



The following 26 artists, who are members of the Appalachian Pastel Society, participated in this virtual group activity. The artwork they created for this challenge is shared here .

## APS Adventures in Pastel B-4: "Still Life "

Welcome to our fourth Adventure in Series "B". This challenge is titled "Still Life" which Wikipedia describes as "a work of art depicting mostly inanimate subject matter, either natural or manmade". The Tate Gallery defines it as "anything that does not move or is dead". The French call it "nature morte" (dead nature).

Now before you grab the nearest apple or orange, first consider the history of still life painting. The Egyptians painted food and objects on tombs as offering to the gods. The Greeks painted vases and murals. But it was not until the 16th Century when it became an art form, with Jacopo de Barbarini's 1597 painting "Dead Partridge and Iron Gauntlets".

Caravaggio followed in 1597 with "Basket of Fruit" and Jan Brughal painted lush scenes of fruit and game in the 17th Century. In more contemporary times, Paul Cezanne painted "Basket of Apples" in 1895 reminding us of his bold and famous quote: "I will astonish Paris with an apple". Vincent van Gogh painted "Still Life with Coffee Pot" in 1885. In the Victorian era, a still life could send a message to the viewer. Skulls, clocks and decaying fruit reminded them that "You must die".

On the lighter side, flowers and plants revealed secrets: buttercup (ingratitude), white chrysanthemum (Truth) and azalea (temperance). So as you are painting an apple (temptation) or a tulip (fame), be careful of the message you are sending. Or you may want to just enjoy the time spent at the easel!

**Step 1:** Select the objects you want to paint and arrange them with particular attention to use the light in creating shadows and highlights. Surface, size and color palette are all up for you to decide.

**Step 2:** Choose to do your still life with realism or abstract design or anything in between. The style is your choice.

**Step 3:** Take of **photo of your arrangement and your pastel** and send these to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by **October 26th** at 6:00 PM. **Please include the size and title** for your work. Feel free to also comment on your particular surface, pastel brands and your experience in creating the artwork.

**Step 4:** Remember this deadline is firm and nothing can be posted that is received after 6:00 PM on **October 26th**. Your painting does not need to be in its finished form! This Adventure is so we can be painting, experimenting, learning and sharing our experiences with each other.

Kathy Amspacher, Hendersonville

*Grandma's Greens*

12 x 9



These figurines are ceramics my Grandmother made in 1955. I tried to capture them in a plethora of greens! Hard choices. Thank you again for this fun try,

Title: Grandma's Greens

Size: 9x12

Soft and hard pastels on black sanded paper.

**Daphne Boder, Charleston, SC**

This is “All Lined Up” and is 4 1/2 x 12 on #500 Uart. These were tomatoes from my husband’s garden. And they were delicious.



*All Lined Up*

4.5 x 12

**Beryl Bradley, Brevard**

Still life is not my favorite subject to paint but these flowers make me happy because they're so bright and cheery.

10x12 sanded Premier paper and an assortment of hard and soft pastels



*Flowers from the Farmer's Market*

12 x 10

**Chris Carroll, New Bern, NC**

This was done on regular sketching paper to honor the colors and fruits of the season. I use many different pastels and loved doing it.

Thanks for this challenge.



Deborah Chase, Rutherfordton, NC



*Rounding it Off*

16 x 16



I enjoy painting a still life but often doubt whether I have used the right design principles.

This piece has no meaning, just an emphasis on curved shapes.

**Nancy Clausen, Swannanoa, NC**

Here is my submission.

He's a bit of an improvisation. I've wanted to paint this for almost a year so I took the opportunity as we were doing Still Life this time.

I call him the Christmas Bunny. Many years ago when I lived in Raleigh I was downtown getting my hair cut. When I came out of the shop I noticed him sitting outside the antique shop next door. I went across to the sandwich shop to pick up dinner and looked at him again on my way to the car. I don't know if he is an antique or not,



but he's been in the family since. He sits outside our front door and at Christmas gets a large red bow. It looks like this year he'll get a new one.

