

The following 30 artists, who are members of the Appalachian Pastel Society, participated in this virtual group activity. The artwork they created is shared here.

APS Adventures in Pastel B-2: “Lost and Found: EDGES”

Welcome to our second Adventure in Series “B”. This month’s challenge is painting with a particular focus on EDGES. Edges are a powerful tool in the hands of all artists whatever their chosen medium. Edges come in soft edges, hard edges and lost edges. They are critical in making boundaries between objects or in objects. The way in which an artist uses edges can change the style and mood of the painting as much as the color palette or the change in values. (See the illustrations below of the same painting, but done with hard or soft edges.)

Hard edges are clean and hard. The viewer has a strong sense of where objects begin and end. The painting appears to be in a relatively sharp focus.

Soft edges are a bit fuzzy. The viewer does not see many distinct lines where two objects meet. Think of two trees in a forest and trying to discern where one stops and the other begins. At some places you can distinguish the two objects and at other places there is more of a blur.

Lost edges are when the viewer cannot distinguish where one shape stops and the other one begins. They are a type of soft edges, but here the two adjacent shapes appear to combine into one large shape. These lost edges force the viewer to use their imagination.

In this Adventure, we want you to explore edges. You may choose to employ one type of edge in your painting or a combination of any of the three.

Step 1: Consider any subject of your choice and decide which type of edge you want to be prominent in your painting. Again, this can be one type of edge or you may decide to use a combination of all three.

Step 2: As you paint your subject, be aware how the different edges influence your work. Since you are the artist, it’s up to you to decide when and how you want to use the various edges. The color palette, size and type of surface are completely your choice.

Step 3: Send **the photo of your artwork, your comments, and the title and size** of your painting to Kay Gordon (jkaygordon364@gmail.com) by **August 24th** at 6 PM.

Step 4: Remember, this deadline is firm and nothing can be posted that is received after 6 PM on **August 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 Ideas and techniques using pastels and then sharing the results with each other.

Kathy Amspacher, Hendersonville

Here is my "edges" painting.

I tried to keep the concepts of edges in my mind as I painted. I think a lot of this is instinctual for artists. I hope so, because I really didn't try different edges, just did what was best for that area of the painting.

Example: After critiquing the painting I noticed where the foot contacts the stump, and the aft edges of the stump. I used soft and lost edges here. Hard edges on coonie's face, the point of the painting. I seemed to use all three in the background. This was fun forcing myself to "think" but I paint by instinct. This racoon is a frequent flyer in my backyard. His name is "Phantom". He is a thief in the night!

Lux Archival cream colored paper with no underpainting. (Allowed for many layers, especially on Phantom's body)

