

The following 15 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-5: “Lend me a Hand”**

Welcome to our fifth Pastel Adventure in Series AAA. In this Adventure, we are asking you to consider Michelangelo’s incredible sculpture of David (1501-1504) now residing in Florence’s Academia. It was sculpted from a single block of white Carrara marble that had been rejected by many other sculptors as being faulty. Now, 517 years later, it is still considered one of the most iconic pieces of sculpture ever created and is credited with giving birth to the Renaissance.

**Step 1:** Select a detail of this sculpture and render it in a way that celebrates its special characteristics. This detail is your choice: it can be a hand, foot, shoulder, ear, knee, nose or whatever sparks your interest. Ask yourself what Michelangelo was thinking as he worked on this detail.

**Step 2:** The detail, size, color and style of painting is your choice. Your rendering can be abstract, photo realistic, impressionistic or any other art style you want to employ.

**Step 3:** When you finish, take a photo of your work and title your artwork. Share with us why you chose this detail as your subject and feel free to include comments on your choice of surface, size, color palette and types of pastels.

**Step 4:** Send the photo of your painting, along with the title, size and your comments to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by November 24th at 6:00 PM.

**Step 5:** Remember, this deadline is firm and nothing can be posted that is received after 6 PM on November 24th. Your painting does not need to be in its finished form. The Adventure is so we can be together as we tackle a new challenge and share what we learn with each other.

## Kathy Amspacher, Hendersonville

Lux Archival paper with a pastel underpainting in face area.



This was fun and so difficult at the same time. I took a photo from the internet and zoned in on an upward angle of David preparing his sling angle. Took the sling out, it looked like a sock.

My husband and I shoot olympic style recurve bow archery. I have felt my eyes straining to see the target as David in Michelangelo's sculpture. It was interesting reading about his right carotid vein being distended and the controversy over this. Somebody proposed that the model for David had a heart condition. (Distention is a symptom of this). But before I read a historians theory, I knew that preparing to sling or pull back on a bow causes distention from the exertion. I felt a little smug about this especially considering M used corpses for some of his studies. 😊

Thanks for the fun project!



*David scoping his target 12 x 9*





*Michelangelo's David*

12 x 9

Uart

While drawing David's hand, I was particularly impressed with Michelangelo's attention to the details of the veins, muscles, and bones. He was truly a genius!

I would like to see some of the preliminary sketches he did for this masterpiece.

**Deborah Chase, Hendersonville**

*Images Through the Ages*

12 x 9



This was an interesting adventure.

I worked up my idea on grey Strathmore 500 series charcoal paper using pastel pencils and Pan pastels.

I am looking forward to the last Adventure and whatever the new year brings.

Happy holidays!



**Ruth Crowe, Matthews, NC**

This was a great challenge. I have been fortunate enough to see David sculpture in person, but will have to admit that Moses is my favorite sculpture by Michelangelo.

I have always had difficulty with hands (still do), so decided to do this hand.

I chose a beige canson paper 8" x 10" and worked on the smooth side. I used charcoal and pan pastels keeping a monotone rendering with the color of the paper for the highlights.

It was a great learning experience.



