



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 THREE: “Master = Piece”

Our third APS Pastel Adventure is “Master = Piece,” which will allow you to follow in the steps of one of the master artists you admire and enjoy!

#### HERE’S THE CHALLENGE:

**Step 1:** Select a masterpiece that has been an inspiration to your own art making. Think: “I wish I could paint like...”

This masterpiece can be an oil, acrylic, watercolor, pastel or any medium of your choice. Also, this work can be from any time period, including a contemporary master if you prefer.

**Step 2:** Select a “piece” or detail of your chosen masterpiece and reproduce it as a pastel. The size of the detail and the size of your own painting is entirely up to you the artist. We’ve included on the next page an example of someone choosing Caravaggio’s “Conversion of Paul” with two “pieces” pulled out as possible details to paint in pastel.

**Step 3:** Have fun and enjoy the process of reproducing your selected detail into your own pastel “Mini-piece”!

**Step 4:** Take a photo of both your chosen masterpiece and a photo of your own pastel “Mini-piece”. Tell us the artist and the title of the masterpiece and how it has come to inspire you in your own art. **For the photo of your newly painted “Mini-piece”; be sure to include the size and your title.**

**Step 5:** Send both photos and the requested information to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by Sunday, July 19 at 6PM. Remember this deadline is firm and nothing received after this time can be posted. On your mark; get set; PAINT!

**Anne Allen, Hendersonville**



Joaquin Sorolla, *Louis Comfort Tiffany, 1911*



*Painted Garden, after Joaquin Sorolla, 7.5 x 6*

Master Joaquin Sorolla's Impressionists paintings of gardens and architecture in Spain are pure inspiration. As a gardener and painter, my goal was to practice Sorolla's loose brushwork in soft pastel on UArt sanded paper. My detail, after Sorolla, captures a summer garden by a celebrated Spanish oil painter.

**Kathy Amspacher, Hendersonville**



Toulouse Lautrec, *At the Moulin Rouge*

Oil painting



*Jane Avril Up Close and Personal, 19 x 13 1/4*

Why Toulouse?

His color and graphic style ! I am currently trying to overcome my old school approach to color. Loved those tonalists for so long and they were so ethereal. Now I want to try some sharp edges!! Also admire Toulouse Lautrec's ability to characterize people. I think he had to have an ability to laugh at himself in order to catch other's quirky features with so much fun!



**Dolores Andrus, Hendersonville**



Winslow Homer, *Breezing Up*

24.2 x 38 oil on canvas



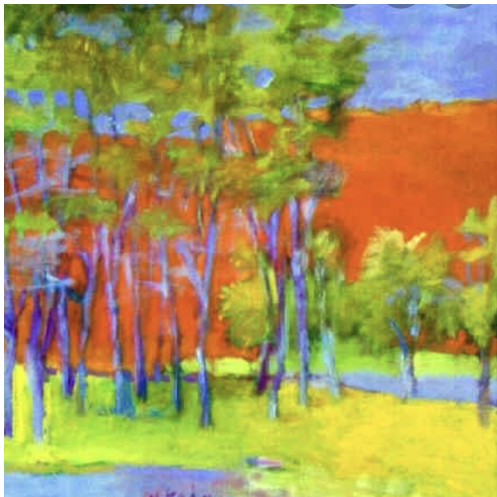
*Out of Gloucester*, 3 x 5

The boat is a catboat in design. I favor marine painting, so my masterpiece inspiration is Winslow Homer and his work, in particular, "Breezing Up (A Fair Wind)" which was painted over three years, 1873-1876. By 1879 it became known as simply "Breezing Up". Homer was born in Boston, MA in 1836 and died in Prouts Neck, ME in 1910. He began painting in oils while living in Gloucester, ME. He lived near the sea for portions of his life. His marine paintings give evidence of his respect for the vigor of the sea and her people. His studio in Prouts Neck is a National Historic Landmark.

"Breezing Up" was bought in 1943 by the National Gallery of Art, Washington DC.

In 1962, the U.S Post Office released a commemorative stamp honoring Winslow Homer. The stamp bears the image of "Breezing Up".

**Catharin Banta, Hendersonville**



Wolf Kahn



*Happy Trees*, 8 x 8 on Uart paper

I chose Wolf Khan as my artist/muse. I have always loved his vibrant color sense. As a pastel artist, and colorist he inspires me by going against the grain and painting landscapes/barns that are very appealing, bright and colorful .