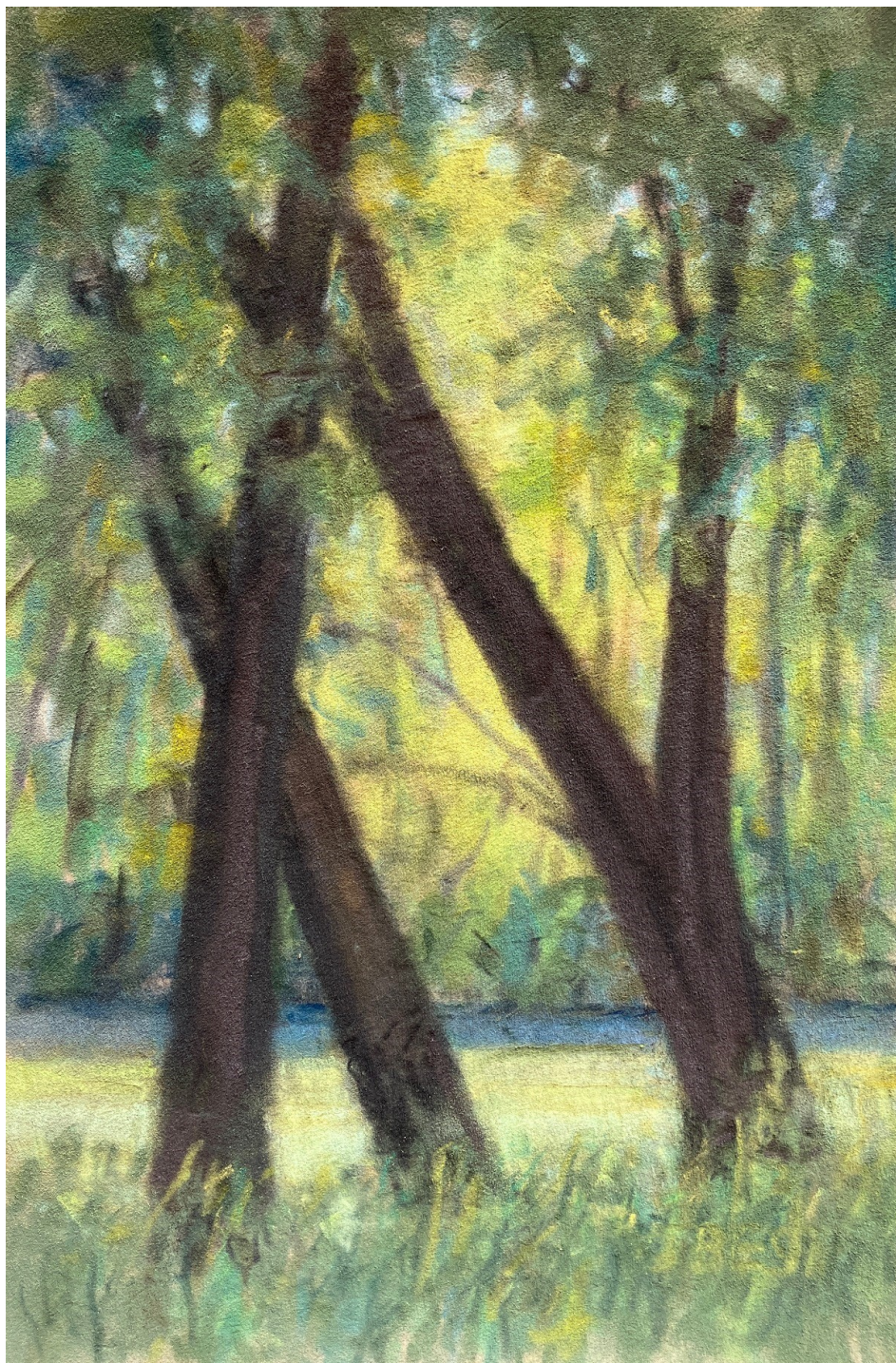
Assorted soft and semisoft pastels.

Thank you again for this fun exercise!

Phantom 11 x 14



Jane Best, Morganton



Morning by the River

12 x 9

I enjoyed this challenge and decided to concentrate more on soft and lost edges and less on the hard edges and details which usually take center stage in my paintings.

I painted it on Hahnemuhle velour pastel paper. It's a surface that hasn't worked well for my usual style being better suited for softer subjects like animal fur or clouds.

I did manage to get softness but found it difficult to get harder edges in foreground tree trunks.

I enjoyed the challenge and it gave me a reason to try the paper again.

Daphne Boder, Pittsboro, NC



Morning Chill 7 x 5

Here is my submission for the hard/soft/lost/found edges.

This is done on anthracite pastelpmat. My thought when working on this was to keep the snow and sky soft with the trees and fence posts harder edged. More of a contrast. I call it "Morning Chill."

