



The following 36 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 AA-1: “Who Turned the Lights Out”

Welcome to a brand new series of APS Adventures in Pastel.

This first challenge is to paint a nocturne. Nocturne painting is a term attributed to Whistler to describe a painting style that depicts a scene evocative of the night. Nocturnes hold a high place in art history as many rank van Gogh’s “Starry Night” as one of the three most recognizable paintings in the world.

Step 1: Choose a scene or object that is illuminated by moonlight, starlight, streetlight, firelight, candlelight, headlights, or taillights, etc. The choice of illumination is up to you. (See examples below.)

Step 2: The choice of a dark or light painting surface is yours to make. Do what you think best to make your nocturne glow, twinkle or sparkle with the light illuminating the darkness.

Step 3: Feel free to experiment with this type of painting and remember, you don’t have to send in a completed work.

Step 4: Take a photo of your painting and send it **along with your title and size** to Kay Gordon (jkaygordon364@gmail.com) by Wednesday, January 27th at 6 PM. Please feel free to include a brief commentary about your choices, process and experience in doing your painting.

Step 5: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on January 27th. Your painting does not need to be finished. The adventure is designed so we can be painting, exploring, experimenting and enjoying pastels together!

On your mark; get set; turn out the lights; PAINT!



On a Moonlit Night 12 x 5
Pastel on sanded surface

Symbolism in art fascinates me. I always ask “What is the story?” before I begin a painting. The storyteller in my nocturne, *On a Moonlit Night*, is the full moon.

Asian studies reveal that moons appear as a source of inspiration in the early art, poetry, and folklore of Japan. At the center of Japanese mythology is the goddess of the full moon, Tsukuyomi. This mythical figure led to the flowering of moon paintings, a popular genre in Japanese art.

Japanese wood cuts of big moons are the source of inspiration for my original pastel painting. Often paired with poetry, these ancient woodblock prints told stories of nature and the traditions in seventeenth century Edo or Tokyo as we know it today. I paired my nocturne painting with a HAIKU poem by master Japanese poet, Matsuo Basho.

Very brief -
Gleam of blossoms in the treetops
On a moonlit night.

My nocturne with poem is now added to my pastel collection, HAIKU: Poetry and Pastel

Kathy Amspacher, Hendersonville

Moonlit Sanctuary 14 x 12

The painting is done on navy blue colourfix paper with soft pastels.

I chose this backyard scene to highlight a small pine tree that my husband saved as he was clearing out smaller trees from our backyard. We love this tree! It is a sanctuary for all the small animals that seek safety "up the tree" when something bigger comes through the yard.



We have a trailcam out back where we are lucky enough to get pictures of these sweet critters.

I have attached one of these pics with the painting

Thank you for doing this with the others for yet another year! Things are looking better and we are slowly but surely getting vaccinated!! I love your subject for #1.

Catharin Banta, Hendersonville



Lights of Hendersonville 12 x 19
on Uart pastel paper

I have not painted in over six months. This nocturne challenge was just what I needed!

This is a road behind my house with a view in the distance of downtown Hendersonville.

It was a challenge for me to work with the dark colors in the foreground near the road.

Lastly doing the lights seemed to complete the piece. Thank you for inspiring me and for the challenge!

Jane Best, Morganton

Boat House 12 x 9

The painting surface is from a Canson plein air mixed media pad which I coated with black gesso.

This is from a photo I took on a full moon night of my lake Norman boathouse.

This is my first night attempt and I haven't really studied how the masters did them but it was fun and I will try to learn more and try more night scenes.



Daphne Boder, Charleston, SC

Moon Rising

7 x 5

This is my nocturne painting. It is from a photo I took on a camping trip this past fall.

It is 7 x 5 #400 Uart. I really would like to try more of these!

Hope you enjoy it as I enjoyed painting it.



Deborah Chase, Hendersonville

Kitchen Sentinel

7.5 x 7.5



Not sure this qualifies as a true nocturne but the kitchen was dark except for the hood light on low.

To me this was the most challenging adventure so far. This is my second attempt.

I thought I was starting with a midrange value background but as I worked the values needed to be darker so in this one I used a much darker value background.

Nancy Clausen, Swannanoa

Evening
12 x 18



I am not finished. Had a complicated week . Grandson is here tonight. He has been tending the store while his dad is in Raleigh.

