

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-6: “Monochromatic with a Twist”

Welcome to the sixth and final Adventure in Series AAA. In this challenge you are being asked to do a Grisaille painting. Grisaille comes from the French word “gris” which means gray. It is a monochromatic painting technique where the artist uses varying shades of one color which is often gray, taupe or sepia. (See below “Hope”, a painting done in 1523 by Andrea del Sarto). This method is usually preceded by a pencil, charcoal or ink drawing.

Now here’s the twist! At the end of your painting, we want you to add a splash of color to your artwork. Where and what color you add is your choice. So here’s how it will work:

Step 1: Select an object, scene or still life and paint it using one color as described above. The size, surface and color are all up to you to decide.

Step 2: After completing the monochromatic painting, put in that splash of color! Again, the placement of the splash and the color are your choice. Feel free to comment on how you made your decisions and what you wanted to convey to your viewers.

Step 3: Take a photo of your painting and send it along with the title, size and any comments you have made to Kay Gordon (jkaygordon364@gmail.com) by Wednesday, December 22nd at 6:00 PM.

Step 4: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on December 22nd. Your painting does not need to be in its finished form. The Adventure is so we can be painting together and experimenting with new and challenging techniques.

Kathy Amspacher, Hendersonville

Not sure this qualifies. Was confusing in my mind. I did lots of grisailles for oil painting and the pastel usage confounded me. I finally decided on pastel pencils with an eggplant color Terry Ludwig pastel for fill in.

In drawing a grisaille, I was used to cross hatching to build density in the drawing. Couldn't keep my pastel pencils sharp enough to do this here. I did fulfill the color aspect by doing his eye which I look into everyday???

Thanks and despite my complaining, I enjoyed it!



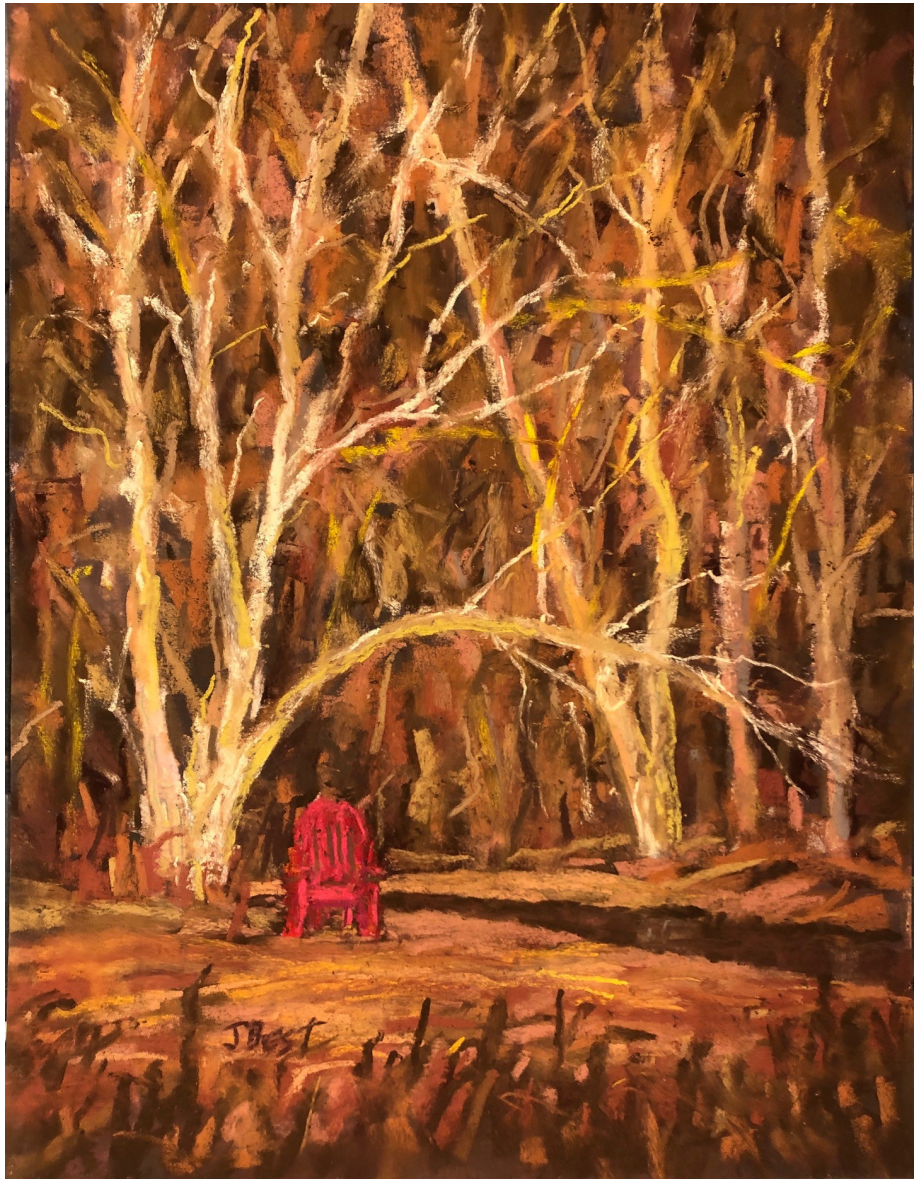
*Simon Love
12 x 9
Art Spectrum paper*

Jane Best, Morganton

Intermission

9 x 12

Uart



This painting is based on a photograph I took early one morning last week and cropped.