Beryl Bradley, Brevard

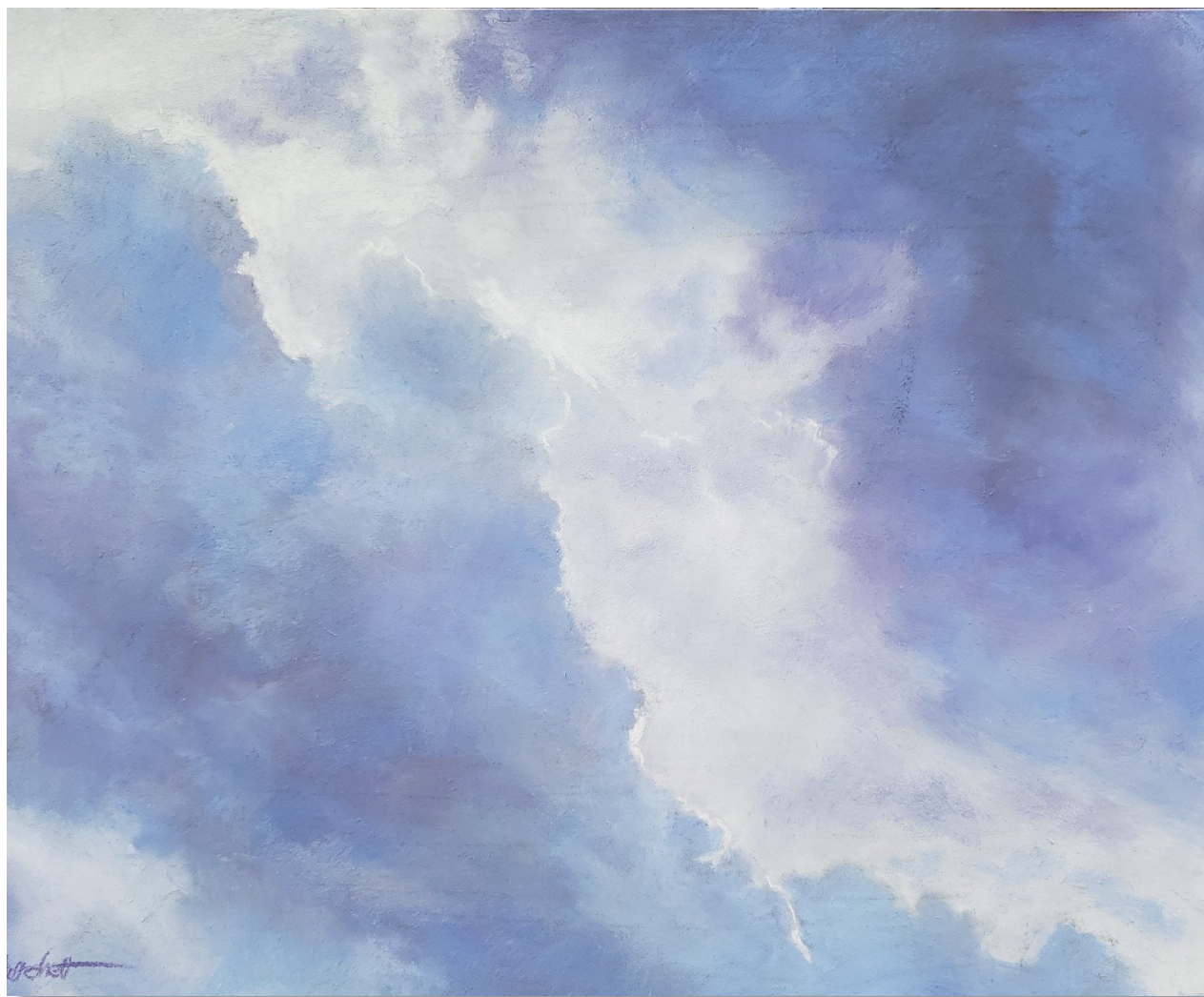


Snohomish Falls

12 x 10

My son lived in Washington State and this was one of his favorite spots. I painted this for him. I hope it shows hard edges, soft edges and lost edges.

Regina Burchett, Kannapolis, NC



Edges

11 x 14

Clouds fascinate me, and I love to try to capture their movement, color and depth.

Chris Carroll, New Bern, NC

This lovely child is my now 12 year old niece, with dark eyes and very bright redish and very curly hair. The photo was taken at Easter.

The size is 9 x 12 with four different pastel varieties. Great fun just looking for a good photo to paint, and because it was her, it brought back some wonderful memories.

Thank you

Windy Garden

9 x 12



Deborah Chase, Rutherfordton, NC



Mom and Music

9.5 x 7.5

I took this photograph of Mom because I was impressed that at her age she was trying an electric keyboard.

It was not a good reference picture but it worked for lost edges.

Nancy Clausen, Swannanoa, NC

Here is my image for our web show.

It is both hard and soft edges. The photo was taken years ago on Wayne's and my first hike on the AT. The photo was taken from Charlie's Bunion.

The painting is done on Wallis warm Belgium Mist paper. It's 9 x 12. I used a variety of pastels, Great American, Sennelier, Unison, Henri Rouche and Faber Castell hard pastels. It also has an alcohol wash under part of it.

I enjoyed painting this. It brought back some memories of sore muscles and the desire to do more hiking. Which we have done.



View from Charlie's Bunion 9 x 12

Diane de Grasse, Black Mountain



Taylor 12 x 8

I enjoyed this challenge! And had time to try two examples. Both from my photos.