The painting is called Evening and is 12 x 18. It is done on Kitty Wallis warm Belgium mist. The pastels I used were Schmicke, Mount Vision, Great American and Paul deMarrais. I did not use an underpainting as I thought the paper itself would work.

This was fun. I will be finishing it and will probably do more.

Claire Crook, Hendersonville



Attached please find my entry for adventure 1. It is a 9 x 7" on anthracite Pastelmat. I have titled it "Dusk on Turtle Island."

I'm at a stage in my endeavors when I am still experimenting with what will work and what doesn't. I just keep adding or subtracting until I have something that I'm satisfied with.

I like seeing the scene pop with the sharp contrast of darks and lights.

Dusk on Turtle Island 9 x 7

Ruth Crowe, Matthews, NC

Williamsburg Fireworks

8 x 12

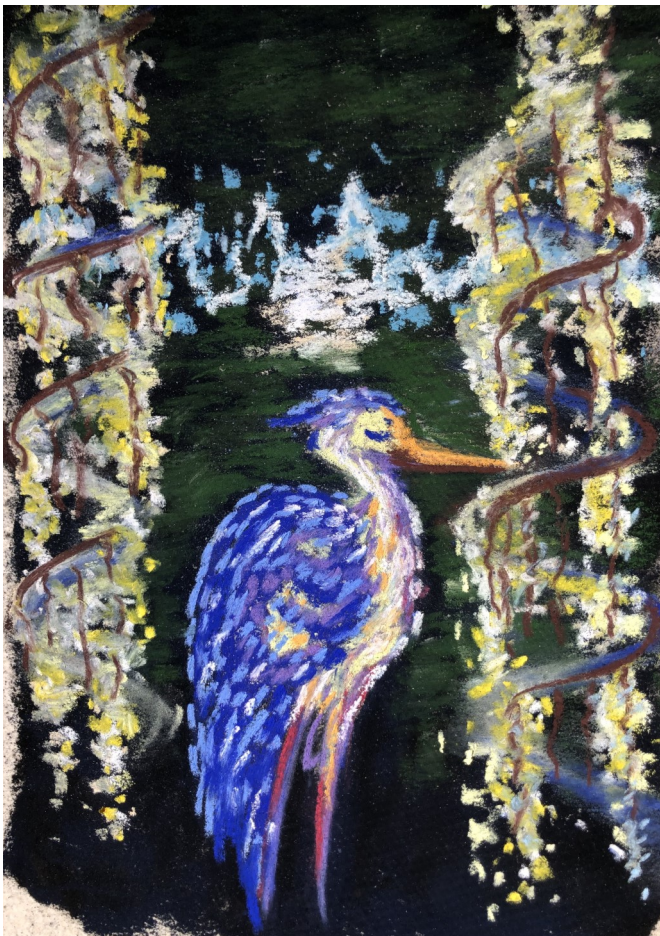
This was painted from a photo taken at the Williamsburg Festival of Lights. I used mounted black UArt 400 grit.

Thanks for the challenge and all the work you do to keep us active during this time.



Natalia Dixon, Brevard

Winter Lights at the Arboretum 8.5 x 5.5



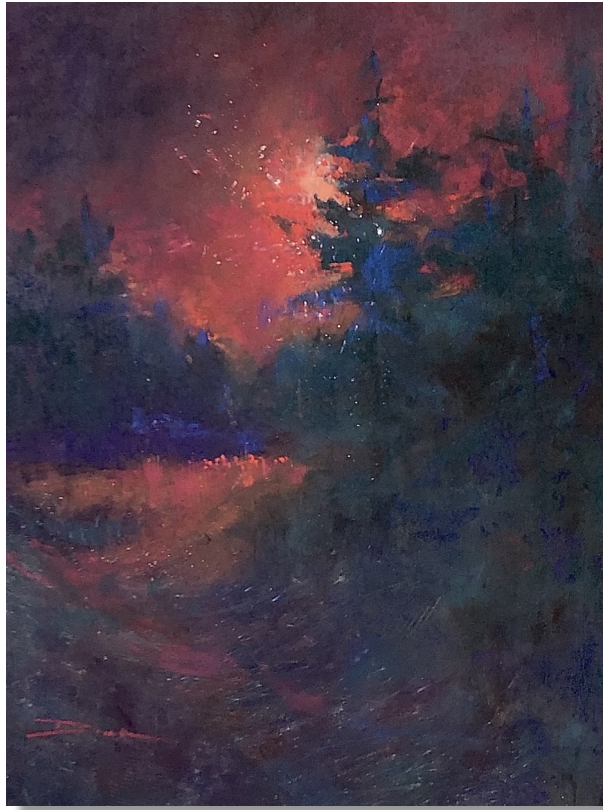
This was definitely a challenge for me :)

Attached is my work "Winter Lights at the Arboretum" 5.5 x 8.5 on Premium Sanded Pastel Paper 400

This was my first try at nocturnal. I used light colored paper and layered black and dark blue as background. It was a challenge to blend it and paint the bird, so I used fixative in between the layers.

