



The following 32 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-2: “The Third Dimension”

Welcome to our Second Pastel Adventure in Series AA called “The Third Dimension.” In this adventure, the challenge will be to achieve depth and/or distance in a painting. Here’s how it works:

Step 1: Paintings are created on a flat surface that has only a height and width. We can “trick” the eye into thinking it is also seeing depth of an object or distance in a landscape.

Step 2: Common methods artists use to create the illusion of the dimension of depth are: aerial perspective (brighter, warmer colors appear closer); linear perspective (straight lines converging on a point appear to be receding; near objects overlapping distant ones; placement (closer to the horizon line appears more distant); size (larger appear closer); and sharpness of detail (sharper edges of objects usually make them appear to be closer). There are many good descriptions of each of these techniques online or in a good drawing or painting book.

Step 3: The challenge of Adventure AA-2 is to use AS MANY of these methods AS YOU CAN in a single painting to try to get a dramatic illusion of depth/distance. If you find additional methods to use, feel free to also use those and tell us what they are. You can choose any subject or style. (Even abstracts can achieve depth.)

Step 4: When you finish, take a photo of your painting and share your methods and insights.

Step 5: Send **the photo of your artwork, your comments, and the title and size** of your painting to Kay Gordon (jkaygordon364@gmail.com) by February 24th at 6 PM.

Step 6: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on February 24th. Your painting does not need to be in its finished form. The adventure is so we can be painting together. This means exploring and experimenting with new ideas and techniques using pastels.

On your mark; get set; check your perspective; PAINT!

Kathy Amspacher, Hendersonville

This is a favorite golf hole at Cleghorn Golf Club in Rutherfordton NC. I used a photo from winter play that I took as my source. I've done this photo as a study many times but decided to try it in larger format for this exercise. I included a "fast and furious" 7 minute study from an exercise I did a year ago for another project but never completed.

7-minute study



Winter tee #2 14 x 9.5



This was fun as I focused on the creation of depth:

Aerial perspective with clouds and cool colors on the horizon

Warm color closer to viewer

Receding cart path

Overlap of trees. Sharper tree images halfway through.

Larger Tee box in foreground. Bright color.

Title: Winter tee#2

Size: 9 1/2 x 14

Study: 5x7

Great idea for this adventure. Thankyou

Catharin Banta, Hendersonville



Road to the Mountains 9 x 12
on Uart 400 pastel paper

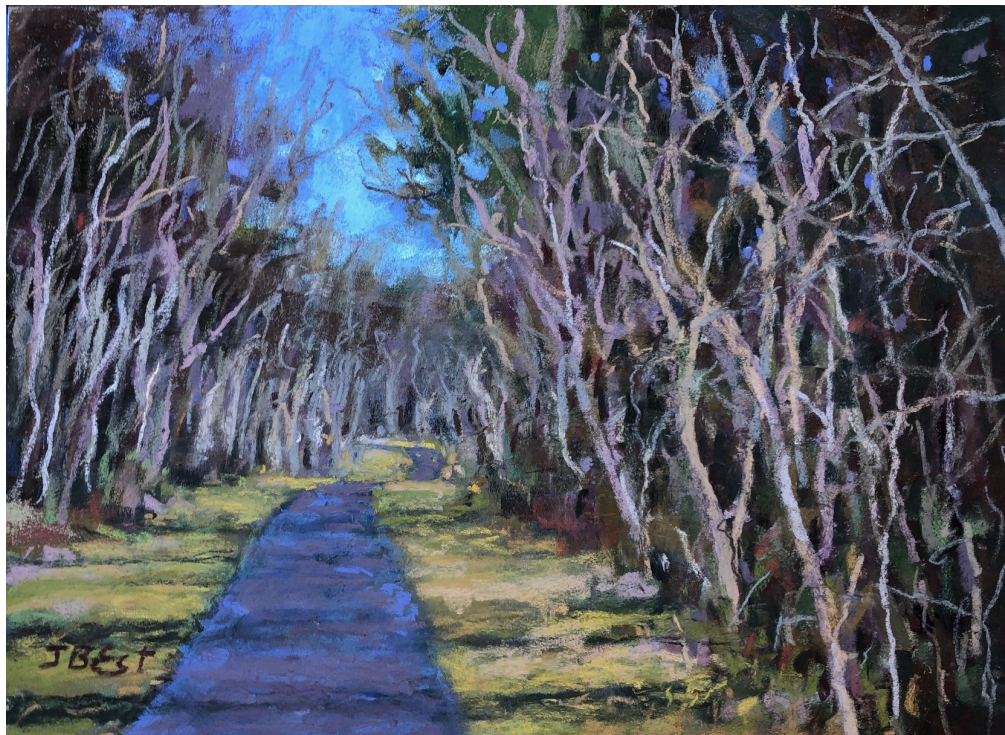
I found finding a linear perspective a challenge until a dear friend gave me this photo. It could be a road to anywhere and as I did the underpainting I decided to keep the purple color on the road instead of making it gray.

