



The following 24 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 AAA-3: “Pasteling with Payne”

Welcome to our third Pastel Adventure in Series AAA. This challenge is named in honor of Edgar Payne who wrote the classic art book, “Composition for Outdoor Painting”. Now in its 7th Edition, it continues to be studied by landscape painters worldwide. In his chapter on types of composition, he uses several letters from the alphabet to illustrate how they can be used by the artist to design their composition.

In this Adventure we will focus on the letters O, S and L as illustrated in the Adventure Instructions.

**Step 1:** For this challenge, we ask you to choose the letter O, S or L and then incorporate this letter into your composition. Again, you may want to check out the illustrations to help you make your selection.

**Step 2:** Having selected a particular letter, design your composition so its influence is clearly obvious to your viewers. The subject matter and size of your painting is entirely up to you.

**Step 3:** When finished take a photo of your painting. Please feel free to write out any remarks you would like to make about this challenge and how it may have impacted your own ideas about design and composition going forward.

**Step 4:** Send the photo of your artwork, title, size and any comments you would like to share to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by September 22nd at 6:00 PM. Be sure to tell us which letter

**Step 5:** Remember, this deadline is firm and nothing can be posted that is received after 6 PM on September 22nd. Your painting does not need to be in its finished form. This Adventure is to encourage us all in trying new techniques and then sharing the results and how they worked for us.

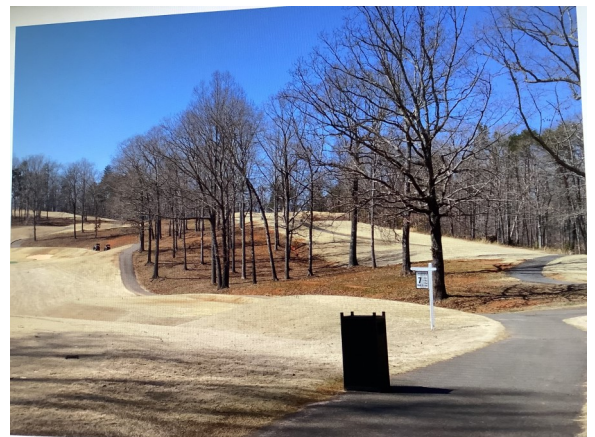
On your mark; get set; PAINT LIKE EDGAR!

**Kathy Amspacher, Hendersonville**



*Graceful Par 3 11 x 14*

Uart paper with Terry Ludwig, Karen Marguilis Landscape set of pastels.



I chose a photo I took at a local golf course as my reference for this adventure.

The "S" was the perfect choice. According to Payne and other sources, it is an emblem of grace and movement, something I rarely characterize when on the golf course.

The painting evolved around a "flat" lateral S. It would be fun to try it on a vertical plane.

Having grown up with poor vision, I always saw things more in shapes. This was a natural process for this painting, Very much fun, thank you!

**Jane Best, Morganton**



*Hiding in Plain Sight* 9 x 12

Pastelcard

My plan was to use the S design in this painting but I think it ended up looking more like an O.

The painting is based on a photo I took of an old farm shed in Catawba County, North Carolina.

Interesting and challenging adventure.



## Deborah Chase, Hendersonville

I am not much of a landscape painter.

I tried to apply one of these composition designs to a still life.