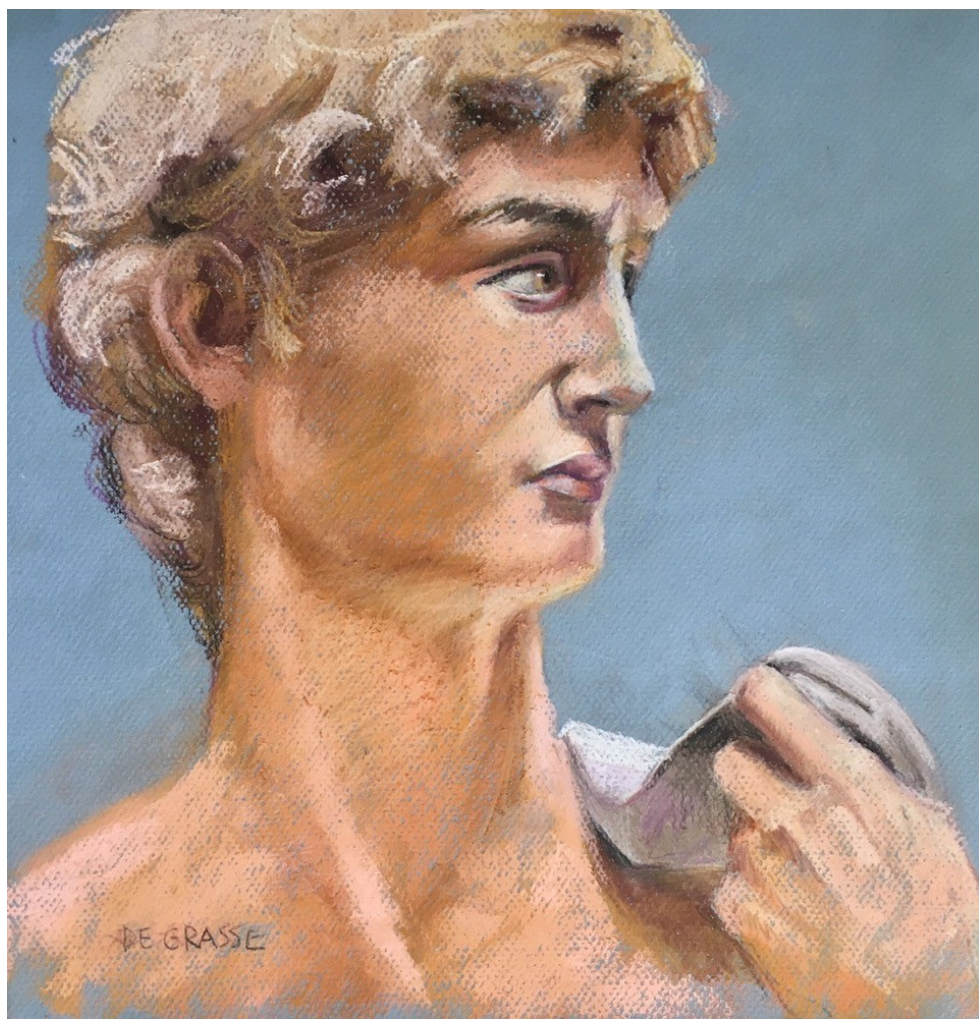
*10 x 8*

## Diane de Grasse, Black Mountain

*Michelangelo's*

*Model*

12 x 12



Thank you for another great challenge.

In addition to reading that ancient marble sculptures were often painted in realistic colors, I felt like seeing the subject of Michelangelo's David in the flesh. (I have seen the real thing in Florence.) While the oversized right hand is one of several features hard to ignore, I chose the head and left hand at the shoulder. That gave me an opportunity to try some ideas from Christine Swann's portrait workshop and also include pastel pencils with regular pastels. I found that working with pastel pencils gave me better control and I kept my fingers off the paper as I used the pencils for blending. It was a very enjoyable Adventure for me.

Pastels and pastel pencils  
on blue Mi-Teintes paper



**Doreen Dotson, Maryville, TN**

Well this *is* exciting. I finally had some time to participate. I really enjoy all the contests and entries in the various contests so far.

You all are putting together great stuff for us. Thank you so much!

I chose this portion of David, the shepherd, because of the expression given him by Michelangelo. It was his eyes.

Many of us know the story. David was youngest of seven sons of Jesse an Israelite. A giant Philistine was taunting the Israelis, and David's brothers ran away scared. Now the Bible tells that David had fought off wild animals, but this was different. This was a man.

In my Pastel named *Predator* I have depicted David deep in thought and coming to terms with killing a man. In order to do so he must look at Goliath as a predator among sheep. My piece depicts David captured in a moment where he is intently weighing what he is about to do.