Thinking the first image came out too brashly green, I followed with a portrait to warm things up. Got my fingers messy with blending for the lost edges in each one, but liked choosing which edges to just soften.

I knew the portrait would have a nice hard edge so I'm sending that one, too.

Both are on dark gray Mi-Teintes paper with assorted hard pastels. Thanks as always



By the Pond 8 x 12

Jennifer Donolo, Burlington, ON, Canada



Rail Fence

August 24, 2022

Plein Air

9 x 11 inches

Pastelmat, light grey

NuPastel hard pastels, and Unison soft pastels, as well as some pastel pencils

Thank you very much once again for this Adventure.

Terrilynn Dubreuil, Asheville, NC

Here's my recent work for the lost & found edges: (thanks!)

Arles Courtyard

9 x 12



Will Evans, Fairview



Looking at you

20 x 16

Attached is a portrait, titled “Looking at you”, inspired by the artist Nicolai Fechin (1881-1955) who many consider used lost and found edges with great effect.

This 16x20 monochromatic rendering on Canson sketch paper used compressed charcoal, hard and soft pastels.

J Kay Gordon, Weaverville

Obviously, the most difficult challenge for me this time was getting April to stay still...NOT.

The only hard edges in this painting are portraying April's facial hair, whiskers and ear and face detail.

The soft edges of the rest of April's legs and body...and the lost edges of the background, help create a sense of distance.

I painted in my travel "studio" ...aka our dining table in our trailer...with my reference photo next to me on my iPad.

(April was on the other side of me...on MY chair... In a very similar position to the one in my photo.)

(Everyone who knows cats knows that it is really April's chair!)

I sketched with white charcoal on black Uart 800, using pastel pencils and Creatacolor pastels first, and filling a soft background with PanPastels.

A Touch of Sunshine

8 x 4



Jeri Greenberg, Leland, NC



Ingenua
20 x 16

attached is my piece.

totally unfinished.

She is a favorite model of mine, who is very angular so her body will definitely have some hard edges to it, her silk dress cascading will need to be a mix of soft and hard but I will want her to fade a bit into the background more, so my broken color will work well with my hard and soft edges.

MaryAnn Grib, Gray, TN

Sunset on Watauga

8 x 10



I've been working on nocturnals lately so that's what I went with for this challenge.

I really used a combination of all the edges. Lost edges in the distant areas, soft edges for sky and some of the water and reflections then hard edges where trees touch the sky and some structures. I edited the photo so it was closer to the reality of the painting but some things were lost like the peach highlights in the sky.

I enjoyed painting this. I used 8x10 black multi media paper with clear gesso base.

Calling this Sunset on Watauga

Alec Hall, Hendersonville

Surface: UART 500 grit

Pastels: Rembrandt, Carb-Othello Pastel Pencils

In this small equine portrait, I tried to draw the viewer to the face by using harder edges there than anywhere else. The background is very soft and loose with soft and lost edges to contrast strongly against the well-defined edges of the face. While the body is fairly well-defined, the edges are softer than the face. The colors in this photo are stronger than the actual painting, but it is the best I can do under my studio lights. This was an excellent challenge... edges are very important in every medium; however, with pastels it is very easy to make all the edges soft and not have enough edge-contrast within the painting. I still have a little more work to do on this painting, but I think it meets the Challenge as is.

Happy painting!



The White Draft

8 x 10

Mona Hearne, Matthews, NC

I thought 'Oh, no' when I saw this month's challenge. But your challenge description is so clear. I immediately thought of 2 paintings I'd done years ago. Same scene but dissatisfied with both so I had wiped both down without obliterating the drawing. I wish I could recall the artist that inspired the scene. I think it was Marla Baggetta. Anyway...I retrieved both today...

The top painting is on a surface prepared back when the method of grit compound was mixed into gesso. You can see the intentional brush strokes.

Mostly Found Edges 7.5 x 10



The bottom is Pastelmat 8x10



Both were painting with Nupastels and Ludwigs

I look forward to our monthly challenges....I'm ashamed to say that the challenges are about the only time I paint. And I love pastels so!

Mostly Lost Edges 8 x 10

Kathy Hutchinson, Rutherfordton, NC

Sunlit 5 x 7-ish



On pastel paper in a gray/green tone using a variety of pastels.

I was pondering how I would find something to paint that had a variety of edges the morning I read the challenge.