The fenceposts were cooler in the shade on the left side and converged in the back near the trees.

I also used cooler colors in the background to draw the eye back towards the horizon. The grasses are warmer in the front part of the painting.

I enjoyed this challenge and experimenting with a different color palette to make it a little more fun!

Jane Best, Morganton



I try to walk every day on this trail along the Catawba River in Morganton. After several days of rain, it was nice to enjoy this sunny walk on Friday.

Winter Walk 9 x 12
on Pastelcard

Beryl Bradley, Brevard

Till the Cows Come Home 12 x 16



I was trying to use different strokes than I usually do. I overworked it but didn't have time to do another. I have barely painted in a year so this forced me to get back into it. It's a hot mess!

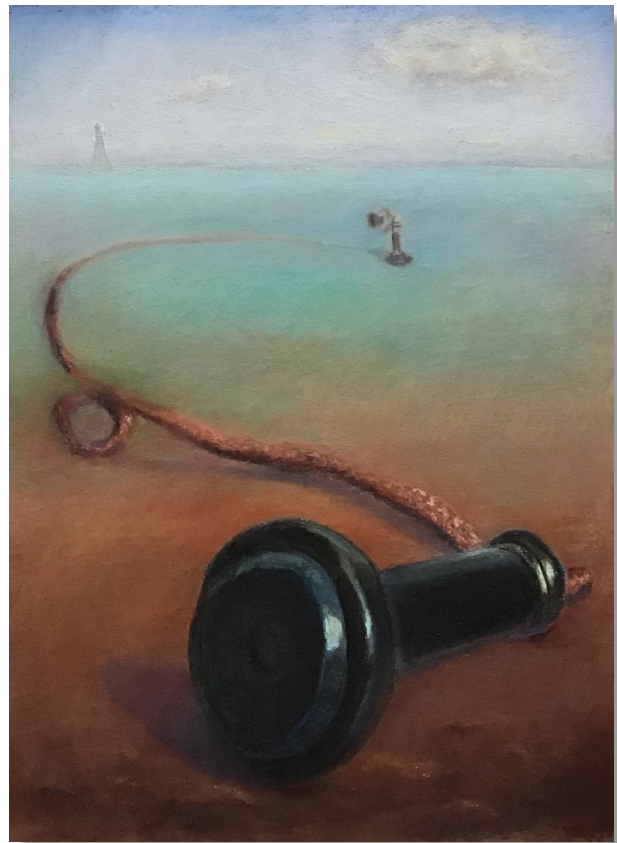
Deborah Chase, Hendersonville

Long Distance
13.5 x 10.5

I used Mi-Teintes Canson paper and a variety of pastels.

To give the illusion of depth I made the foreground warmer with a larger sharper image, then cooler less distinct images toward the horizon.

Maybe the title helps too.



Nancy Clausen, Swannanoa

Nestled in the Alps 11 x 14



I don't know if you want to use the sketch. If so, here is what I did. I first needed to measure the photo which was 4 x 6 and then needed to measure all the elements and do some math to make things work in an 11 x 14 pastel board. It took a little doing plus I needed to move the castle out of the middle. A friend suggested that I simplify the painting and in moving the castle to also use a grid so it would be the focal point. When the castle was situated in the painting, I used one of the towers as the focal point to

put in the mountains.

I named the painting *Nestled in the Alps*. It was an interesting assignment. The painting is on Ampersand Bord, 11 x 14. I used Faber Castel hard pastels for the under painting and also some of their pastel pencils. Then I used mainly Holbein and Great American pastels for the rest. Is it finished? I still have a little more to do on the castle, and a little cleaning up here and there.