I used varying values of earth colors that were as close to burnt sienna as I could find.

An excellent challenge and technique for underpainting as well.

Deborah Chase, Hendersonville

Rainy Day
7.5 x 9.5



I felt I wanted to put hints of muted color in the bricks, grass and sky but for the adventure I didn't. It is on grey Canson paper using mainly Nupastels and pastel pencils

Merry Christmas!

I can not thank you enough for all you have done putting together the Adventure web shows. It has really been fun seeing everyone's interpretations. I have enjoyed participating in them and sharing the shows with family and friends.

Ruth Crowe, Matthews, NC

This painting was done with 3 shades of Burnt Sienna in Pan Pastels.

I chose a piece of pottery done by my daughter Kathryn Hood. It is a special piece done for me for Christmas one year.

The twist , the green handle on top, was the same on the piece of pottery.

I did this piece with the help of a 4 and an 8 year old painting along with me while visiting in Mississippi. Of course when I took the picture, I saw things which I would like to change which I will leave until I get back to NC.

This was done on Canson paper on the uneven side 8 x 10 with pan pastels.

8 x 10



Diane de Grasse, Black Mountain



Studio Reflections

9 x 6.5

This was an interesting challenge, two paintings in one!

From a still life in my studio I began with the black and white value study, but I had a sense of what I'd do about color already.

Because I enjoy convergence and relationships I wanted the warmth of the coffee to fill the area beside the mug. Radiate, even.

I used all kinds of pastels, hard and soft, pencils too, on a scrap of cream Art Spectrum paper. Thanks as always for the inspiration!

Natalia Dixon, Brevard, NC

Hope over High Cotton 4 x 6

I have missed a few latest challenges, but wanted to paint something for this last one and dedicate it to my first year with pastel. When I look at my Sennelier Landscape starter set, it is obvious that 409 Violet is grinded to almost nothing:)

I enjoyed playing with cotton fields the most and selected "409" as a base, because it seems like foggy, but optimistic color. The name of the painting is "Hope over High Cotton", roughly 6x4.

I wanted to thank everyone for tremendous support and sharing your knowledge!

Cheers to 2022!



Terrilynn Dubreuil, Asheville

My pastel supplies are basically already packed and ready to drive north to Maine in two days so I had to resort to whatever I am leaving behind in NC. I have no sanded surfaces available so resorted to a piece of toned Canson MiTeints paper, the "wrong side".

Starting with vine charcoal and doing a simplified shape drawing, I try to keep the image as simple and semi-abstract as possible. I chose a strong ultramarine blue to accent the piece, then felt it needed something with some "pow" so I added the white for the sheets. Stepping back I felt it needed a touch of spice. Cadmium red.

I may have gone beyond the "splash" of color, but the image seemed to be calling for it. It's been a fun adventure!



Sheets at Trailing Yew 12 x 18
vine charcoal, soft pastel



Will Evans, Fairview

Art Spectrum Color Fix, paper color is
"Elephant"

A study using grey hard pastel, finishing with a
variety of medium and soft sticks.

A ripe pear with green grapes, grisaille at the
start with more than a splash of color, it kept
asking for more. Cropping focused on the pear.



Thank you, stay safe, Happy Holidays.