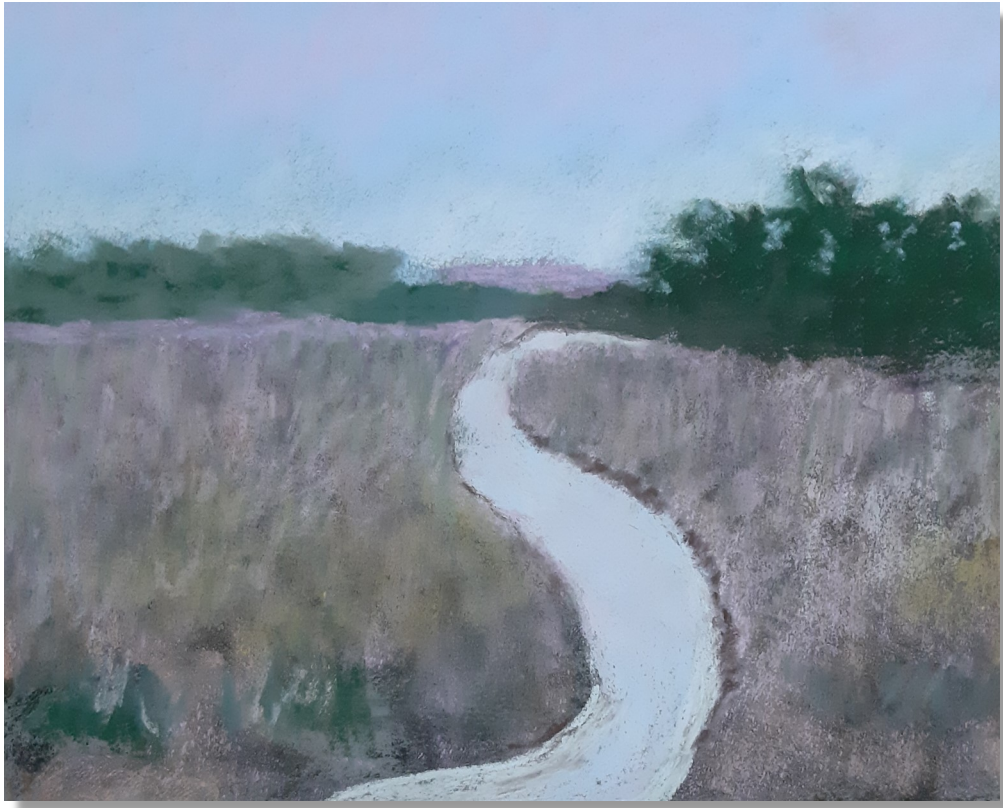
It looked too contrived so I opened my front door and painted what I saw there.



*Out My Front Door* 9.5 x 7.5



## Nancy Clausen, Swannanoa



*Marshlands 11 x 14*

This painting is not finished. I've exaggerated the S somewhat to fit what I wanted to do.

The painting I've called Marshlands was done using 3 different photographs. I've used an 11 x 14 Ampersand board. I used Faber Castell hard pastels for the underpainting.

In the marshes themselves, I put in a black underpainting to see what it would do. The idea was from taking the Tony Allain workshop. It has an interesting affect. I used a variety of soft pastels. Some Unison, Great American and Terry Ludwig.

It was an interesting challenge.

**Ruth Crowe, Matthews, NC**

I have chosen the letter “L” for the design of my painting. The L landscape is probably my favorite design,

I chose a mounted 9 X 12 Uart beige 400 grit for this painting.

Cades Cove is one of my favorite places, and it is also one of my favorite painting subjects. It is beautiful all seasons of the year, but this painting is from a photo taken in June many years ago.

I have used the “L” and “S” compositions many times, but have never felt successful with the “O”. I will try the “O” in the near future. For once, I have a completed painting except for the final tweaking, for this challenge.

*Misty Morning in Cades Cove*

9 x 12



**Diane de Grasse, Black Mountain**

*Summer Dock*

7 x 8.25



Thanks again for a good challenge.

This time I looked at my photos with the 3 compositions in mind and found several good candidates.

I chose the letter **O** for this one I'm calling "Summer Dock". It's 7x 8.25 inches on Art Spectrum with hard and soft pastels.

The near foliage creates a round window looking to the shoreline, which then closes the circle. Thanks again!



**Marcia Donley, Zionville, NC**

"The Painted Lady" (for double "O")

*With summer winding down, the butterflies are not as plentiful, and the flowers are fewer and fewer. Nevertheless, fall colors are strong.*

*This is a Painted Lady Butterfly on a vivid coreopsis bloom.*

*7x7 on a scrap of Canson watercolor paper with a toned gesso applied.*



*The Painted Lady (for double "O")*

7 x 7

**Jennifer Donolo**, Burlington, ON, Canada

*Composition in 'L'*

*9 x 12*

*Plein Air*

*Pastel on UART 400 Sand*



West Avenue Cider House at Somerset Orchards, Freelon, Ontario

This is a very good challenge and exercise. It forces one to really address composition and design, and to play with that in one's sketchbook, in addition to the notans and value sketches.

Having a composition 'letter'/tool in one's mind to start with seems to reduce being overwhelmed by the vastness of the outdoors. Focus is on the big shapes, the structure, of the chosen 'letter' composition idea, and the values within it. It is much easier to stay on track.

