



The following 25 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-6: “Forget the Shadows”

Welcome to our final Pastel Adventure in Series AA. This adventure is all about shadows or, more specifically, the lack of them! Shadows are an expressive tool and they add sophistication and mood to paintings, but what if we tried painting without shadows?

Many contemporary painters forgo the use of shadows. The affect on a painting is profound! Objects appear less real and become symbolic. The shape of objects is often stylized. The overall affect is one of flattening since depth is difficult to depict without shadows. Letting go of realism and forgetting shadows lends an interesting design aspect to a painting. It is a distillation, but not quite abstraction of the scene. The end result often seems closer to printmaking. Some excellent examples can be seen in the works of David Hockney, Milton Avery, and Mark Leach.

Step 1: Think of subject matter to paint without shadows. You may use one of your own paintings and recreate it without shadows...or you may choose another artist’s painting and recreate it without shadows...or create a new painting!

Step 2: Write a brief description of how you came to choose the subject of your painting and how forgetting shadows informed your painting experience! Was it satisfying or hard to let go?

Step 3: Give it a title and take a photo! If you worked from another painting with shadows, please **include a photo of that painting** too!

Step 4: Send **photo, title, size, and description including reference photo (if used)** to: [jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com) by June 23rd at 6 PM.

Step 5: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on June 23rd. 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; go shadowless; PAINT!

Anne Allen, Hendersonville



*Enduring Magnolia* 9 x 6

Pastel color study on sanded paper

I came upon a magnificent magnolia tree walking in Colonial Park Cemetery in the heart of Savannah's Historic District. Magnolia trees live for a full century and some species may reach a height of eighty feet. The trees I encountered stood like sentinels in the historic brickyard.

One might think of a cemetery as a shadowland, recording the light like poetry. My challenge was to paint a single shadowless magnolia flower over a pattern of color.

**Kathy Amspacher, Hendersonville**

*Flatlanders* 18 x 13



I chose trees because they are a single form. This made it easier to think compactly. The trees in the photo are of those along the golf course in Rutherfordton, N.C., the Cleghorn course.

I was drawn to the David Hockney example. It was a mistake to think this would be easy. What is a world without shadows? I tried to use the Hockney example you provided to sort out how color is used to inform depth without using shadows. It was hard to unlearn and go against my instincts. Wow, kind of satisfying in a disturbing way. Thanks for this exercise!



**Catharin Banta, Hendersonville**

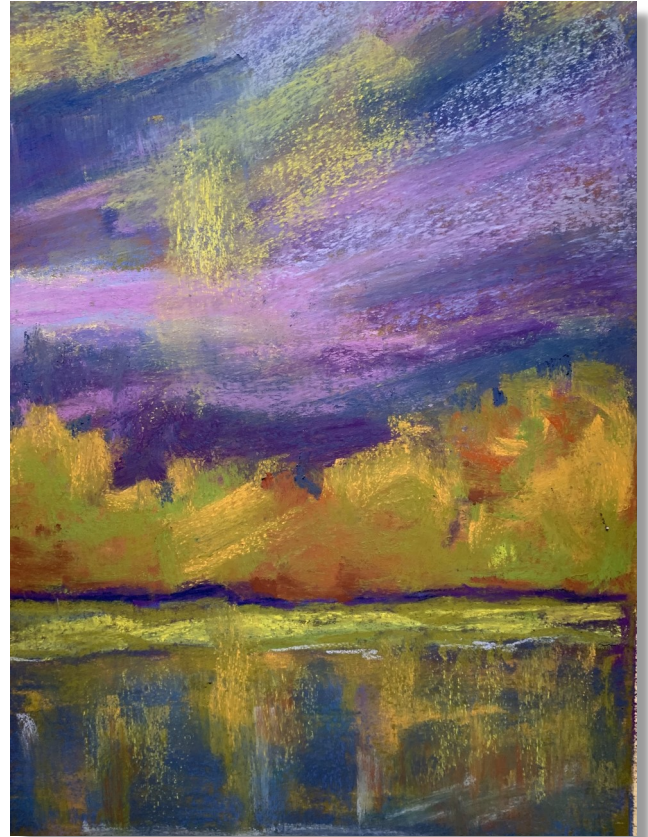
*This was my reference photo.*

*Taken from a website with re-printable images*

*5x5" Artist KEM*



After I painted awhile I thought this might have been more effective had I chosen an object or person as my subject matter instead of a landscape. I choose this landscape because I liked the color combination. I tried to use all the same values to give a flatter more stylized look and omitted the shadows. It was difficult for me to let go of the reflections and shadows in the water. I would like to try this again using different subject matter!