**Jane Best, Morganton**



Lawren Harris, *Houses on St Patrick's Street*



closer crop



*Passing the House with the Green Door, 9 x 12*

...art spectrum pastel paper "terra cotta" and assorted pastels...

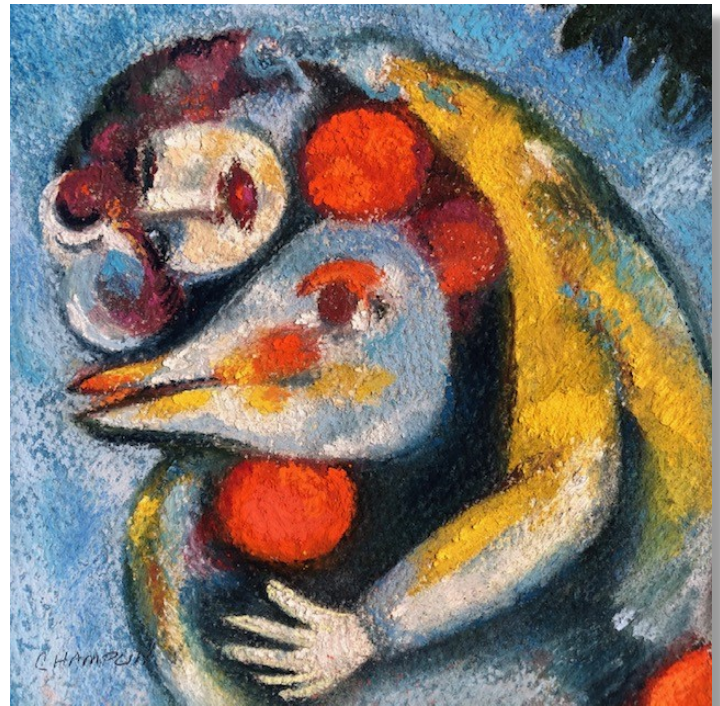
I picked Canadian artist and a Group of Seven member, Lawren Harris's "Houses on St Patrick's Street" painting to copy. I like the bold energy, styles, and colors of all the members, but especially liked this work since I like buildings. I zeroed in on the front entrance and the lady and windows. I've added a closer crop of my painting that focuses even more on the lady and the entrance.

Wish I could paint like him!!

**Michelle Breen, Asheville**



Marc Chagall, *The Rooster*



*Untitled, 6 x 6*

300 # cold press watercolor paper

I love the playfulness and fairytale imagery in Chagall's work. I loved the look of tenderness on the woman's face as she embraces the rooster.



**Deborah Chase, Hendersonville**



Giorgio de Chirico, *The Disquieting Muses*

My choice for a “masterpiece” was *The Disquieting Muses* by Giorgio de Chirico, an Italian surrealist. I enjoy science fiction and fantasy. I feel my work is too grounded in reality and I want to take it somewhere else.



*Thoughts*, 9.5 x 7.5

**Nancy Clausen, Swannanoa**

This painting was an oil. He was known for using a spare amount of paint. In fact when I looked at the print in the book I could see the canvas through the paint. So knowing this I used some Holbein pastels and pastel pencils. When I did use soft pastels, I brushed almost all of it off so I could get the affect of having the medium spread thinly. The paper I used was Pastel Premier Italian Clay



*Moonlight Sail* 9 x 12



James McNeill Whistler, *Nocturne, The Solent*

This is not the first time I’ve had the opportunity to copy a Whistler. I did the full painting of *Venice- Sunset* for the SVFAL. I enjoy his *Nocturne*’s probably the best. I like the space and peace they convey and the minimal use of objects.

**Linda Daugherty, Erie, PA**



Claude Monet, *Woman with a Parasol*



*Bright Skies, 9 x 9*

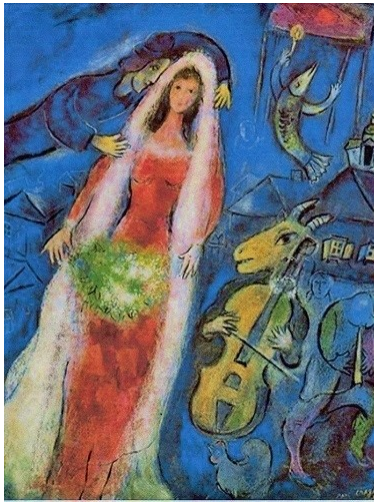
My inspiration was Monet's "Woman with a Parasol".