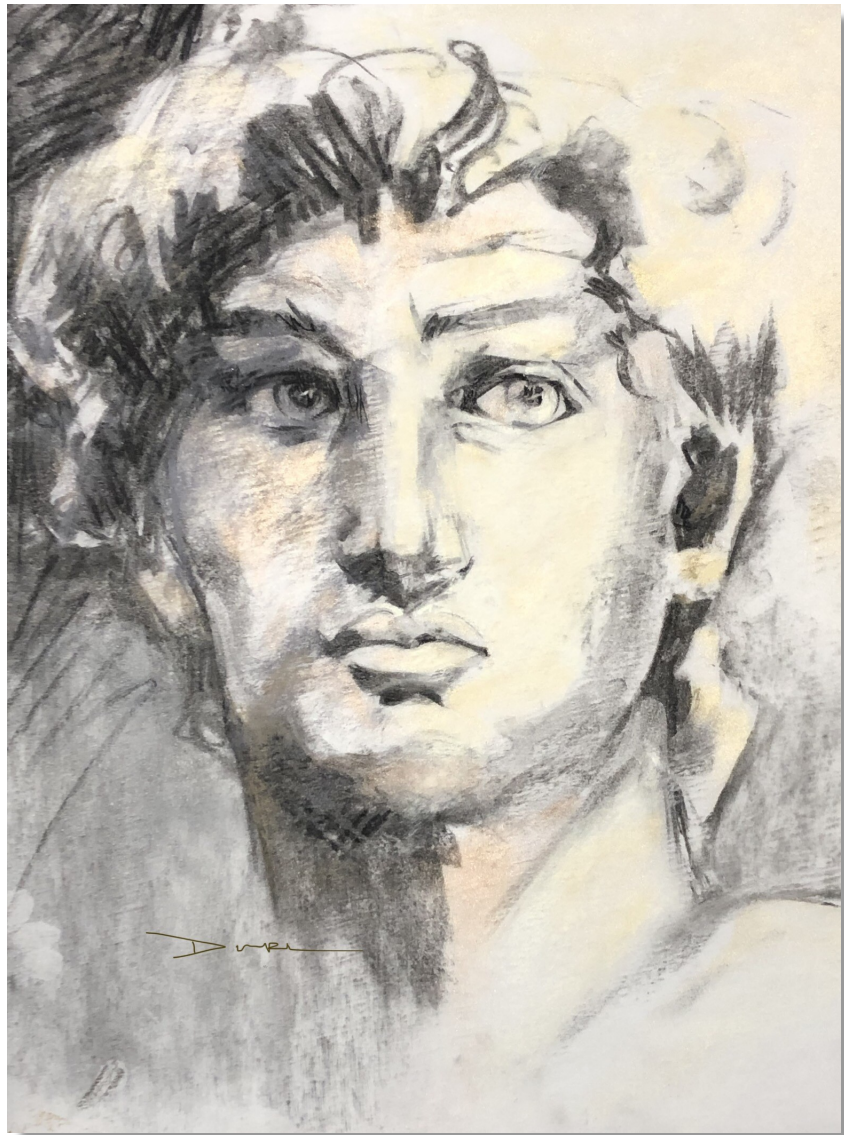


*Predator*

9 x 12

## Terrilynn Dubreuil, Asheville

*David 13 x 10*



I had so many great plans with David: make him look alive, do a combo of the hand and head, paint an unusual angle of the statue .. but I ended up doing a study of just the head. Playing with PanPastels, vine charcoal and various sticks, on parchment paper, I really enjoyed modeling the head. There's always a bit of challenge with the eyes .. especially when one side is in strong light and the other in shadow.

The features of the head, in opposition to how Michelangelo treated the body realistically, are more stylized and classical .. exaggerated actually.

Another fun challenge by the Adventure idea committee to break us out of our comfort zones!



**Will Evans, Fairview**



*Goliath, where!*

9 x 6.5

My submittal for the challenge, Michelangelo's David. 6 1/2" x 9" on Strathmore Sketch pad.