*Blurry Day 12 x 9 on Uart 400*

**Jane Best, Morganton**



*Gentle Breeze 9 X 12 Uart*

It was very hard for me to avoid shadows completely.

An excellent challenge and will try this again.



**Beryl Bradley, Brevard**

*A Day at the Beach* 6 x 7

On Premier white pastel paper.

Not having shadows was a harder challenge than it seemed it would be!

I've enjoyed these challenges as they have forced me to paint when I wasn't exactly feeling it!

Thanks for all you do!

When do we get back to in person meetings and demo's?



**Deborah Chase, Hendersonville**



I did not realize until this adventure how much I like shadows. I painted this from a "bad" reference photo( because it had no shadows). To me it is more like a high key painting than a flattened stylized one. I couldn't use much contrast for interest so I used pattern, repetition, and negative space.

*Begonia* 7.5 x 9.5

**Nancy Clausen, Swannanoa**



*Through the Woods*  
9 x 12

My painting, *Through the Woods* is done on an 9 x 12 Ampersand Board. The pastels I used were Faber Castell hard pastels with a few Great American soft pastels.

This was not what I intended to do. What look like trees are actually alcohol drips from the under painting. When I went over the painting with a hard pastel, they looked like trees so I have left them as such.

**Ruth Crowe, Matthews, NC**

*Carolina Fall* 4 x 6

After looking at the web sites of Leach, Hockney, Avery I decided to do a landscape. I choose a SC landscape, cropping out the river.

I really thought it would be easy, but found out that it is very hard to paint in flat colors. I worked on a slate blue art spectrum paper and ended up with a 4 x 6 final product.

Maybe I could have gotten a little more dynamic in my colors.



Thanks to APS and the committee for this amazing series. I have learned a lot—the most surprising was that I enjoyed interior scenes.



## Diane de Grasse, Black Mountain



Another great challenge, and a real learning opportunity. Thanks!

My planter of flowers brimming over with my favorite colors, and an old Canson board in deep black seemed like a dramatic combination with little temptation for modeling:

It was tough because I love the toning and shading possible with pastels. But I discovered pattern, altering value with dots and stripes. Questioning the petunias in the center, I was tempted to do it over, but unlike a deeper sanded surface, the paper had quickly filled up. I'd like to try another one! Mostly assorted soft pastels,



*Out of the Box*

16 x 20



**Natalia Dixon, Brevard**

*Noontime Temple 9 x 4.5*

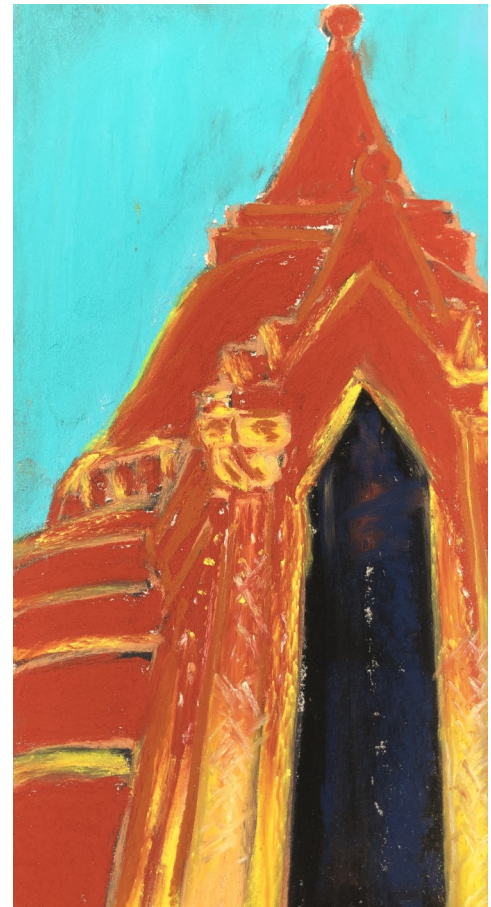
...on sandpaper, Sennelier soft pastels.