Claire Crook, Hendersonville

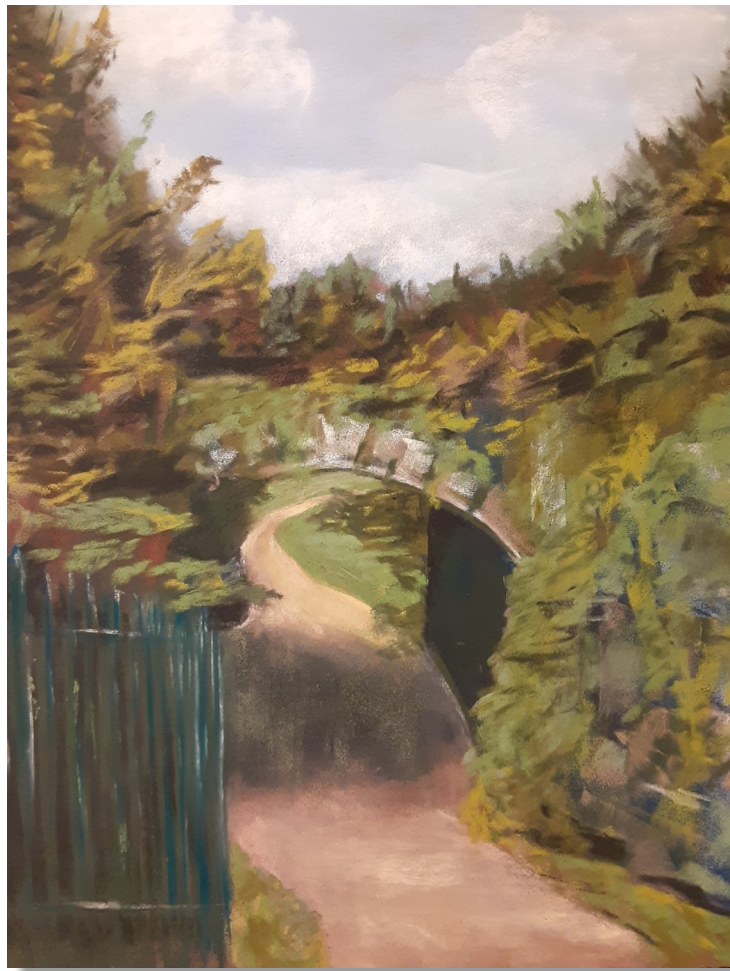
Come Walk with Me

12 x 9.5

"Come Walk With Me" is Terry Ludwig soft pastels on Pastelmat gray tone paper 9.5" x 12".

I used overlapping and color/shading to achieve depth.

This is of a charming tunnel on the cliff walk in Newport, RI.



Ruth Crowe, Matthews, NC

I am attaching two pictures. The first is a 5x7 of an overcast day in the Scottish Hills. I titled it "Overcast Day in Scotland." I am not pleased with this rendering at all, but wanted to submit it anyway.

The second is a quick study with pan pastels and torn paper which also needs improvement. It is a 6 x 9.

Overcast Day in Scotland 5 x 7



quick study with Pan Pastels 6 x 9

Diane de Grasse, Black Mountain

Footbridge 9 x 12

Another fun opportunity, thank you.

Since I worked in publishing for years, I snap to a deadline and got right on this one.

The reference is a photo I took last summer at Highland Farms where I live.

Nothing says dimension like converging lines, so the bridge was a great start.

Distant shapes and colors are softened, nearer colors brighter. I placed a

building in the long path from the

bridge, something for the eye to “aim” for. Closer details are sharper and accentuated by contrast. The bridge boards lead away and a cast shadow tapers in value as it recedes.

I used hard and soft pastels on Art Spectrum sanded paper.



Hope Denney, Murfreesboro, TN

October Silence 8 x 12 Uart 400



As a beginner, it was a challenge to find neutral hues within my limited palette to depict the fall color in the distant hills, but I learned a lot from painting this.

The fiery colors in my reference photo were a pick-me-up after weeks of recent snows.

Natalia Dixon, Brevard

California Harbor 12 x 9



"California Harbor" work in progress 9x12

Sennelier pastels

Terrilynn Dubreuil, Asheville

Venetian Alley (pastel hand-sanded paper) 15 x 11



This challenge was good for me .. pushed me out of what I have been focused on and worked with another part of my brain. When I received the email, I just started searching through my photos to figure out what might fit all perspective categories listed. I have tried painting this image before but this time I was more focused on what the challenge was. I employed one-point perspective, aerial (atmospheric) perspective, contrast, intensity, and details as the picture plain advances.