While I am familiar with Edgar Payne's amazing and helpful book, deliberately putting his guidance into practice more can only improve my work.

I had chosen the letter 'L' because I knew the site at which I was going to be painting today had some remarkable trees that lent themselves to complementing the landscape in an 'L' design.

**Terrilynn Dubreuil, Asheville**

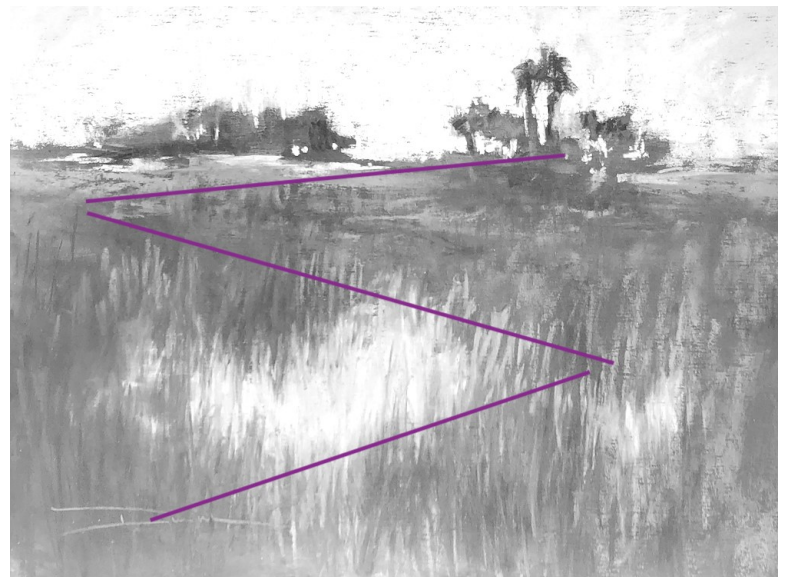


*Marsh 9 x 12*

Although it is a bit subtle, I chose the classic "S" composition for this sketch of the marsh.

I, obviously, also played with the colors to create a unique color scheme.

Gotta say, fun was had. Thanks for the challenge!



(From my own photo - the black & white shows the overlying "S")



**Will Evans, Fairview**

My submittal, 9 1/4" x 12 1/4" on terracotta colorfix paper, following the "S" curve of the water as it makes its way out to the river.

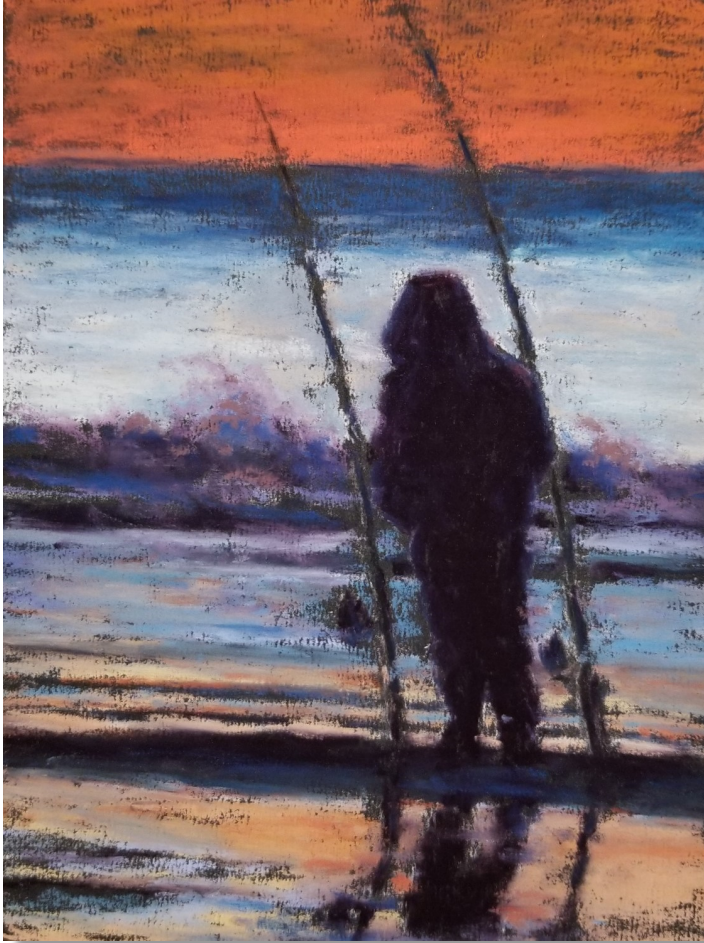
My photo reference is a Charleston Marsh Scene. Named "Spring Tide Sunrise"