I was thinking of a time when there would be no shadows and my trip to Thailand came to mind. The sun always seems to appear high in the clear sky and the blazing, hot weather makes you not see any shadows.

Even with that in mind, it was challenging to let go of no shadows. That is interesting...

I tried to overexaggerate the color of the sky to aquamarine and the color of the temple, which should be gold.

Thank you for the challenges! It was fun and I feel honored to be included in this talented and creative group of people.



**Terrilynn Dubreuil, Asheville**



*No Shade Today 9 x 12 Colorfix*

This shadowless challenge was one of the trickiest for me ... SO trained to use shadows to attach an object to the ground, to make gravity work visually, to create interest of darks and lights that follow logic.

I worked hard to forget all this and just do color and tone for variety without any regard for cast shadows from the light. I took my glasses off and painted the majority of this in the resultant blur to help simplify the forms. The changes in tone are random and ignore the rules of light.

Interesting. Frustrating. And, at moments, kind of fun.



**Will Evans, Fairview**



In searching for a reference I decided to consider how Milton Avery might see the scene I've been working on, a friend's Maine Island cabin.

Avery, 1885-1965, was called a colorist, an American Matisse. Early in his career he was considered too radical, too abstract, later was considered too representational, ya can't win!

He's known for his use of color, his bold shapes, distilling the essence out of what he saw.

*Island Retreat*

6 x 8 on Premiere Pastel grey



## J Kay Gordon, Weaverville

My reference photo is of the Captain (and owner) of the Margaret Todd, a 150 foot 4-masted schooner that takes passengers out from Bar Harbor. I took the “sunset sail” several years ago...took hundreds of photos, and have used several as references for pastel paintings.



The Margaret Todd



*At the Helm* 8 x 6

light yellow Mi Tientes Touch

Certainly difficult to not have shadows to use, but an interesting experience and fun to try.

I don't recommend the paper that I used...Mi Tientes Touch...frustrating to get pastels to cover, and difficult to move them around once they are ap-

plied. I did an initial sketch with a black charcoal pencil, applied color first with Creatacolor hard pastels, and overlaid those in many areas (to get better coverage) with Diane Townsend Thin Line pastels.





I happened to be painting a magnolia flower around the time you sent the challenge and the shadows were driving me crazy so I thought painting it without concerning myself with that aspect would be more fun. I decided to use 9x12 canson paper using smooth side. I'm including the original photo reference.

*Magnolia Time*  
9 x 12

I did an underpainting using a dark turquoise blue and mostly nupastel to lay the drawing in. I used some fixative to give myself a nice surface to add some soft pastel highlights. I really had fun with this focusing on the colors and design mostly. I had a hard time not excluding the shadows totally on the flower but tried to use them to define the shapes



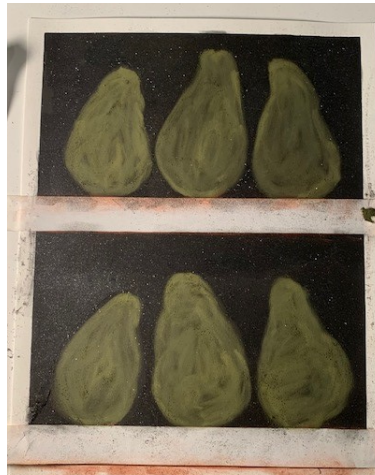


## Sami Griffis, Flat Rock

What a challenging adventure! No shadows? Very flat. I tried a couple of things and decided on this subject.

It was also a good time to try out my new set of PanPastels. Which I find interesting to work with. With the coarse mica, metallics, stencils and quite a bit of masking tape, I channeled my inner Dawn Emerson to the strains of Greg Brown!