This was an adventure. I started out with a quick sketch, then went to a mounted piece of dark grey Pastel Premiere. With Christine Swann in my mind, I developed a structure of lights and darks, using grays, not yellows.

After three attempts, painting, brushing off, painting, I resorted to the sketch pad, white paper which was a better choice since David is white marble. The piece is almost entirely hard dark pastels, finished with grays and soft white pastel. The eyes were perhaps the most challenging part of the composition.

## J Kay Gordon, Weaverville

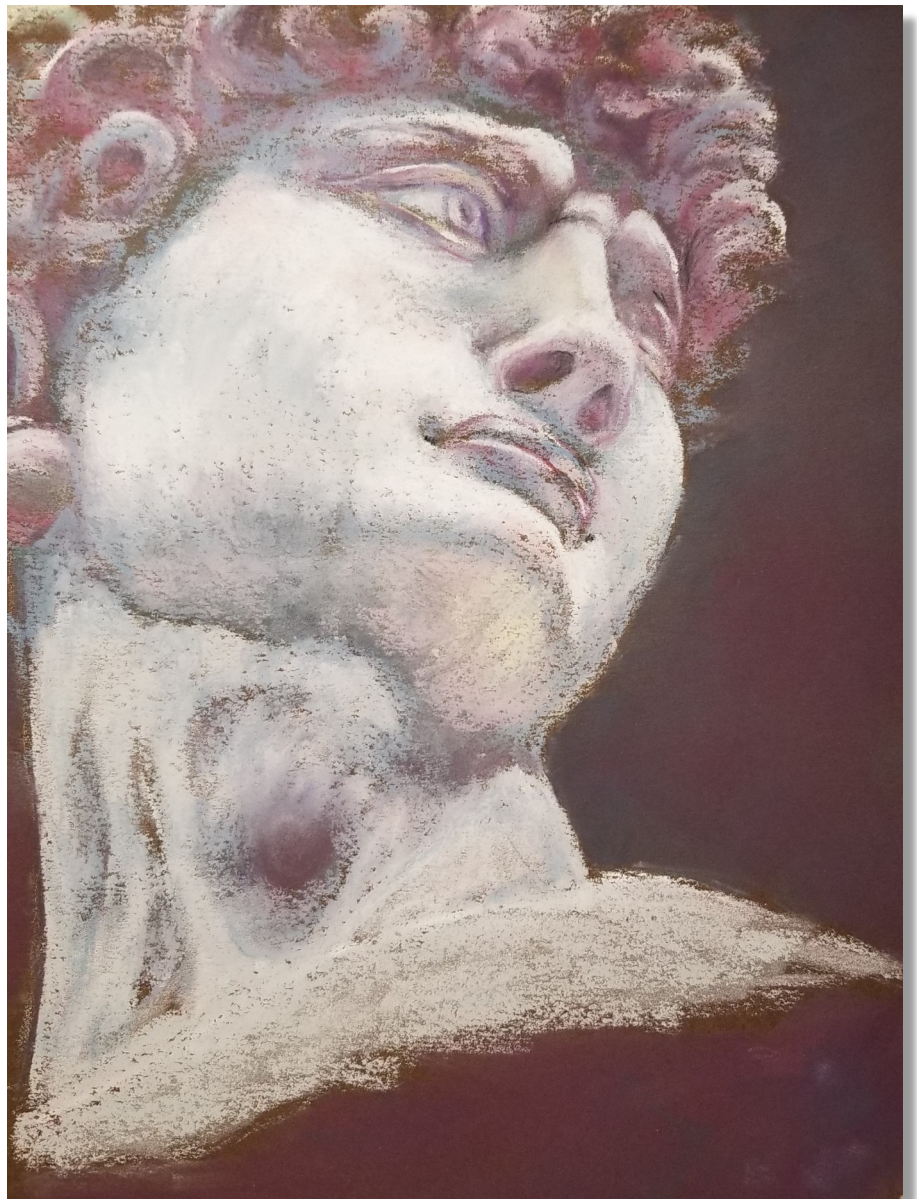
My goal was to try to depict David as the statue, rather than as a person. So, I kept the colors cool and the texture smooth.