I love the brightness of the sky while my eye follows to the shadows of her on the ground.

I wanted to paint that sky as bright as I could while shadowing the tufts of grass.

This is my first adventure with APS as I am very new to using pastels. How fun it was to create this!

**Marcia Donley, Zionville**



Marc Chagall, *The Bride*



*Love is not love without a violin-playing goat, 10 x 8*

"The Bride" is a small pastel by Marc Chagall, the Russian artist whose work really defines fantasy in art. His figures are child-like and even the animals in his paintings have personalities.

My cousin told me many years ago that when Chagall was commissioned to produce the ceiling art for the Paris Opera house, they asked that it be on panels to be applied over the original art...just in case they didn't like it, so they could remove it. It's perfect, as far as I am concerned; and it's still on the ceiling.

I call my adventure 3 "copy," "Love is not love without a violin-playing goat." (Loosely quoting the character Anna Scott in the movie "Notting Hill.") Pure fun





John Singer Sargent, *Jaleo*



*Jaleo After Sargent*, 12 x 9

(soft pastel on hand-sanded BKReeves paper)

This piece has always mesmerized me with the efficient brushstrokes of Sargent which express so much in such precise application of paint. To see this painting in person, at the Isabella Gardner Museum in Boston is wonderful. She purchased the painting (which is about 8x11.5 feet) and created a room in which to display it which mimics a Spanish portico. The visual richness of the work is wonderful: the energy, the delicate and expressive dancer's hand, the man sound asleep while this raucous dance is going on, and down to a tiny red apple sitting on a chair to the left and the red shawl on the opposite side. It's a masterpiece.

In my art I try to say as much as possible with as few strokes as possible .. a haiku of painting. This is a challenge always. In my figures I want those that flow and express a lot. Here, I started the underpainting of this upside down so as to get the proportions right and not get hung up in the details, then created some of my own colors.

## Will Evans, Fairview



Andrew Wyeth, *Fenceline* 21 x 30



*Andy's World* 11 x 10

This is a piece of Andrew Wyeth's 1967 watercolor "Fenceline". It's on white Colourfix Pastel Board. I did a very light watercolor underpainting in Payne's Grey to tone the paper. I'll name my rendition "Andy's world" painted at the Keurners' farm in Chadds Ford, Pa.

Wyeth's quote prompted this piece. "I prefer winter and fall, when you can feel the bone structure in the landscape....."