*Spring Tide Sunrise*

9.25 x 12.25

**J Kay Gordon, Weaverville**



*Morning Meditation*

8 x 6

On black Uart 800

On an early morning walk at Edisto Beach one year, I couldn't resist photographing this fisherman who was enjoying some private time. I don't expect he took breakfast back to his camp, but not sure that was his intent.

The colors before the sun came up were spectacular.

My design was based on the reversed "L" created by the man's body and the dark strip of sand he was standing on.

I created the drawing with a white charcoal pencil, using my laptop to view the photo image. I used a variety of pastels that included Terry Ludwig, Sennelier and Creatacolor.



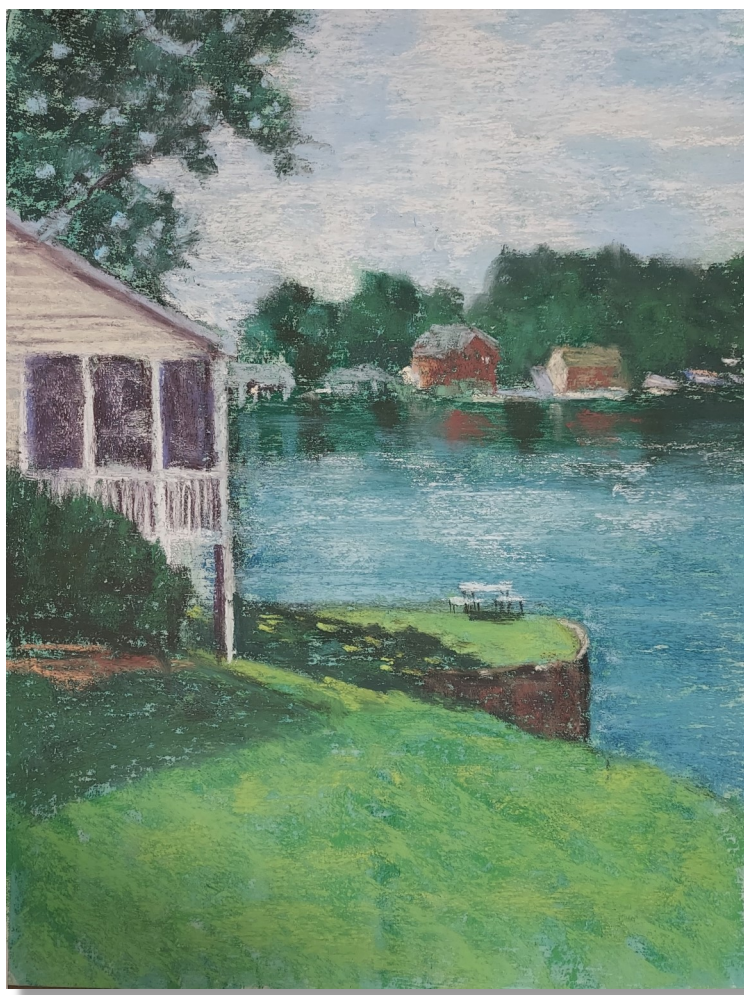
**MaryAnn Grib, Gray, TN**

I chose the "L" design and used a reference photo from a recent trip which I also had a sketch of.

I experimented with a new surface - Bristol board that I primed with clear gesso and used a pale green underpinning.

The finished piece is 11x14 and I'm calling this "Restful Place".

*Restful Place*  
14 x 11





## Alec Hall, Hendersonville

Thanks for this exercise in compositional choices. While I start all of my paintings by choosing a composition that I hope will highlight the image that I have selected to paint, I frequently use the rule of thirds in a rectangular configuration as my compositional arrangement. For this challenge, I chose the “circle”, which is a composition that I have never worked with before.



*The Red Nebula 8 x 8  
UART black—500 grit*

With all the recent private space flights in the news lately, I selected an other-worldly subject for my image... a colorful, nebula.