I enjoy the challenge of painting a figure from an unusual perspective. When viewing from an unusual angle, I find that I must concentrate more closely since the features are not in a predictable spot.

I created my initial sketch with a light application of white charcoal pencil on the smooth side of Canson Mi Tientes...tobacco color.

The charcoal allowed me to make the many corrections and adjustments that I could see as needed.

The background was laid in with PanPastels, and the majority of the detail of the face was Creatacolor pastels.



*Study of David* 12 x 9



*Leonardo's Horse*

8 x 10

*Canson Mi Tientes*

*Pastels:*

*Rembrandts and  
Carbo Othello  
pastel pencils*



Happy Thanksgiving,  
everyone!

While Michelangelo's David is a remarkable piece of sculpture, the human form has never been a subject that I have been interested in pursuing artistically. Thus, in the spirit of this challenge, I decided to do a pastel rendition of the work of one of Michelangelo's contemporaries, Leonardo da Vinci. In 1583, the Duke of Milan commissioned da Vinci to produce a magnificent bronze horse sculpture honoring the Duke's father, Sforza. Da Vinci spent 16 years making hundreds of drawings for this sculpture as well as devising new ways to pour the bronze for this huge equestrian statue. However, Leonardo never got his creation beyond a clay Marquette, because France invaded Milan in 1599 and all the Duke's money and bronze went to the war effort.



Fast-forward 500 years and another sculptor, Nina Akamu, reworked da Vinci's drawings and designs with Milan's permission and created a monumental equestrian statue known as "da Vinci's Horse" or "Il Calvallo". Only two full-sized sculptures were made... one resides in Milan, Italy and the other in the Fredrick Meijer Garden in Grand Rapids, MI. Fred Meijer donated \$2.5 million for these twin sculptures, which stand 24 ft. tall and weigh 16 tons each. I had the privilege to see this colossal horse several times in Grand Rapids. It is breath-taking!

**Lynn Jackson, Brevard, NC**

I couldn't decide on one part so I did the face which had several parts.

This is drawn with Conte soft pastel pencils on Canson textured pastel paper.

It was difficult to capture an image of a statue, none the less one of the masters, Michelangelo!

Definitely a challenge! Thanks!



*Study of David* 12 x 9



**Karen Knaub, Lake Lure**



8x8 on water color paper. Mostly nupastels with multiple layers of alcohol wash

Wow this was very difficult for me to decide what to do. I had lots of thoughts as to what would be fun but after reading the challenge and trying to get into Michelangelo's mind set I decided to do Davids forehead.

Michelangelo drew inspiration from the bible story of David.

I studied the statue for days and just could not see a warrior in David. What I saw was a young man looking worried or scared.

That is why I concentrated on the lines in his forehead.

Can't wait to see what everyone else came up with.





**Margaret V Lyn-Soroken, Black Mountain**

*David on colors*

9 x 7



Medium: pastels on Mi-Teintes paper

So many depictions of David...since we look up ..at David we never see eye level view,