Final Course

7.5 x 7.5

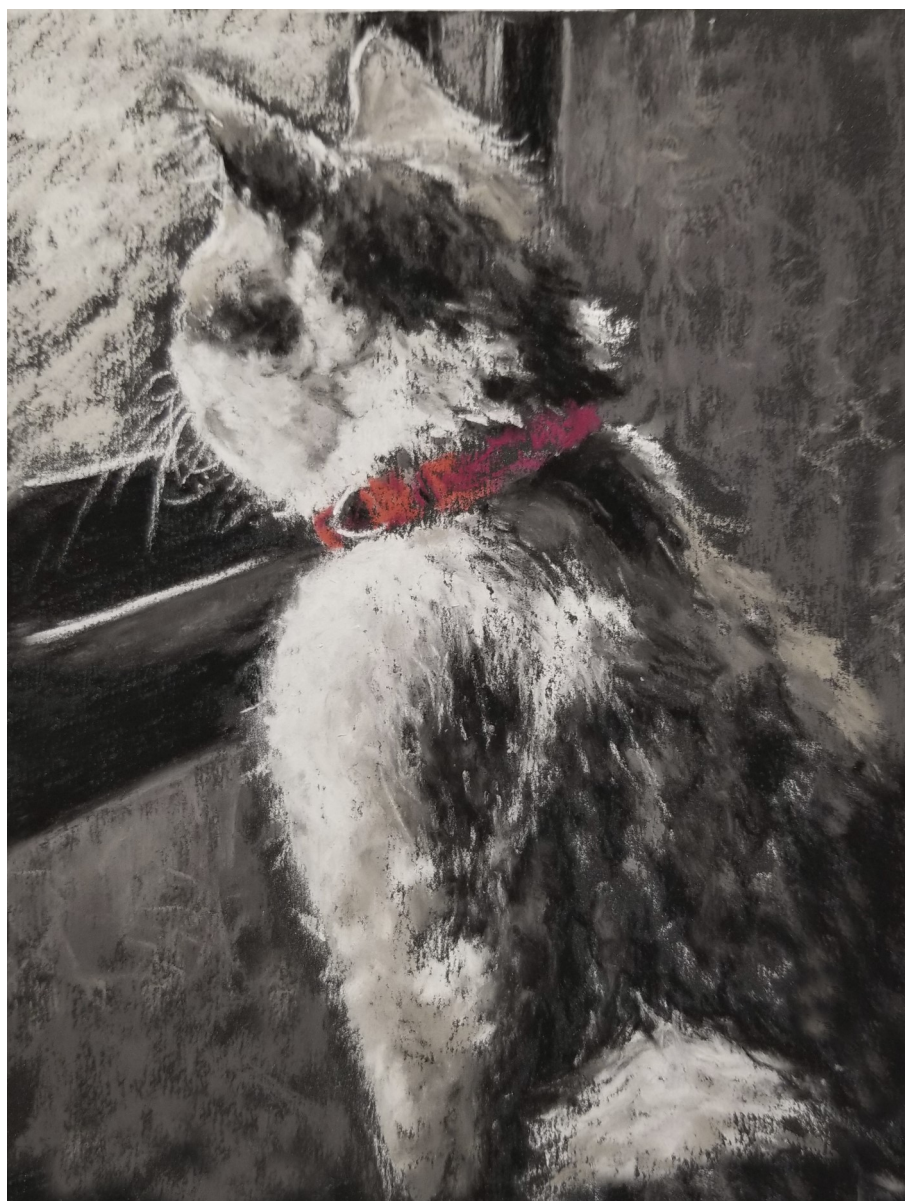
J Kay Gordon, Weaverville

Travel Buddy 8 x 6

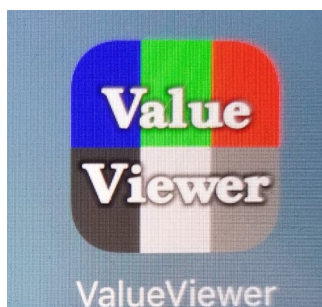
Our cat, “April,” accompanies us on the trips that we take with our trailer.

She is dark gray and white, and in this photo was wearing a red collar, so was a perfect subject for this Adventure.

Her favorite place, when she’s not on a lap, is at a window, studying the latest campground.



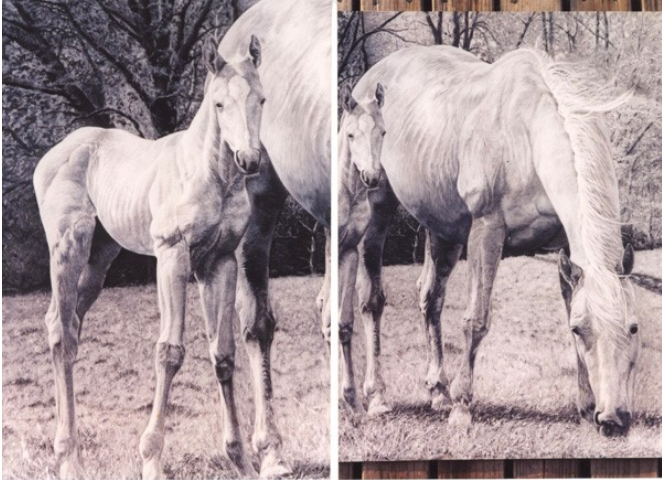
I worked on black Uart 800 paper, starting with a detailed drawing with a white charcoal pencil. The grays and reds were all Creatacolor pastels. I worked from a photo that I had taken with my phone and then had moved onto my iPad. Value Viewer, an app that I have on my iPad, has the useful function of removing color and displaying the picture in a choice of separate values of gray.