I would be curious to get feedback on whether to fill all areas with dark colors in nocturnals or leave some areas blank for lighter colors.

Terrilynn Dubreuil, Asheville



Honeysuckle Nocturne

11 x 9

Will Evans, Fairview



Full Moon Rising, Adirondack Memory 8 x 10



8x10 on green Ampersand Pastelbord,

Underpainted with Payne's Gray
watercolor.

J Kay Gordon, Weaverville

The Fire Ring 9 x 12



I used dark blue Art Spectrum paper and very soft pastels (Sennelier, Schmincke, Terry Ludwig, Girault for faces, Dianne Townsend Thin-Line for the fire where I needed intensity.

The scene was a composite from several photos I took in a campground a few years ago...neighbors gathered to chat around a roaring wood fire. Just a quiet visit before heading back to their trailers and tents for the night. VERY DARK.

There was no light except that of the fire, so there was very little detail of the figures, and every object outside the firelight was completely lost. Colors were muted and strongly influenced by the fire.

MaryAnn Grib, Gray, TN

Nighttime at the Drive Through 9 x 6

This was quite the challenge and I went around and around as to what I would paint. I decided to work off a photo reference of a parking lot with a street lamp type of illumination.

I started with a dark ground on 6x9 Uart 320. I used the yellow to give that glow that comes from this type of lighting. The lighting hit the surrounding trees and branches and the cement surface creating really interesting shadows and shapes. I took creative license with the colors used.

I adjusted the photo a bit to get a truer image of colors but it isn't perfect but I think it close enough.



Alec Hall, Hendersonville

Evening Shadows: Homage to Frank Tenney Johnson 9 x 12

Surface: Richeson's Black Premium Pastel Surface

Description: Frank Tenney Johnson (1874-1939) began his career as an illustrator, doing artwork for *Outdoor Life*, *Boy's Life*, and *Cosmopolitan* magazines. He eventually became enamored with the American west and spent time in CO, NM, WY, and CA working on ranches and sketching cowboys and Native Americans. He became famous for his western nocturnes; he did so many of them that art critics dubbed his painting style as "The Johnson Moonlight Technique". This painting is a nod to his many western nocturnes.

Happy painting and stay safe!



Ginny Hotze, Asheville

Mr. Moon

9 x 12



Jan Jackson, Hendersonville

Last Light

6 x 8

My painting may not be considered a nocturne, but the photo I took was moments before darkness came.

I love this view from my son's porch any time of day! It is on a black Uart sanded board using various pastels.



Lynn Jackson, Brevard

Field of Stars

11 x 14



I used a gray 11x14 sheet of Hahnemuhle velour pastel paper to create my imaginary landscape.

This was challenging to me as I have never worked on a night scene before!

Thanks for the challenge!