This subject also allowed me to play with a new surface... UART Black. While the surface texture was what I was familiar with, I discovered that the paper color was actually more like a dark charcoal gray and not a true black; thus, I still had to use black in my background to exaggerate the contrast with the galactic colors.

**Kathy Hutchinson, Rutherfordton, NC**

I chose an 'S' composition..in my photo not only was there a path in the sand of the beach but it was also in the color of the clouds..

I don't think I painted as prevalent in the clouds as my photo.

*Dog Walker's*  
*8 x 10*



**Lynn Jackson, Brevard**



*Summer Day*

*8 x 14*

I had my second hip surgery this week and have not felt like working with my pastels.

I did this painting for last month's Plein Air series which shows the use of the letter S in the composition and wanted to share it with the Adventure series.

Thanks.



**Karen Knaub, Lake Lure**

On Pastel Premier Buff medium grit

Another fun challenge. I suppose that now I will be seeing letters every where outside.

I chose the letter O as I could immediately see an O in the break of clouds when i was going thru my photos.



*Just Beachy* 8 x 10

**Cindy Lidd, Asheville**

*Falls Creek Canyon 9 x 12*



Attached is my painting "Falls Creek Canyon", 9x12 on 600 grade Uart.

I chose the "s" pattern for my painting. Thanks.

**Margaret Lyn-Soroken, Black Mountain**



*Tree on the Edge*  
13 x 9

Medium: pastels on paper

I did this from photo I took on a hike and wanted to show lonely tree on the edge of drop off.

The composition fits in the L shape.

Thanks for the challenge.



## Meryl Meyer, Weaverville

Teintes Canson Paper /rough side

I chose an "O" composition. I usually lean towards an "S" composition. I chose a floral landscape.

I attempted to lead the eye around from flower to flower. I am not sure I succeeded. I used the light on the petals of the flowers to lead the eye.

Schminke were used for finishing touches .

I usually struggle with Canson paper, which made this even more of an adventure but the more I use it the more I learn how use its texture. It works better with soft pastels which I can lightly blend and push into the paper.

It does not have much tooth.

I would like to try more florals on Pastelmat paper.

Every adventure is a learning experience. I used Schminke, Blue Earth, some Terry Ludwig and Great American Artworks.

Zinnias in Bloom: A Study

6 x 9



**Gary Rupp, Black Mountain**

*Coastal Marsh*

16 x 20



For this Adventure I chose to use Edgar Payne's composition based on the letter "L".

In addition, I decided to use some of the painting tips shared with us by Tony Allain at the APS September Zoom Meeting. I especially wanted to try some of his bold mark making and his vibrant use of color.

Combining these two artists was a real stretch for me but I found it was an exciting and helpful exercise in a whole new style of painting.



**Susan Simmonds, Petaluma, CA**

First let me thank you, Julie B and everyone involved in putting the Tony Allain workshop together. I'm so happy to have been a part of it as a new member. It was great- wished it could have gone on all weekend!

I am attaching a 6x8 sketch on Strathmore sketchbook paper of an "O" landscape.... Not sure if a wave counts.... If not let me know and I'll do another.

*Oh/O here comes a big one!*

6 x 8





**Andrea Stutesman, Black Mountain**



*Fields a Glow*

9 x 12

Medium: Unison and Sennelier soft pastels

Paper: UArt 400

Size: 9 x 12

I enjoyed this challenge. I looked through 100's of photos to find one that I think meets the criteria. This is a scene from a photo I took in Portugal at a vineyard. I wanted to paint it 3 years ago, but felt overwhelmed just looking at it. I at least I attempted it.

**Carol Sussman, Bryson City, NC**

Composition Letter: L

Comments: After going through multiple photographs searching for the letters O, S, or L and after being amazed at how few of my photos had elements arranged in those shapes, I can't help but feel that this exercise will make me much more thoughtful about composition when taking photos in the future.

*Chickamauga Revisited*

*9 x 12*



*"Hey" is for Horses*

*12 x 12*



I had many ideas on how to incorporate the letters S, L or O, but I finally came up with this hay bale as an O. I used a reference photo from when I visited Grandad's Apples in Hendersonville, North Carolina, 2 years ago. I painted a horse, since I am studying horses in art at the moment. I am really happy with what came out. I also secretly hid an L and an S in the painting somewhere that are details. I can't wait for the next Adventure!

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