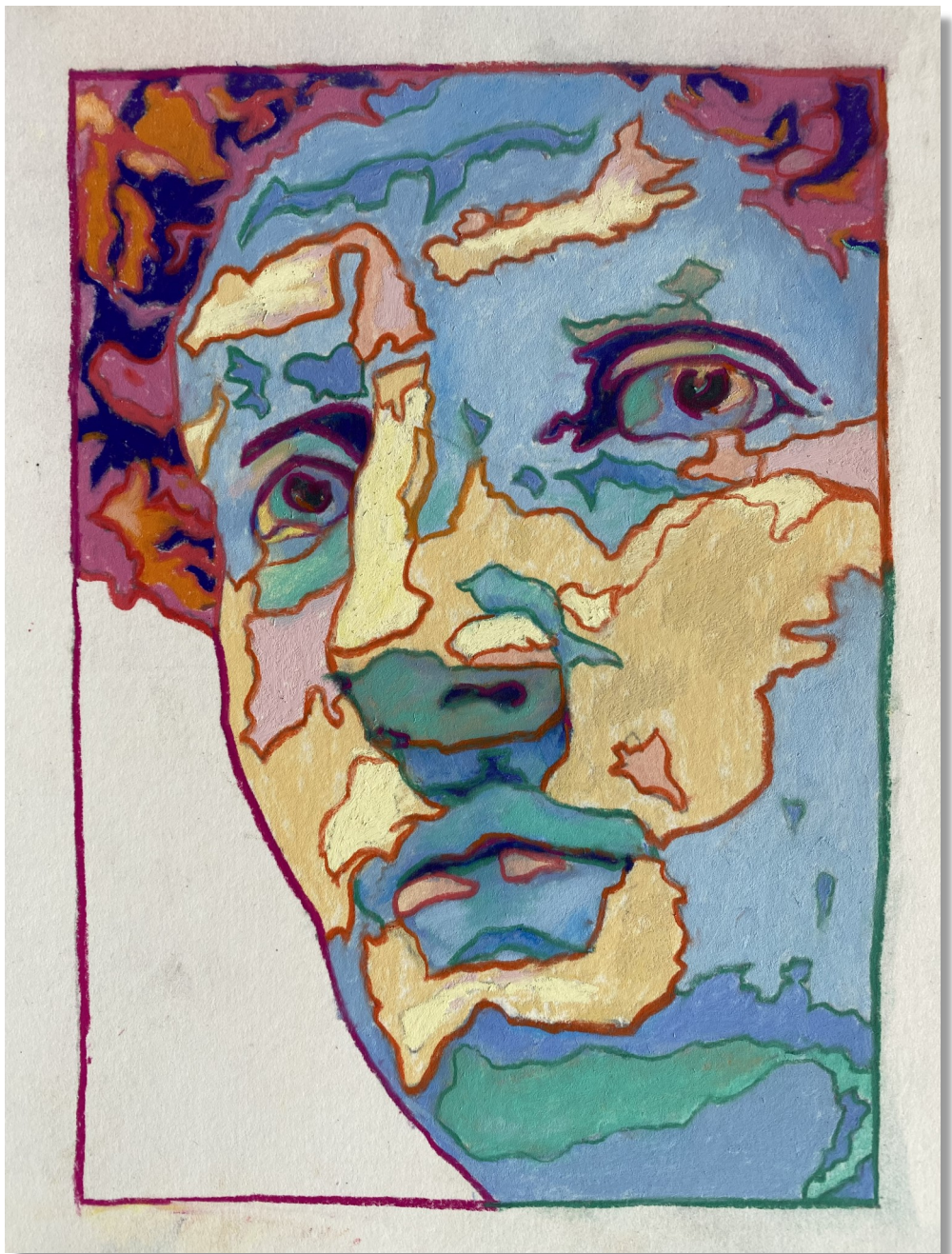
I was interested at looking at that solid statue and threw in color for excuse to use some color.



**Gary Rupp, Black Mountain**

In visiting the Van Gogh Immersion Exhibition recently, I saw this quote, "What colour is in a picture, enthusiasm is in life".

This became my inspiration in doing this Adventure.



*The Painted David*  
10 x 8

**Andrea Stutesman, Black Mountain**

*Give Me a Hand*  
11 x 9



Unison soft pastels, UArt  
400 paper

This challenge scared me  
to death. I saw the David  
in Florence, Italy in

2005. It was so amaing. Never thought I would be drawing/painting any part of it.

I started looking at it as a tonal study which helped some. I started with an underpainting with alcohol and then slowly shaped the digits and then the back of the hand. I am experimenting with minimizing blending and that is definitely an area I need to improve. I think it at least looks like a hand.

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