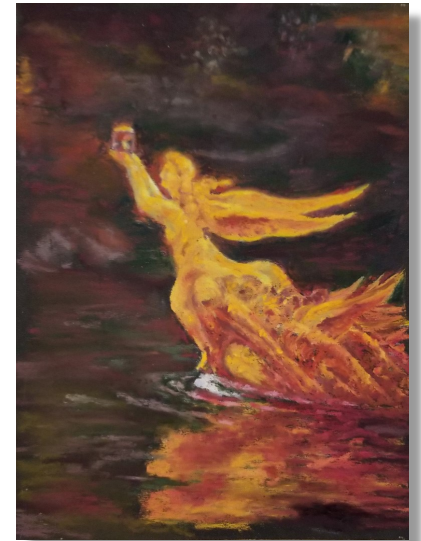
## J Kay Gordon, Weaverville



Thomas Cole, *The Voyage of Life, Youth*



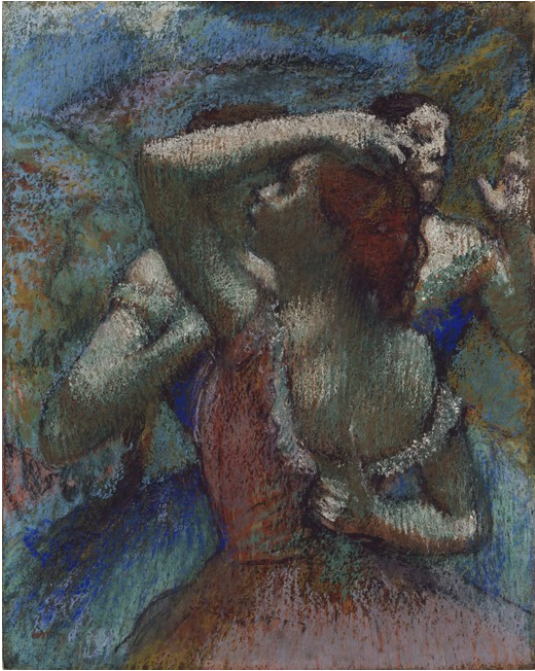
White charcoal sketch, black Uart 800



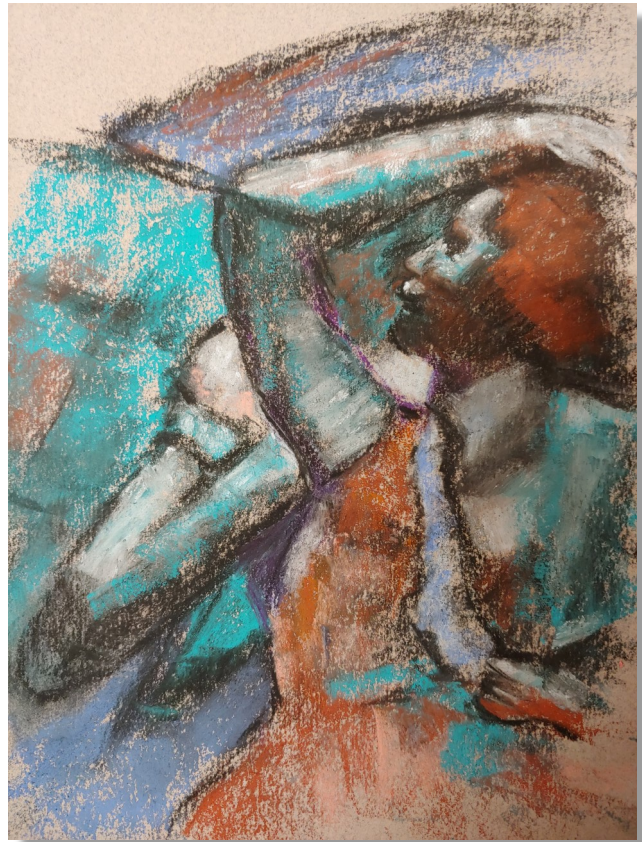
*All the Time in the World!* 8 x 6

In today's "Challenge," I began to understand how the intense concentration required when copying an artist's painting is an excellent way to learn from that artist. Although I had seen this painting of Thomas Cole's many times, I had no idea of the color and detail that I have just experienced! I prepared my "piece" with a white charcoal sketch on black Uart 800. I often visited the National Gallery of Art during the many years that we lived near Washington, D.C. One of my favorite "rooms" there is a small separate area that contains a set of the Voyage of Life paintings of Thomas Cole. They are large, allegorical, and dramatic landscape oil paintings that depict a man's journey on the "river of life," from infancy to old age.





Edgar Degas, *Dancers*



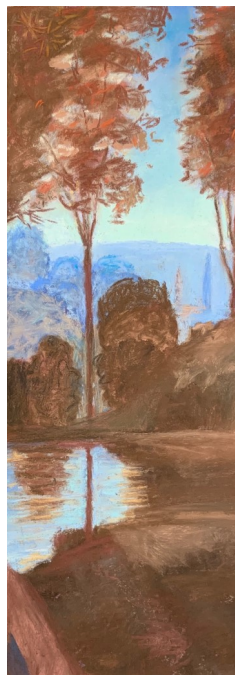
*Lines and Color of Dance, 10 x 8*

I chose Edgar Degas Dancers from attached file. I chose the portion from the main dancers arms/upper torso. I found the shapes and lines created in this area to be very interesting from a composition perspective. He really did a lovely job with the juxtaposition of forms and color. I had difficulty with his process as it appears he laid the drawing down first in charcoal or maybe conte crayon and then added the color to it. I also think his materials at the time were not as sophisticated as ours today so the addition of colors using soft pastels were more vibrant on mine. I actually tried using more hard pastels to come closer to the original. I'm no Degas but I did learn a lot from this assignment.