He weighs about 30 pounds so I couldn't bring him upstairs. He's made of cement. We sat him on the table for the picture and where I could sketch him. He's painted more how I see him than the picture although close. I still have a few things to fix, but have enjoyed the process. He's on a 12 x 9 Ampersand board. The board was underpainted mostly with Rembrandt's. I used mainly Schmincke pastels for the rest of the painting.



*Christmas Bunny 12 x 9*

Claire Crook, Hendersonville, NC

*Before the Shirt*

12 x 9



Still life only for the challenge. Not my favorite things to paint, but the assignment was a challenge and I guess that's what it's all about. I liked this arrangement where I was staying last week, and thought it would be interesting to try to capture. I've titled it

"Before the Shirt"

for lack of inspiration.

9x12 pastel matt. Hard and soft various pastels.



**Diane de Grasse, Black Mountain**

*Share Space*

16 x 12



Once again I am grateful for the stimulating challenges you present!

I haven't done a still life in a long time, and with little time to work on this I made it a simple one.

Lacking much black pastel I turned to painting with alcohol and pure black pigment to cover a sheet of light grey Mi-Tientes paper. I hadn't tried that before and discovered a technique to use again.

Thank you!

## Terrilynn Dubreuil, Asheville

In the midst of a hectic week, the APS Adventure challenge email came through. Yes! I get to take a break from all the other stuff and do some painting ... I HAVE to ... it's required! (he he) Well, it IS a nice break and change of activities.

I like the APS challenges (and the PSA challenges). They push me to do things that I wouldn't normally do. Wisely however, I did choose to stay away from certain flowers, because (wink wink) the challenge warned me to be careful of the message I'm sending.

Well, here's my message. No skulls, no symbolic blooms. Just a corner of my studio. I didn't know exactly what to paint - should I take the time to pull together some pretty objects? Flowers or fruit? ... nah, I decided to paint what was right in front me!

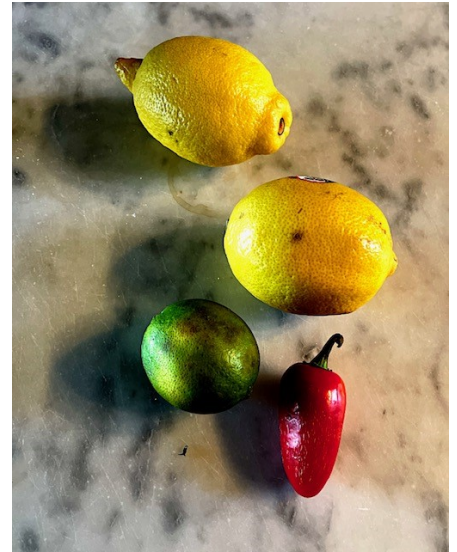
Now I'm wondering what secret message hides within these objects ....



*Studio Corner*  
18 x 12

**Will Evans, Fairview**

My pastel, 7 1/2" x 9 1/2" on Lux Archival, underpainted and alcohol washed. A mix of soft and hard pastel, too many to remember.



*Lemonade with a Twist*

9.5 x 7.5

## J Kay Gordon, Weaverville

I can't imagine why anyone would think to give me a figurine of an angel holding a cat! We only have one lovely cat now, but when we lived on a farm a few years ago, people were constantly "giving" us cats...dropping them nearby. They often arrived with kittens. Fortunately, we love cats! We adopted the cats and enjoyed finding homes for the kittens.

So...a good friend gave me this angel, and I thought it would be perfect to include in a Christmas scene. Maybe it will become a Christmas card.

I sketched with white charcoal on black Uart 800, using pastel pencils for most of the detail on the angel and cat...and assorted pastels for the rest of the painting.



*Guardian Angel* 8 x 6



Jeri Greenberg, Leland, NC



*Hiding in Plain Sight*

14 x 9



Still life set up before the apple, which subsequently was eaten by my husband.... I thought the fallen petals were too trite so I got rid of them too. Bumped up the color as well.

**MaryAnn Grib, Gray, TN**



*Three Onions Left* 8 x 10

I did this piece on 8x10 multi media paper primed with clear gesso. I found that I was limited with how many layers I could use with this surface so the onions did not come out as well as I would have liked. I would redo this on better paper.