Here are a couple of stages of Pears on a Shelf. You can see my stencils, cut free-hand from scrap paper. Plus a couple of trays of the PanPastels. I just got these, so am still experimenting. They are very interesting to work with. I use cosmetic swabs and sponges. They wear down quickly but are very inexpensive compared to the Sofft tools.



*Pears on the Shelf 12 x 9  
PanPastel  
on Black Colourfix pastel paper*

I tried them on Strathmore printing paper along with gel pens. Very interesting effects.

This was my first attempt w PanPastels. Entitled "aerial pears". Was hoping they would look like they were floating. Didn't work but it was still fun. Those Swisspers are about \$3 at Ingles. More sturdy than most cosmetic swabs. So sturdy, I would never use them for makeup for fear of ripping off skin. But they are perfect for this use.

Such a fun medium! Can't wait to explore more!

I could have spent more time on it, but I was beginning to put in too much creating shadows. And that was a no-no for this exercise!





**Kathy Hawk, Kingsport, TN**



*Home Sweet Home*

9 x 12

I was relieved to read that these don't have to be finished because I do have a good bit of work still to do and not enough time today to do so. This log house is one of several on the property of an 1850s farmstead known as the Exchange Place and is now a Living History Farm Museum in Kingsport. Things such as horses, money, and tales were exchanged there. I was attracted to the building because of its color and its setting against the tall trees. Leaving out shadows was freeing but made the work more challenging. This is my first use of 9x12" Art Spectrum paper.

**Lynn Jackson, Brevard**

This is a self portrait! I eliminated the shadows and used black outlines to give depth. I found this challenging trying to paint a person, especially me!!

I have enjoyed participating in the Adventures series. It has helped me to explore new ideas and techniques.

*Jammin' 9 x 12*



Thanks to all responsible for your hard work! I look forward to the next Series.

**Karen Knaub, Lake Lure**

*"undone"*

9 x 6

I felt unsatisfied with this technique. The painting does not feel done so I may work more on it and add the shadows/depth. I learned that layering in color is what makes me happy.

I hope that these adventures continue. I have looked forward to each one and learned so much from each adventure.

Thank you again for putting this together.



**Cindy Lidd, Asheville**



*The Birthday Present*

12 x 9

Attached is my adventure painting; titled "The Birthday Present"; it is a 9 x 12.

I enjoyed doing this adventure and am excited to see what everyone comes up with.

Thanks so much.



**Margaret Lyn-Soroken, Black Mountain**



*(reference is Milton Avery painting,  
Sea Grasses and Blue Sea)*

*Stormy Approach  
9 x 11*



Med: assort pastels on watercolor paper

This is 3rd try at no shadows...I did 2 still life...went back to look at Avery and remembered a photo I had taken and inspired by Avery...shadows or no shadows I decided...no shadows is a Challenge.

## Meryl Meyer, Weaverville

Marksburg Castle Entrance  
9.5 x 7

On Sennelier La Carte black sanded paper  
Textured with fine pumice gel.

I used Terry Ludwig, Blue Earth,  
Sennelier, Diane Townsend Greys and  
Darks and Nupastel.

This was a great exercise/adventure. One of my recent focuses is to see simple shapes when planning a painting. I chose this subject for that purpose. I coated parts of the paper with fine pumice gel to create a stucco feeling for the walls and cobblestone walkway. I have some textured plates and pieces that I used to make impressions on the paper.



I also used a palette knife to make marks.

When dry I applied soft pastel. I like the Black paper as it seems to add interest as an under painting.

Then I squinted and looked for the simple shapes. I saw value shapes. Started with the darks, then lights and then mid values.

I am encouraged to do more of these simple shape studies using people, places and things. The photo reference was taken on a trip along the Rhine on a river cruise six years ago. This is an entrance to The 12<sup>th</sup> Century Medieval Marksburg Castle in Braubach, Germany. It sits high on a Mountain overlooking the Rhine River. It is a well preserved scenic historical fortress.