**Sami Griffis, Flat Rock**



Leonardo da Vinci, *Ginevra di Benci*



*Blue Distance* 11 x 4

During my college years in the late 70's, I was studying art history in Florence, Italy. Everywhere I looked in that city, I saw art. It was an amazing experience. Of course, da Vinci was always my favorite Renaissance artist. During my student travels, I managed to see many da Vinci paintings (actual and attributed), as well as his home and working studio. My instructor even managed to get all of us in to see The Last Supper, which was under restoration at the time. I finished this art quest in 2011, seeing the last painting on my list - A Lady with an Ermine - while visiting the National Gallery in London.

My favorite of all da Vinci's work was a small painting, Ginevra di Benci (National Art Gallery, Washington, DC). This painting is so serene and beautiful. The detail is incredible. But the part I like best is the beautiful example of aerial perspective in the lower right corner. This has inspired me to improve the perspective and composition in my own work. I attempted to paint this section as my Challenge "piece". I hope I did it justice.



**Alec Hall, Hendersonville**



Rosa Bonheur, *The Horse Fair*

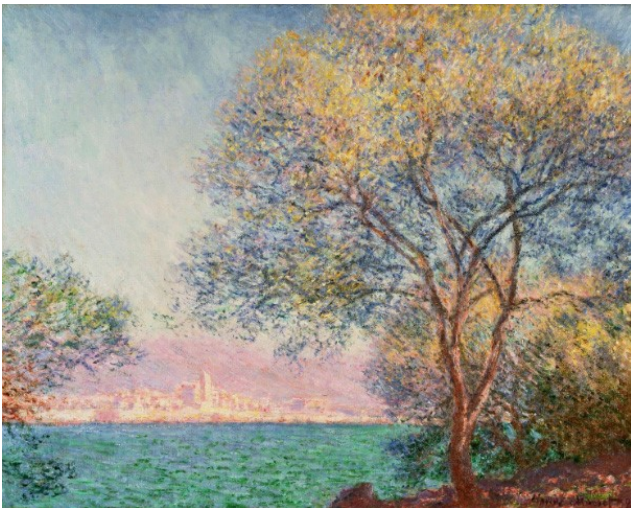


*Homage to Rosa Bonheur, 8 x 10*

I chose Rosa Bonheur's oil painting "The Horse Fair" as my inspirational masterpiece. She specialized in animal paintings and truly captures the character and personality of each animal in her paintings. This painting is 8' x 12' and is in the permanent collection of the Metropolitan Museum of Art in NY. It was painted in 1853.

I have been working on my "Master-piece" since Thursday... it is not totally done, but I think it is good enough to send to you. Thanks again for getting these on the website and for keeping us all connected. My Mini-piece is 8" x 10" on 500 grit UART paper and was a challenge to mimic Bonheur's detail in this small size.

**Gail Helton, Knoxville, TN**



Claude Monet, *Antibes in the Morning*



*Soft Morning 6 x 6*

on canvas board

The original painting is *Antibes in the Morning* by Claude Monet. I really liked the original for its soft colors. I chose to paint the tree.



**Ginny Hotze, Asheville**



Michelangelo, *David*



Pastel on art spectrum grey 9x12 paper

I saw *David* 10 years ago and was completely blown away. My dream is to be able to sketch figures but am far from it right now so I thought this would be a good idea. I had a lot of fun and am happy with the painting. Thank you for the great idea.

**Kathy Hutchinson, Rutherfordton, NC**



Georgia O'Keeffe,



My inspiration is Georgia O'Keeffe..mostly because I wanted to give abstract a try and her paintings are so beautiful.



**Karen Knaub, Lake Lure**



5 x 10



10 x 5

Vincent van Gogh, *Café Terrace on the Place du Forum*

Another fun exercise.

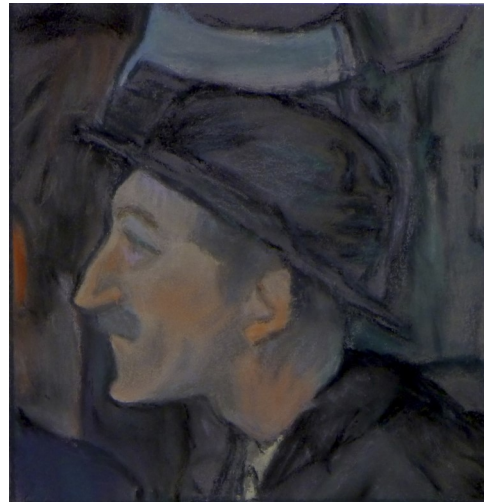
I chose Van Gogh. I love his use of color and the fun he has with his subject matter. I was lucky this winter to have made a trip to Amsterdam and visited many art museums including the Van Gogh museum. I spent a lot of my time in Amsterdam taking pictures of streets and buildings wondering if I was standing where he once stood. So I chose to do a cafe scene of his "Cafe Terrace on the Place du Forum" Vincent Van Gogh.