After watching a Nancie King Mertz demo I thought: "why not a cityscape"? (I don't paint many). So this Venice image caught my eye (yes, my photo) and I proceeded. I made a video as I went along because I've been trying that lately: to watch my approach objectively and to post on Instagram (as so many young artists do). Here's the link to the video for fun: <https://youtu.be/qqULi46XV5c>

Will Evans, Fairview



Cold Mountain

11 x 14

Attached is my painting, 11x14, on Art Spectrum Colourfix Plein Aire Board, burgundy. Title "Cold Mountain"

Although it rises over 6,000 feet, 35 miles from Asheville, Cold Mountain fades into the distance due to atmospheric perspective, reduced clarity, cooler temperature, lost edges all enhanced by the rising mist that gives the Blue Ridge Mountains its name.

J Kay Gordon, Weaverville

Several years ago we spent a week camped outside of Taos, New Mexico. There are many interesting sights in that area, but the most memorable for me was the old pueblo. Surrounded by desert and high mountains, and almost deserted that day, the experience was almost like being transported back in time.

It's obvious that I chose this angle because of the linear perspective of the lines of the pueblo buildings. In addition, to help achieve a feeling of distance, I used less detail, lighter, cooler colors, buildings sitting in front of other buildings, and proximity of objects to the horizon line.

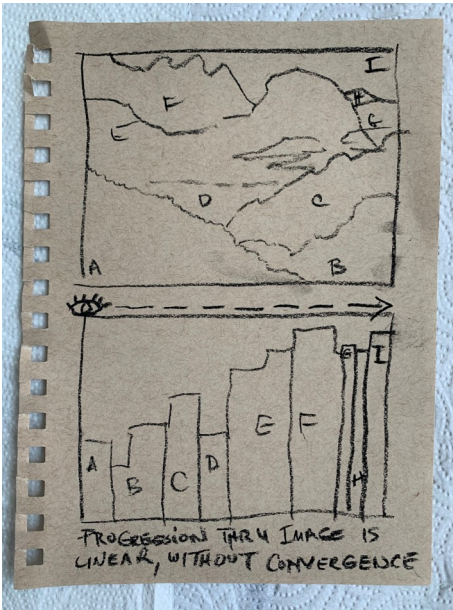


Taos Memories

4 x 10

on Uart 800

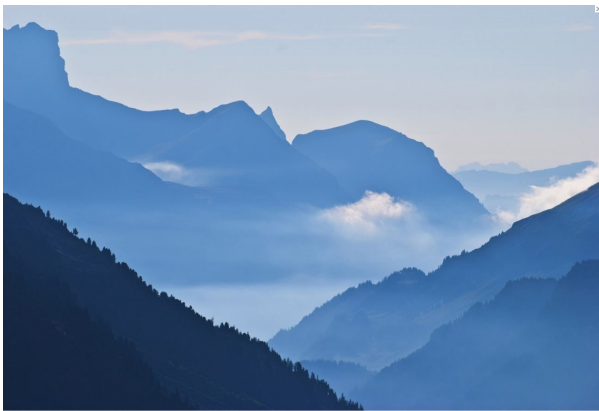
Sami Griffis, Flat Rock



Sketch showing how eye sees through scene.



Blue Zero 6 x 9



Reference

Here is my Perspective entry and my notes. I didn't start this until about an hour ago, so it looks a bit rough. But better to send than not!

Yes, Virginia, there really is such a thing as ZERO POINT Perspective. In reality, MOST land- and seascape paintings are zero point perspective. This type of perspective occurs when there are no lines converging to a vanishing point, yet distance is apparent in the image. Most paintings with ZP perspective are enhanced with the use of Atmospheric Perspective which is really a color exercise, and not a shape or composition exercise like perspective.

To understand it, I created a little sketch, showing how the eye "sees" through a scene, and labeled each scene element with a letter. With only color use to create depth, this could otherwise be a very flat painting indeed.

Pastels: Nancy King Mertz Atmospheric Landscape set. Seemed appropriate!

Alec Hall, Hendersonville

A Break in the Weather

9 x 12



I tried to use both linear perspective (the two-track lane heading back into the field) and aerial perspective (the chroma and color temperature shift in the layers of distant mountains as they retreat in the distance).

Using these techniques to create 3-dimensionality in a painting is a challenge and relies on a good understanding of value and color within the picture plane.

Have a good day and keep safe!

Ginny Hotze, Asheville

12 x 9

Whew...I am in over my head with this one.

I used Uart 9x12 blue haze paper. Trying to have a faded background, interesting mid ground and a foreground of one's and snow.