I looked out off my back porch and there it was. It was an overcast sky into which the mountains disappeared. The next layer of hills were in shadow revealing soft edges. The sun was so bright on the trees they were well defined.

So here is my study for a future painting.

Lynn Jackson, Brevard, NC



Fields of Gold 13.5 x 12

This is a field of zinnias at the Jeter Mtn. Farm near Hendersonville. I highly recommend riding the hay wagon to see the fields of sunflowers and zinnias. I adapted this painting from a photo my life partner took from the wagon.

I decided to do a combination of edges. The soft edges against each other in the background vs the detailed edges in the foreground. In the field I left the field area on the left side of the painting without a lot of detail so the viewer uses their imagination.

This was challenging and fun to show the different types of edges. It was also nice to get out on a beautiful autumn like day to see the flowers.

Thanks for the challenge.

Karen Knaub, Lake Lure

I looked at this challenge as I can do anything I want.

I am usually pretty detailed, So I challenged myself to try to have no edges or all blurred edges.

What I mostly learned from this is that I can't take 2 months off from painting again.

Thank you for keeping me painting



Hawaiian Chic

8 x 8

Cindy Lidd, Garner, NC

Attached is my 18"x18" painting on 400 Uart "Biltmore Greenhouse"; I enjoyed this challenge while I thumbed thru hundreds of Biltmore photos that I've taken over the years to decide on this image. Thanks.



Biltmore Greenhouse
18 x 18

Margaret V Lyn-Soroken, Black Mountain

Title: Barn

Size: 6x9

Medium: pastels on color Mi-Teintes paper

Margaret V Lyn-Soroken

It's unfinished...hope to continue....



Barn

6 x 9

Chris McGraw, Asheville



After Alain Picard

12 x 10

First of all, I did this as part of Alain Picard's Cultivate classes and I used his reference photo.

There's a fairly wide variety of soft/lost edge treatments at his shoulders, ear, shirt, back of his hat brim, etc. And hard edges at the edge of his face, in the hat, etc.

I tried to use edge treatment to lead the eye.

Very challenging portrait, but lots of fun.

Kathryn Olive, Durham, NC

Senneliers and Nu Pastels on UArt400 paper

Comments lots of lost and found edges in this piece. The pink blush disappeared in a few days. Plein air start and finish in studio thanks to the adventure series.



Cherry Blossom

9 x 12

Meryl Meyer, Weaverville

9 x 12 on Uart Dark 400

Based on my own reference, I found this photo of one of my trips to the everglades when I resided in Florida. I think it was the Fall because the glades were golden.

I concentrated on varying my edges to help create a sense of depth. I used contrast at my focal point and softened edges for aerial perspective as the scene receded into the distance.

I referred to "Pastel Pointers" by Richard McKinley. I liked painting on UArt Dark. It seemed to offer a more dramatic effect when I applied the colors. I used a variety of hard and soft pastels.



Golden Glades 9 x 12

Gary Rupp, Black Mountain

I have always admired artists who use hard edges and create remarkable paintings.

Pastel artist Tony Allain is one.

Another one is oil painter Billy Schenck. His work is very graphic and always fascinating to me.

I took advantage of this adventure to try my hand at a painting that is almost entirely hard edges. I thoroughly enjoyed the challenge and since Billy S. was really the inspiration for this piece I wanted to make it a tribute to his work.



Western Sky: Tribute to Billy Schenck

13.5 x 20.5

Andrea Stutesman, Black Mountain

I have been busy this week with Pastel Live event. It is four days of pastel classes from 10 AM to 8 PM. I completed this piece and thought that it meets the criteria for this challenge.

Size: 12 x 9

Pastels: NuPastel, Mt Vision, Terry Ludwig, Unison, Sennelier, and Richeson

Paper: UArt 400

Title: One Pear



One Pear 12 x 9

Mary Tallman, Jackson, MI

Plein Air Poetry at the Jerome Farm—II 12 x 9



I painted this pastel at a plein air event this week in Michigan.

I used to think that architecture needed all hard edges to read correctly. After working more and more I realized even though a structure needs to look solid it is important to have some soft or lost edges too.