I chose to do the tops of buildings so I could work on his famous sky. And then chose the Cafe because I love the way he had an illusion of people and tables in the cafe. The cafe proved to be much harder for me to do.

**Cindy Lidd, Asheville**



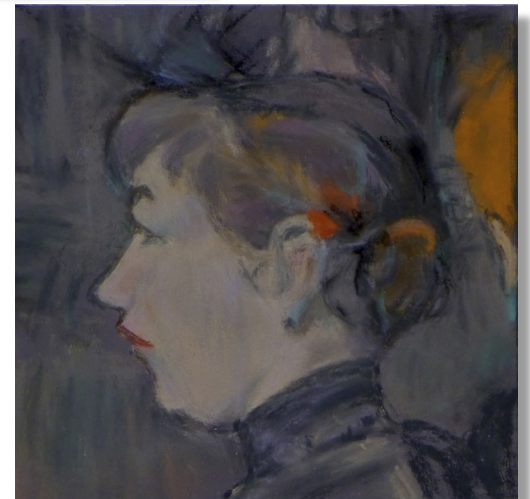
Toulouse-Latrec, *Moulin de la Galette*



*Mr. Wallflower,*

5 1/2 x 5 1/2

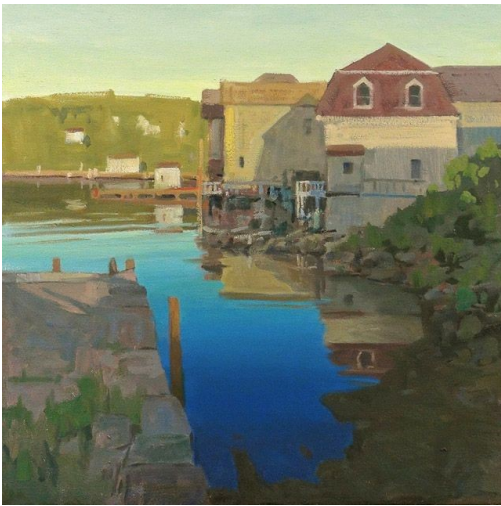
I like the painting because even though it looks like he was trying to do a quick sketch on the spot, he still focuses on the three people in the forefront and does a fairly detailed rendering of those subjects.



*Lady at the Cabaret* 5 1/2 x 5 1/2



**Chris McGraw, Asheville**



Ian Roberts, *Stonington*



Inktense alcohol wash



*Study from Stonington 14.5 x 8.5*

I included a photo of the Inktense alcohol wash I did as a block in for my painting, after seeing Karen Margulis' tutorial. I was really impressed with the richness of the dark tone.

I had a GREAT deal of fun on this challenge. I took one of Ian Roberts' paintings and grabbed a 'detail', which consisted of almost one half of the painting! 'Stonington' is an oil and I decided to attempt to stay true to the polish of the oil painting. That led to more smoothing than I have ever done in a pastel, but it was an incredibly informative exercise. Thanks for this great challenge!

**Linda Medders-Jackson, Cross, SC**



Constant Tryon, *The Cowherd*

mid 19th century

Museum of Fine Arts Budapest

It was seriously hard to try and copy another artists work. I do not believe I did it any justice.... this still needs a ton of work.