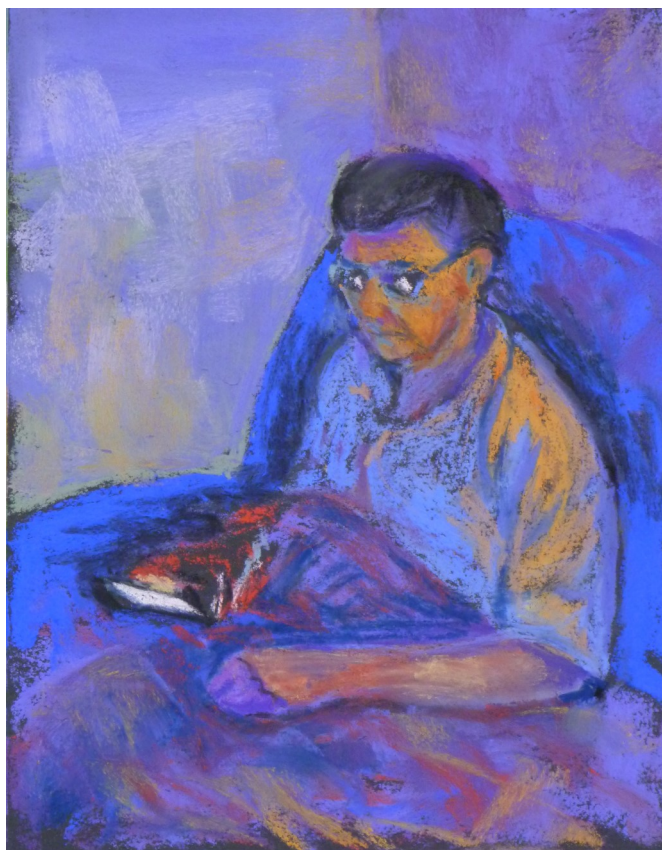
Karen Knaub, Lake Lure

I've done a couple of night paintings before and enjoy the challenge of trying to make the night time bright.

NY NY 8 X 20



Cindy Lidd, Asheville



Carl with Smartphone

8 x 6

Attached is my painting titled "Carl with Smartphone."

Its' a 6" x 8" done on black Art Spectrum pastel paper.

This was a little bit of a challenge with the lighting (or lack of..), but I had fun with it.

Margaret Lyn-Soroken, Black Mountain, NC



Night Nears

8 x 10

pastel sketch

From photo I took on a walk

Chris McGraw, Asheville

Forest at Evening 15 x 11

Welp, I just now finished it. Started this morning, lol.

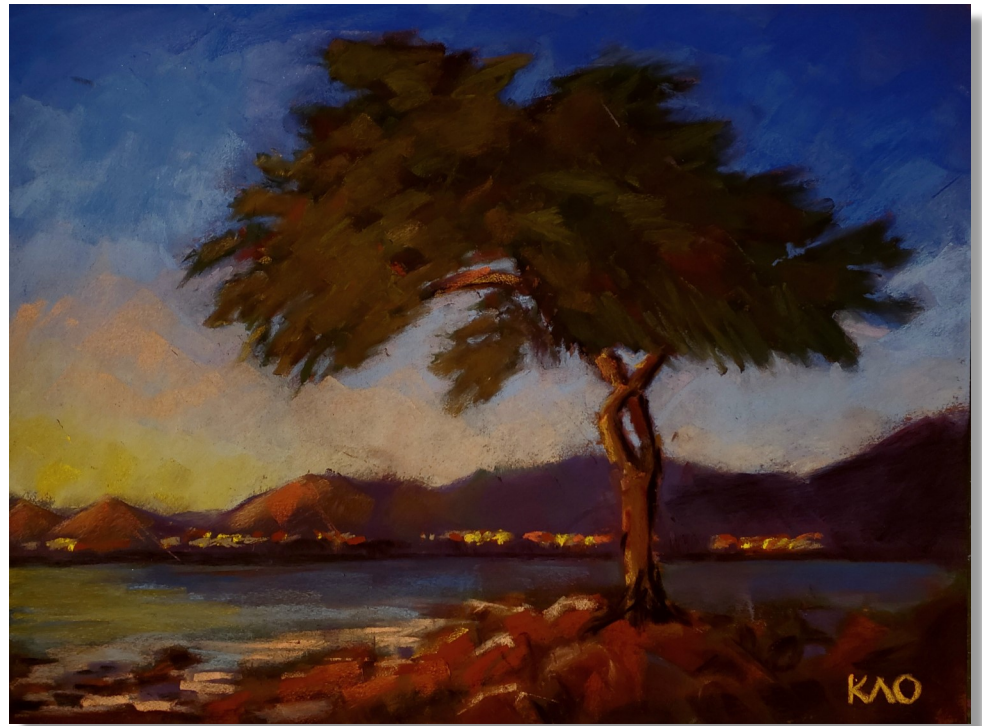
Not sure it is finished yet, but it is 'put down your pencils' time....



Kenley Osborne, Manassas, VA

This is Evening in Hawaii

12 x 16



Don Osterberg, Hendersonville



"Hot" off the easel. Title:
S'Mores anyone?, 8" x 10",

soft pastel on UArt 600
paper.

I miss the camp fires with
the family. Can't wait until
summer.

S'Mores anyone?

8 x 10

Joy Rademacher, Southport



Across the River 16 x 12

Here is my nocturne. "Across The River." 12 x 16 on Richeson clay colored paper.