I made a few mistakes but willing to try again



Toni Hutcheson, Pisgah Forest, NC



Alpine Morning 12 x 9

I find landscapes frustrating and this was no exception...colors are a challenge for me..also having not painted in awhile made me feel like I was starting from scratch..

I tried to make it somewhat abstract but feel I failed but was fun painting again.

Lynn Jackson, Brevard

Have a Seat! 12 x 15

This painting is of a park bench at the Nature Center. I used overlapping flower pots to show dimension along with using a warm color, orange, to bring them forward. I used blue as a cool color for shade and violet for the mountains to help them recede. There is more detail in the front of the painting on the bench and pots vs soft shapes of the background. The angle of the park bench leads the eye back into another dimension of space. And the line of the path and row of coleus leads the eye to the area behind the bench. The use of dark and light colors against each other also created depth. It was fun seeing how many planes of space I could create in this painting. I used Rembrandt soft.pastels.



Alexander James, Saluda, NC



Frip Island

10 x 13

The directional movement of the waterways created a nice feeling of depth.

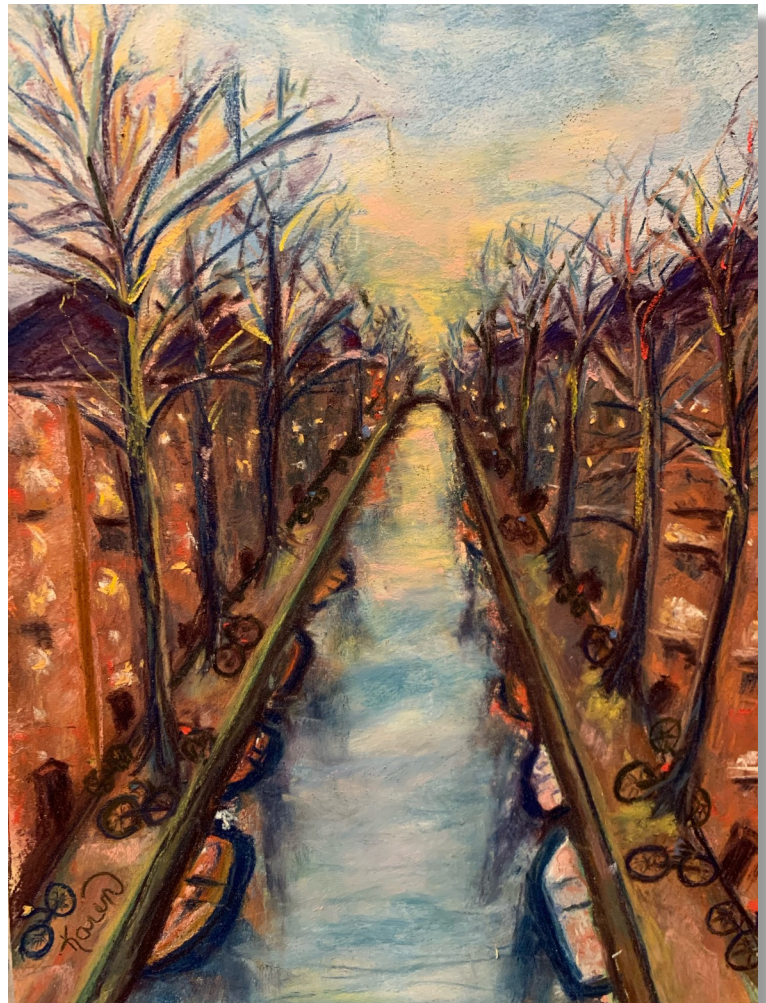
Karen Knaub, Lake Lure

Canal Zone 16 x 12

I learned a lot doing this painting and tried to use as many methods that you mentioned to create distance and depth in my painting.

1. Straight lines converging on a point
2. Blurred or unclear lines in the distant
3. Using Warmer colors to appear nearer.

Thank you for another fun challenge.



Cindy Lidd, Asheville



Winter Forest 12 x 9

Attached is my drawing, size is 9 x 12, titled "Winter Forest";

I don't consider it done, but due to my schedule, it's all that I can do before the deadline.

I envisioned something different, but with a little more time into the painting, it may come through. Thanks so much.

Margaret Lyn-Soroken, Black Mountain

I tried 3 different sketches of various scenes but choose this because it had more spontaneous though not refined



Bamboo View 8 x 11

Meryl Meyer, Weaverville

Gentle Ripples Grace the Everglades

9 x 12 on U Art Sanded Paper



Terry Ludwig, Great American Art Works, Diane Townsend, Sennelier, Nu Pastels.