*Practice Study 8 x 7.5*



**Sparky Nelson, Barnstable, MA**



Mary Cassatt, *Mother and Child*



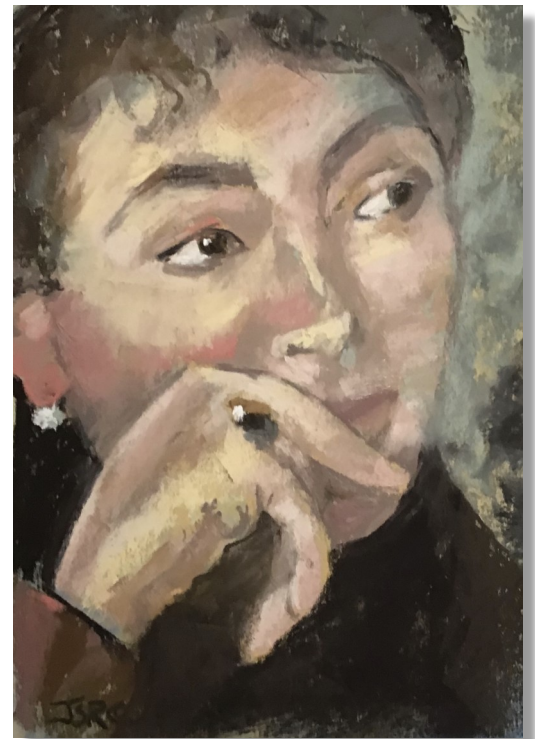
*Let Me Hold It, 12 x 6*

Besides all there is to love about Mary Cassatt's expressive representations of color and light and, of course, her mark-making, I have always been fascinated by her ability to turn everyday moments into strong, elegant compositions.

**Joy Rademacher, Southport**



Edgar Degas, *A Woman with Chrysanthemums*



*After Degas, 12 x 9*

I chose Degas' *A Woman With Chrysanthemums*. He is the one who made me turn to pastel. I looked for something he did in oil so I could translate it to pastel. This was fun!



## Robbins Richardson, Asheville



Gertrude Fiske, *The Brethren* 1923 Oil on canvas 54 x 40

Gertrude Fiske was an unknown painter to me until my wife and I came across a showing of her work in 2018 in Portsmouth, Maine. My breathe was absolutely taken away from me. I was more impressed with her work than Sargent. Her simple expressive strokes with her brush said so much more than what was actually laid down. Her layering of color was stunning. She should be such a well known celebrated artist in our history books. It was a long time before I would allow myself to leave that show.

The image of *The Brethren* was much more colorful than the photo depicts. I had taken images with my own camera at the showing of her work so I had better color images to work from. Gertrude Fiske lived from 1879-1961.



*Study of Light and Shadow*, 10 x 8 ½

## Tracey Risteen, Waynesville



Vincent van Gogh, *Irises*

I chose Van Gogh's *Irises*. I was attracted to the gesture of the leaves, but what a lot of marks and lines! I do love irises however.



11 x 13





Johannes Vermeer, *The Girl with a Pearl Earring*



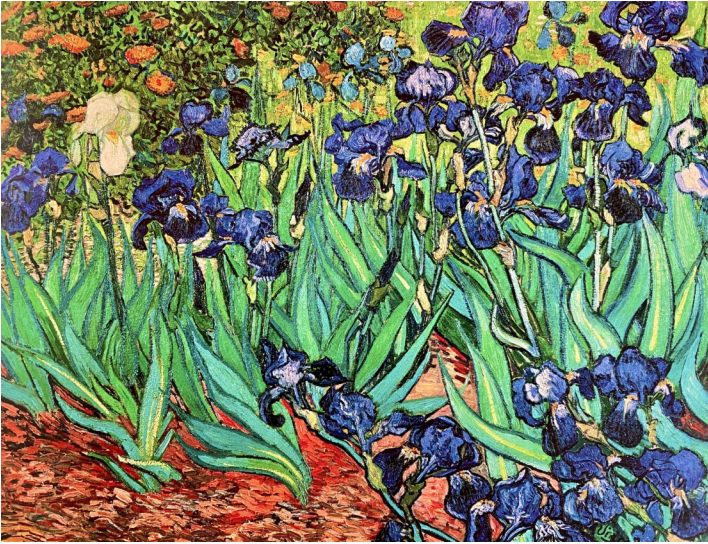
*The Girl, After Vermeer, 8 x 6*

The Girl with the Pearl Earring, by Vermeer, is one of my most favorite paintings. I had the privilege to see the original in Atlanta when the Dutch Masters from the Hague were here a few years ago. These paintings are NEVER allowed to travel, but repairs had to be made at the Museum. They were only shown in San Francisco, Atlanta and New York.

My mother, my dear friend, and I all piled into a car and drove like mad to get to Atlanta to see this exhibition. The Girl, as she is called by the museum people, had a room of her own and she deserved this honor. All three of us walked into the room and literally burst into tears. That is the power of Vermeer's amazing work, but especially this painting.