Ruth Whitaker, Newnan, GA



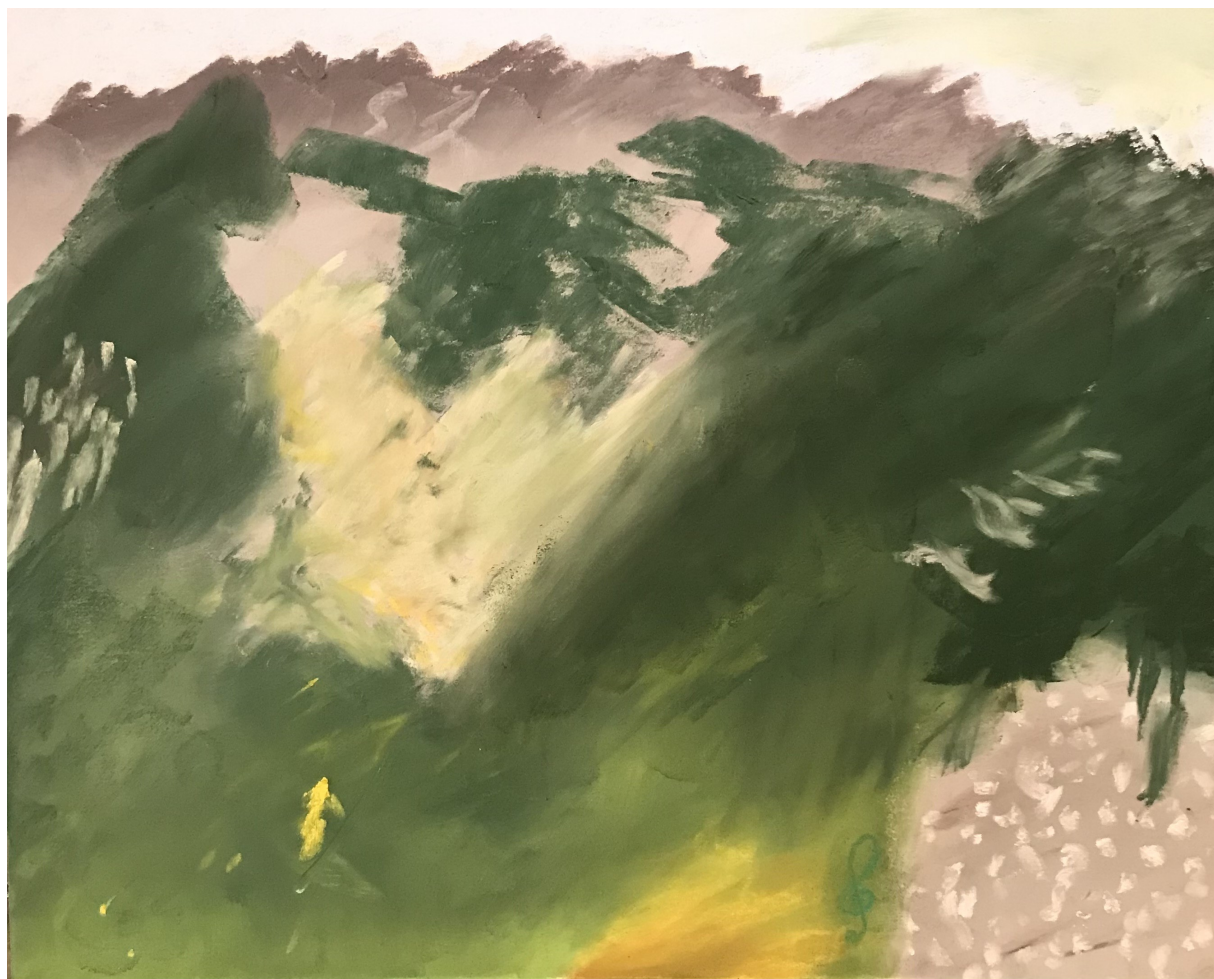
Summer Wildflowers 10 x 8

I enjoyed this challenge. Concentrating on having hard lines mostly, was a fun exercise.

I used Uart 400lbs. paper with Nupastels, pastel pencils and a few soft.

Sawyer Bear Whitemiller, Cape Coral, FL

"Lost" in the Mountains 8 x 10



Pastel on Uart 600-grit sanded pastel paper

I wanted to do a lost edge, and I thought of when I visited the Rocky Mountains in Colorado. The endless trees and changing colors are the lost edges. I also incorporated some hard edges into the top of the mountains and soft edges in the sky and underpainting. My signature is a little hidden, so you may have to look for it. This was a fun adventure, and I can't wait for what is next.



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