This challenge was very timely for me. I have been working at Aerial perspective these past few months. There are many things to consider.

Composition, depth, color temperature, contrast, duller shades that recede, sharper brighter marks in the foreground... Practice is the key and not overthinking.

The more you paint the easier

it gets. The Everglades holds special memories for me. I found this reference photo in a stack of old photos. This was timed just right as well.

The title may be tweaked, but getting closer to the right one. Thanks for the Challenge.



Rocky Marsh 12 x 16

12x16 Terracotta Pastel Premier
TL, GA, Uni, Richeson

It was a challenge to find yellow-greens, greens and blue-green to step back 6 layers of foliage. I also put less detail in the distance.

Don Osterberg, Hendersonville



Blue Ridge Parkway 11 x 14



Another neat idea for a challenge.

"Blue Ridge Parkway" 11" x 14"

soft pastel on UArt 500 paper. Since I waited until the last minute, I'm not sure it's finished, but it is far enough along to get the point across. I have included a photo of the watercolor underpainting if you would like to include it.

Joy Rademacher, Southport, NC



Winter Salt Marsh 9 x 12

Attaching my painting “Winter Salt Marsh” 9 x 12 on Mounted UArt 400.

I painted this entirely en plein air.

I always try to use principles of aerial perspective with landscapes, but I concentrated on it especially this time.

Thanks for doing these adventures!

Chris Robinson, Leicester

Look what you guys made me do. I enjoyed this adventure so much that I did two paintings.

I don't usually do a wet underpainting but I really wanted to get that gorgeous blue under the pastels.

Getting bolder with color and mark making.

For the second painting I really wanted to play with perspective and light to show depth. I selected a photo that I took at the Khan al khalili marketplace in Cairo. This marketplace has been there since the 1300s, and is the market you hear about in Ali Baba and Sinbad stories. The Khan is a maze of narrow walkways and alleyway. You could get lost in there for day, literally. I loved the way the light arrowed down through the shade fabrics and onto the man delivering fresh made pocket bread for the merchants to share with their best shoppers. I also loved the way the people, fabrics and rooflines pull you into the painting. This is the largest painting I've ever done, and perhaps the most difficult. It is not finished, but I wanted to share it anyway.



Shimmering Winter Day 14 x 11
Sennelier and Terry Ludwig



Kahn al Khalili—Delivering the Bread 24 x 18
Terry Ludwig, and various other brands

Gary Rupp, Black Mountain

Sun Up 8 x 10

This is a scene just outside Yosemite NP. I tried to paint it thinking about several different picture planes, one in front of the other. I started with a relatively flat sky, then the mountains with snow and shadows. Next came the pine trees being hit by the morning sun and the red roof of the ranch house peeking through the trees. I filled the valley floor next with light and then added the dark pines in the foreground to add more depth. Finally, I used a technique by Edgar Payne. He often added a person, horses or sheep, etc to his Western landscapes so the viewer could immediately sense the scale of his landscape. I liked the effect so I did likewise. The viewer will be the judge of its overall effectiveness.



Lori Schaffert, Penland, NC



I tend to flatten landscape so this was a fun challenge and one that I will continue to work on/play with.

There were thousands of trees in the distance in this photo and I loved the patterning of them against the snow.

This is from one of my favorite hikes on the Appalachian trail

Art Converges 12 x 9



Soft pastel and pastel pencils on #400 UArt Paper

The summer prior to the Pandemic, I was walking along an East European armory that was converted to shops and saw this quaint art gallery tucked away beneath the arches. Looking through my photos, it caught my eye.

I love the arches and the lighting, which draws you into the second arch and inner gallery.

I used cooler colors in the background and warmer tones in the foreground. There are many converging lines in the brick and stone work. The distant objects including a person are small in comparison to the foreground art display. The figure is closer to the horizon line in the gallery as is the paintings on the back wall. The brick detail is sharper in the foreground as is the curb and front stones. This was definitely a fun challenge for me.



"Big Ben on Wednesday" is a pastel painting on sanded uArt paper 8.5x7.

After reading the instructions, I thought of Big Ben. I used a photo reference for this Adventure. Big Ben was built in 1843 and is over 315 feet high! First, I used a 3-point perspective to make a drawing of the building. I made 3 vanishing points to measure the sides and details on the front of the tower. This was a very fun challenge.

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