This is my first try at a nocturne.

I rarely take photos after sunset so I found the only picture I had in the bottom of my reference box!

Robbins Richardson, Asheville

Night Time Strolls

9 x 7

I used my cell phone's camera one night strolling the beach to see what image it might take in the darkness. I was surprised at the luminous lights that it picked.

The glow in the distance is Sandestin on the Panhandle. No one is on the beaches at night this time of the year.

My camera absorbed the quiet beauty- and so did I.



Chris Robinson, Leicester

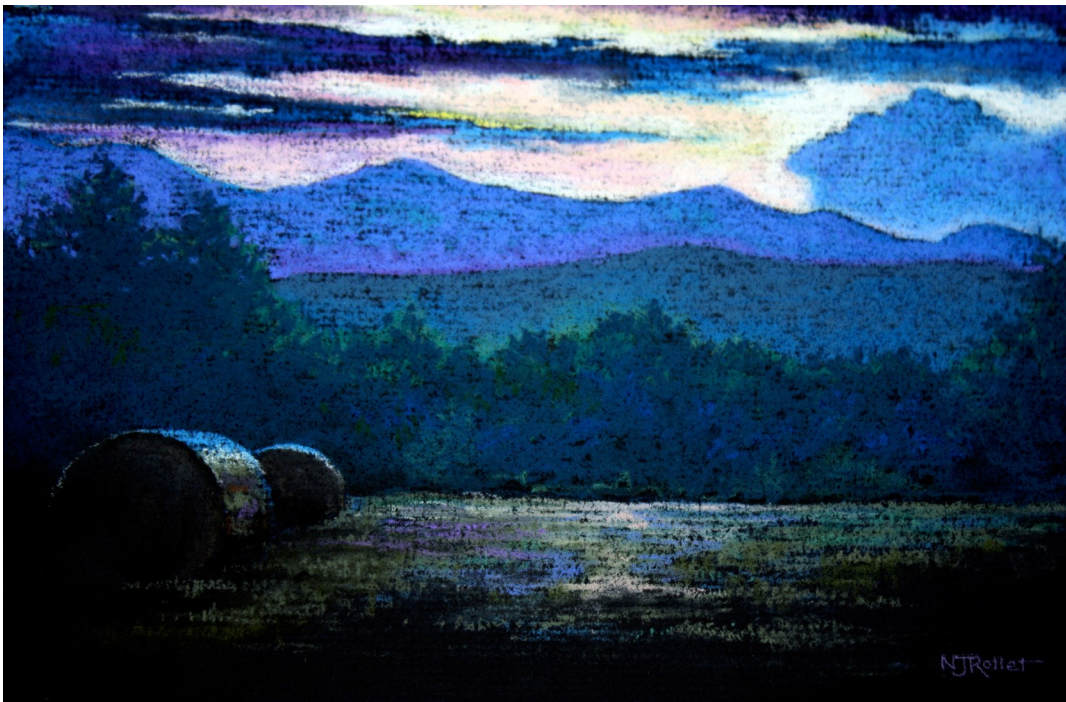
Risorante Toscana, 1 AM

9 x 8

On black Uart paper.



Norma Jean Rollet, Maryville, TN



Haybales at Last Light

5.5 x 8.5

Attached is an 8.5"w x 5.5"h painting on Canson Pastel Paper entitled "Haybales at Last Light". I was in my car with limited supplies just after the sun had pretty much set when I came upon this scene. I just couldn't resist grabbing my pad of pastel paper (which had not even been opened yet) and

doing this fairly quick painting. The light from the last fleeting bit of day just gave the landscape and haybales this wonderful almost fluorescent glow. I had so much fun just using pastel paper which I had, in the past, resisted using. I absolutely loved the tooth of the surface that became prominent in the painting.

Lori Schaffert, Penland, NC

The Color of Night

6 x 4

As for the painting, all I can say is that I went into my studio, picked up a pastel and then another. This is forward movement.

The resistance, the stuckness, the doubt and over-self-consciousness remain, but for this moment I showed up at the easel.



Ron Shepard, Gastonia



Great American Works on Velour

This was rendered on Jan 20th. I felt there was a new beginning and this came to mind.

The velour is an interesting substrate.

A New Beginning 9 x 12

Jeanine Spellman, Golden, CO

Evening Shimmer, Evergreen CO

12 x 9

I just tried to send my painting for this adventure via my iPhone, but was able to get my computer glitch figured out. Getting an accurate photo depicting a painting's colors was a challenge, but the attached better represents the actual work, although it's still a bit brighter!