I laughed at myself to think that I had the gall to even attempt a small portion of this painting. So imagine my surprise when I actually did it. I am on cloud nine as I write this. Never in my life did I think I could do anything like this, even in a reproduction, and after only painting for 3 years. A big thank you to all of my teachers who have helped me along the way, and all of the amazingly supportive people at APS.

**Gary Rupp, Black Mountain**



Vincent Van Gogh, *Iris*

28 x 36.5

The masterpiece I chose is van Gogh's "Iris" painted in 1889. I first saw this work in the J. Paul Getty Museum in Los Angeles in 2001. It hangs alone on a white Italian marble wall so his colors truly jump off the wall. The memory of seeing this painting is still fresh in my mind. The detail I decided to paint is from the far upper right corner.



I did an initial sketch with a Nupastel #244, which is a dark purple.



*Vaux van Gogh*, 12 x 12



I used gouache to lay in the underpainting.

I then wet the sketch with denatured alcohol.





**Ron Shepard, Gastonia**



Claude Monet, *The Manneport*



*Monet's Manneport Revisited 9 x 12*

My painting is rendered on 9x12 Colourfix Pastel sanded paper ... orange toned.

My pastels used were Blick Artists Pastels and Schminke Pastels. It took me approx 3 hours to render.

I really had to study Monet's brush strokes and layering of colors; that was a challenge in itself, then to apply pastels in a similar manner was an even greater challenge. For my skill level, I am pleased with the outcome.. I chose an orange toned paper to give the sky a glow and it also lent itself toward the orange/ochre colors in Monet's painting.

This exercise challenged me to broaden my skills and appreciate Monet's work.

Thank you for this opportunity to be part of a community of other pastelists; together even though apart.

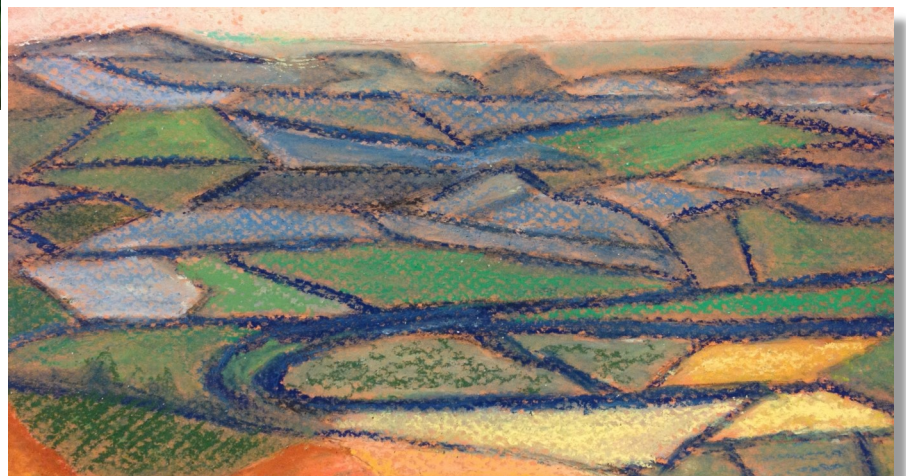
**Jane Voyles, Asheville**



David Hockney, *Garrowby Hill*

I had an informative time, and some fun . . however, the pastels are still blunt instruments for me, and the tooth a complete puzzle. It seemed like a good idea at the time to try this on an old piece of Canson Mi-Teintes that I had in orange. To be continued is all I can say!

I love the spirit, the colors, and the long view of Hockney's panoramic landscapes--I was quite inspired to try this.



*4 ½ x 8 ½*



**Sawyer Bear Whitemiller, Cape Coral, FL**

Sawyer Bear, age 11, is the youngest member of the Appalachian Pastel Society.



Charles R. Knight, *Dimetrodon*  
(Mural 601 x 801)



*Dimetrodon Piece, 7 x 7*

Charles R. Knight's *Dimetrodon*, 801x601 Mural has inspired me to paint more prehistoric animals. I have always liked dinosaurs and I am amazed that I actually found an artist who painted and sculpted prehistoric animals. He created most of the images about how you might imagine a real dinosaur might look like. You can find a lot of his paintings in natural history museums and zoos.

Much appreciation to all who participated and shared their paintings and their comments! Interesting how our choices of Masters in this exercise are reflected in our own styles.