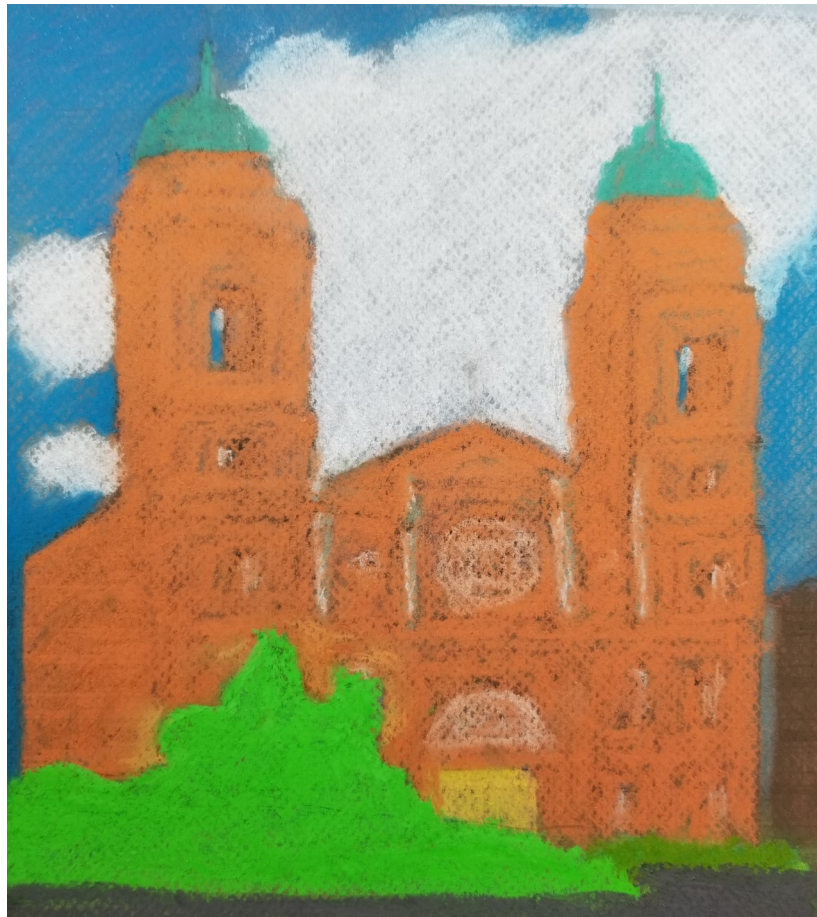
Don Osterberg, Hendersonville



This was the basilica that I painted for the paint out and the new one. I think you can tell which one is which. "Basilica of Saint Lawrence II" 14" by 11" soft pastel on 500 UArt paper. This technique is really not my thing. I do love shadows. I am not overly proud of what I'm handing in. But here it is.

*Basilica of Saint Lawrence II*

14 x 11



**Gary Rupp, Black Mountain**

*Hot Florida Friends*

14 x 11

For this challenge I had to think out of the box and focus mainly on letting the colors and forms do all the work.

Having just visited in Florida and still feeling the heat, I wanted to paint something that suggested both.

The palm trees in warm colors with a touch of cool in the far distance seemed to be the right ticket.



**Andrea Stutesman, Black Mountain**



*Kingfisher*

12 x 9

I believe this has been the most challenging project of all. I chose a Kingfisher as my subject. I gravitate towards realism. I also rarely work on a piece over all. I work left top to right bottom and try to complete as I go. I then step back and make changes as a whole. It took restraint not to add in shadows. I definitely failed on the assignment with the background, but I tried to stay true with my subject. No shadows definitely flattens the work. I will likely keep working on this piece. This whole experience has been illuminating.

Paper: 400 grit UArt paper; 9" x 12"

Pastels: Unison and Sennelier soft pastels and Faber Castell pastel pencils



*The Domestic Lion*  
8 x 10



For this painting I didn't do an underpainting because I wanted to do the colors strictly one shade. I used a picture of my cat as a reference. His name is Itty-Bitty, or Fishbone. It was easier and fun trying to paint without a shadow.

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