Title: "Evening Shimmer," Evergreen, Colorado.
The size is 9"x12" and is painted on UArt400.

The reference photo was actually taken in the afternoon and I did this experimenting with nocturnal colors. Enjoyed the challenge!

Thank you and APS for doing these! It was fun and interesting. Appreciate it!



Andrea Stutesman, Black Mountain

Hunting Island Marsh Sunset 9 x 12



I decided to attempt these challenges because of the challenges I have had over the last year. I have not been able to pursue my art since January 2020 when my daughter had twins on her own and needed help. I was about to resume some limited art projects in October when I fell and shattered my right wrist. I've been going to therapy and wasn't sure that I was capable. I am fairly new to pastels; this is my fifth painting completed. I like to produce art that is from photos that I have taken myself. I'm

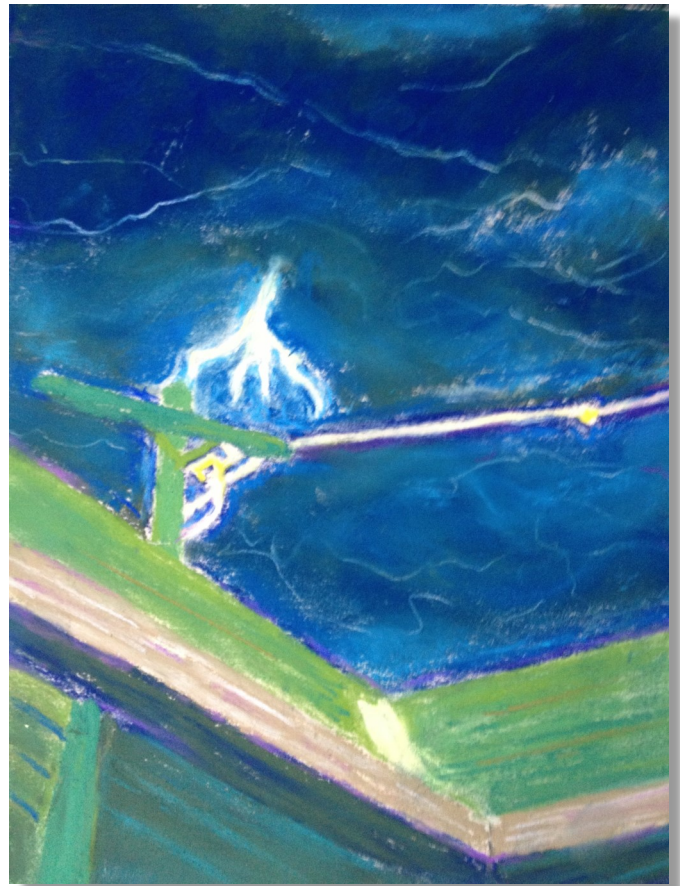
hoping my subject qualifies for "Who Turned Out the Lights". This is a scene that was just after the sun had set and the colors were so vivid contrasting with the dark marsh.

Jane Voyles, Asheville

Strike 7.5 x 6

Study of a wall quilt by Suzanne Mouton Riggio.

I was impressed by the design and colors when I first saw it some years ago, and have remained struck by it since.



Ruth Whitaker, Newnan, GA



This is a painting of our firepit on a beautiful evening in November.

I used Art Spectrum colored paper "Deep Black". This is an 8x10.

I used mostly Sennelier soft and some Terry Ludwig soft pastels.

Relaxing at the Pit 10 x 8

Sawyer Bear Whitemiller, Cape Coral, FL

Where the Sand Blows and the Moon Glows

8 x 10

Pastel on UArt paper. My painting was inspired by looking at desert night paintings before making my own painting. This was a fun adventure! For stars in my painting, I crushed and powdered white pastel and threw it on the painting. I used a variety of colors for the night sky and some bright and dark yellows and golds for the sand dunes. Just in case you can not tell, the little black thing on the sand dune, is a camel. Ha ha.



Meryl Meyer, Weaverville

Mountain Nightfall 9 x 12



On Italian clay pastel premier.

This was my first nocturnal painting. I would like to choose a dark paper next time.

I used assorted Terry Ludwig, Unison darks.

I added the full moon at the end of the process it seemed to call for it.

Much appreciation to all who participated and shared their paintings and their comments!