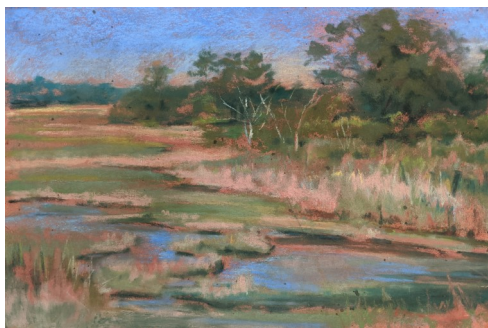
Marsh Sunset, 12 x 16

I did not like the painting, especially the violent yellow which was not harmonious at all. This was done from a photo I took at a friends house – a dramatic sunset on the intracoastal waterway

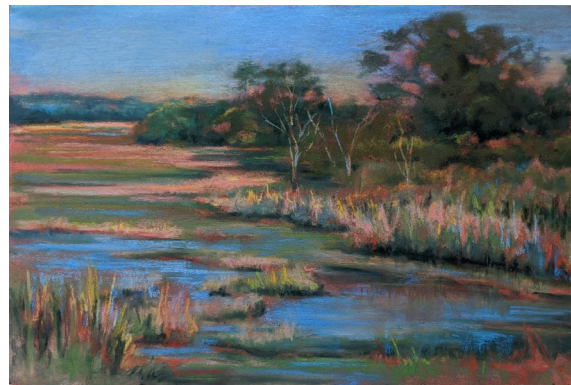


Robbins Richardson, Asheville

Alive in the Marsh, 8 x 12



Like the first better- but need to let it go.



Tracey Risteen, Waynesville

The before painting was an exercise in mark making and no blending. Interesting but not pleasing. The view is facing Crabtree Bald. So I brushed it off and made fewer geometric marks. I tried to adjust the color palette a bit, too. I really appreciate the nudge to re-work something! light green Pastelmat and a variety of soft pastels.



Avalon Lookout, 9 x 9

Gary Rupp, Black Mountain

End of the Path, 7.5 x 12

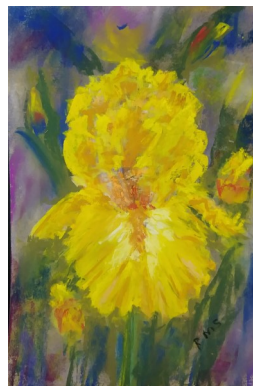
Reworked the original on perspective, composition (especially adding the sky) and color. The original was cool and mostly hard lines. I wanted to soften edges and make the overall painting much warmer.



Ron Shepard, Gastonia

Red Beard, 7 x 5

Here is my do over ... not sure it's any better, but hey it was an exercise to have fun.. Thanks for the opportunity to do something during this challenging time.



Jane Voorhees, Asheville

Day at the Beach, 9 x 12

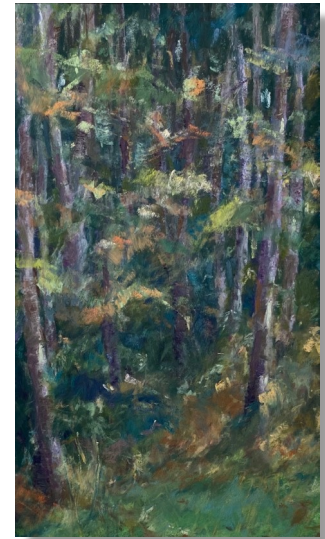


I first painted this a few years ago and was unhappy with the results and stuck it in a drawer. This project was terrific as it got me to rework an older piece. I started by identifying the issues that I saw in the original piece that I needed to work out. And then reworked it. Great fun!

Susan Voorhees, Asheville

Beauty in the Darkness, 13 x 9

The before was never completed in 2005-2006- I just didn't know what else to do. I think it's at a better point to convey deep woods!
This was great fun!!



Nancy Wahl, Lake Toxaway

Mountain Poppies, 8 x 10

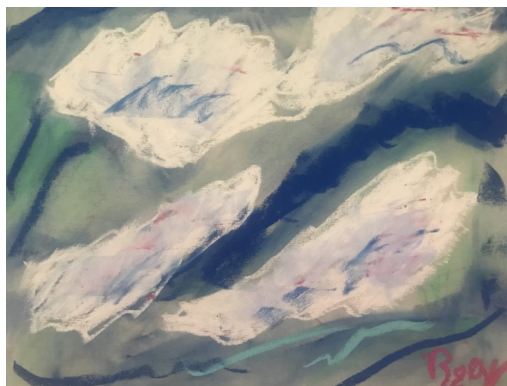


The before painting was done in the fall when I was experimenting with working on gessoed mat board. I knew when I finished it I wasn't happy with it but chalked it up to miles of canvas required to improve 😊 It went to live in the pile of misfit paintings. Although I like the rework better, I believe I prefer sanded paper to my gessoed surface in terms of finished appearance and during the working process.

Thank you for putting this together. It forced me to look in that scary pile!

Sawyer Bear Whitemiller, (Student Member, age 11) Cape Coral, FL

8 x 10



Cloudy Noon



Symphony in the Sky

I think that I made a lot of improvements on my clouds; they are a little more dreamier. I think they are creamier and softer; they remind me of marshmallow fluff. They are a good contrast to the dark and light shades in the sky. The shades in the clouds are very realistic, and I am very proud of myself. The notes really show that it is my art.