The net bag that I included in this piece came out better than expected because I tried to suggest it instead of trying to capture detail.

I began this piece with an alcohol underpainting to lay down a guideline.

Title "Three Onions Left"

**Alec Hall, Hendersonville**

*Three Pansies*  
7 x 5



Title: Three Pansies  
Size: 7" x 5"  
Surface: UART 500 grit  
Pastels: Rembrandts,  
Terry Ludwig, Carb-  
Othello Pastel Pencils

I'm not much of a gardener, but I like pansies because they are hardy in cool weather and colorful. They make for a pleasant yet simple arrangement. I added the purple background to keep my palette cohesive with the flowers. I don't do many still-lives, but this challenge was an interesting departure from my usual subjects.

Happy Halloween!

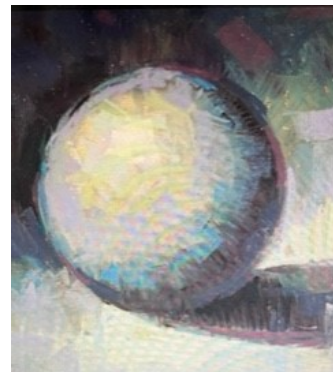
**Mona Hearne, Mathews, NC**

I'm presently a student of Alain Picard and participating in his online Painterly Landscape Course 2022. Alain is not only an outstanding artist, he is equally outstanding as an instructor and a very kind encouraging man.

Our first assignment was to paint a sphere. I did two. I hope this is acceptable "still life."

With Alain's permission attached is a photo of his sphere (top) and my two paintings below.

Both are on Uart 8x10 Nupastels and Ludwigs.



*Alain Picard's Sphere*



*Minestone #2 AP  
8 x 10*



*Sphere Reflected Light  
8 x 10*



**Kathy Hutchinson, Rutherfordton, NC**

9"x11" on artspectrum fresh grey

This was quite a 'challenge' trying to keep the lighting consistent over a few days. I obviously need to work more on the background - making the right side darker etc.



*Harvest Blessings* 11 x 9

Lynn Jackson, Brevard, NC



I just happened to have some peaches and I liked their shapes, so I placed them in front of my living room window. When the strong morning light hit the peaches it accentuated the highlights and shadows.

I enjoy painting “dead” objects. I like to paint details, but with a still life I can focus on the shapes. I like to capture the sharp contrast between the light and dark colors.

This was painted on Canson Mi Tientes pastel paper. I feel I am able to get softer images and blend better than on a paper with grit, although I do use that too. I like a harder pastel and use Rembrandt pastel sticks.

*Sunny Morning*

*8 x 12*



**Karen Knaub, Lake Lure**

*Our Last 3*  
6 x 13



Well this was a challenge as I never do still life. So I added to the challenge and did fruit that I never do and the 1st time I ever attempted to do crystal. All in all I am pleased with how it came out. So thank you for once again pushing me out of my comfort zone

**Cindy Lidd**, Garner, NC

Attached is my painting "Still Life with Oranges"; it is on Uart 400 paper, and it is 6" x 7". Still lifes are always fun to do; thanks for the challenge!