Alec Hall, Hendersonville

When I took my first classes in oil painting 25+ years ago, our instructor taught the Old Master techniques of a mono-chromatic underpainting, or Grisaille, followed by multiple layers of glazes and opaque paint. This was the method used by such artists as Titian, Rubens, Velasquez, Caravaggio, and perhaps Vermeer.

It is a long process because each layer has to dry completely before the next layer is applied, but the luminescent effects produced by this technique are worth the extra time. This technique can also be used with acrylics;



I have attached the Grisaille and finished acrylic painting of "Mama's Boy" (24" x 36") that I did many years ago BP (before pastels).



For this challenge, I used the horse that Caravaggio painted in "The Conversion of St Paul".

My piece was done with Carb-Othello pastel pencils and Nu-pastels (black & white). For the metal of the bit and bridle, I used gold acrylic paint.

Happy Holidays to all my Pastel Colleagues!

Caravaggio's Horse

12 x 9

Canson Mi-Tientes: smooth side



Madonna 12 x 9

This figurine belonged to my mom. I was fascinated by the elongated features, but had a hard time drawing it as I was trying to put it in proportion. I felt I didn't use enough sepia to cover the paper, so I decided to do another drawing.

Ribbon 9 x 12

The ribbon used shades of sepia with blue accents, and the cream of the paper as the highlights. I liked that it used the whole page.

I used pastel pencils and a soft pastel on a sanded cream colored pastel paper for both drawings.



Merry Christmas! It's been fun to be a part of this group! Looking forward to next year!

Karen Knaub, Lake Lure

I would never think of painting like this as I am all about color. When I read the challenge and looked at your reference photo, all I could think of was old photos.

This painting is from a picture of my Grandmother. I am pretty sure she was at Rockaway Beach in NY. I added a splash of red to her lips and a red ribbon in her hair. I thought that was fun, just like my Grandmother was.



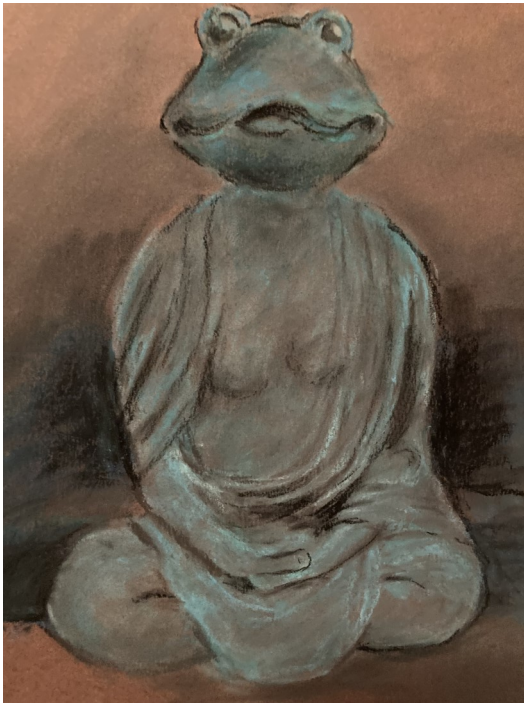
I am hoping you do another series. I learn so much from these as they push me out of my comfort zone. I appreciate all the thought and hard work that goes into these.

Baka
10 x 8

Margaret V Lyn-Soroken, Black Mountain

Froggie Buddha

12 x 9



Medium: pastels on color Canson paper

From photo taken at a nursery...this statue amused me and wanted to do something with it.

Chose reds for holidays.

Happy holidays to you all!

Enjoyed adventure series!

Zoe Schumaker, Hiawasse, GA

Early Bird

7 x 5



I've been painting quite a few birds lately, and thought this might be a good subject for a Grisaille.

I chose cool, bluish grays for the monochromatic painting of a chickadee.

The support is a piece of recycled pastemat, coated with Diane Townsend dry ground (a mix of buff and sepia). Initially, I thought I'd add a touch of bright teal as my accent, to suggest the sky. But, the painting was so cool overall, I decided to warm it up with a splash of light peach instead, which also ties into the warm-ish toned background.

A fun and thought-provoking exercise!

Andrea Stutesman, Black Mountain

Title: Rose Potpourri

Artist: Andrea Stutesman

Paper: UArt 400

Pastels: Unison, Sennelier, Jack Richeson

Another great challenge. I knew immediately what I would paint. I took the picture in a castle in Germany several years ago. I was drawn to the dish of roses that were slowly wilting, homemade potpourri. I have looked at this photo several times wanting to

play up the plate of roses by the window. This was the perfect opportunity. The landscape is hedges and distant mountains. I worked at the perspective in this picture. Straight lines with pastel is near impossible for me. At some point, I just have to let it go. I enjoyed this assignment.



Rose Potpourri

12 x 9

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