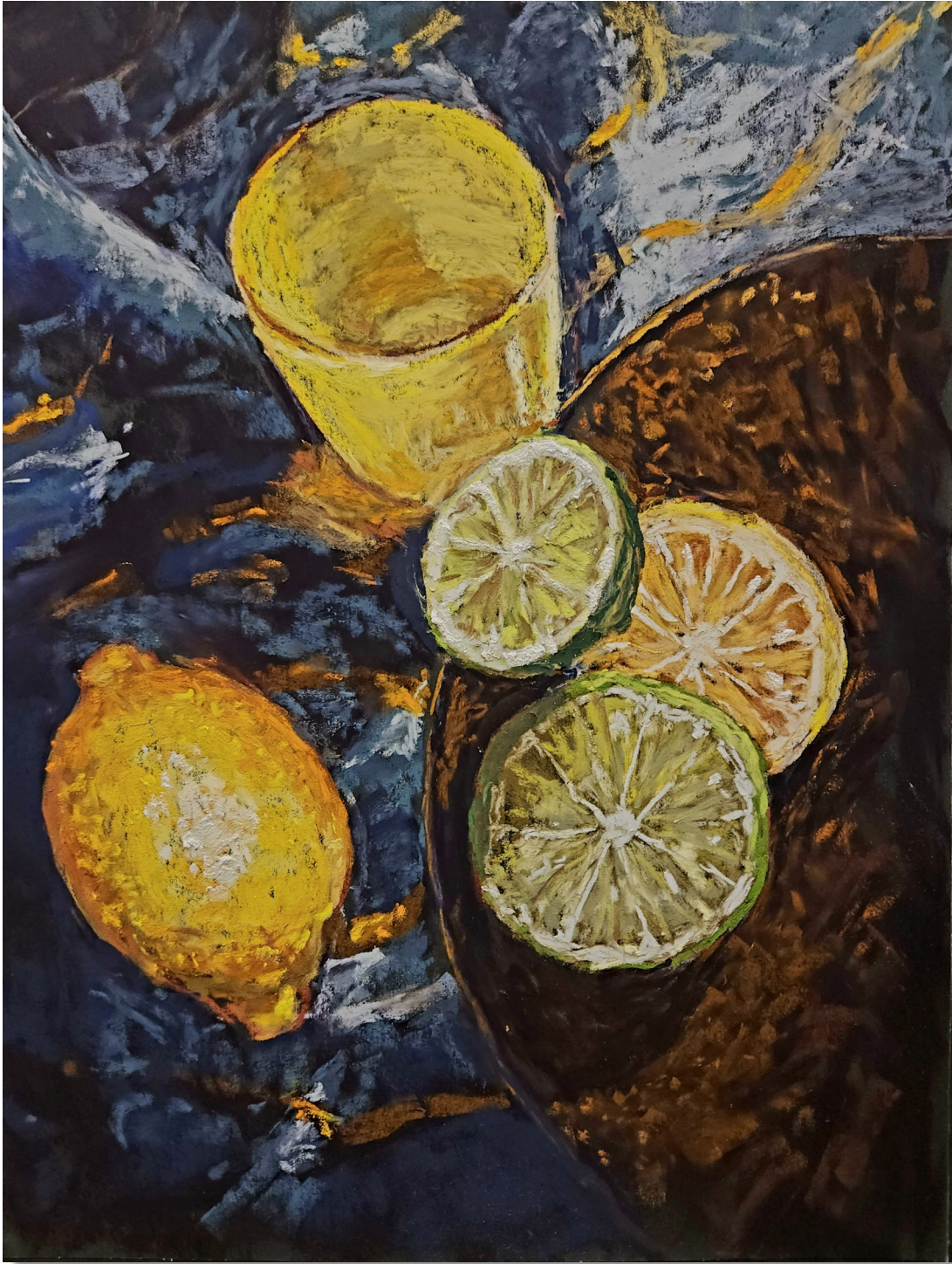


*Still Life with Oranges*

7 x 6

**Chris McGraw, Asheville**

*Perched* 12 x 9



**Meryl Meyer, Weaverville**



*Organic Beauties*

*9 x 12 on pastel premier*

*Assorted soft pastels and  
pastel pencils*

This was on my easel for quite a while waiting to be finished. I do not usually take so long but I had to attend to personal health needs. I finished a couple of months ago. These are the radishes organically grown in our garden. They

were delicious.

I focused on values to enhance the depth and volume of the radishes. I love using reds. I also used different cool and warm greens on the leaves. The background was a challenge and I went with gold and ochre. I used pastel pencils for the veins in the leaves.

*Blue Plate Special: Tomato on  
Rye*

*9 x 12 on Black UArt 400*

*Assorted soft pastels*

I injected some much needed humor. My first painting since my shoulder surgery. We had this beautiful tomato which I chose to paint.

I came up with this "creative idea" and went with it. The ceramic blue plate was a gift from a friend who made it. I

had fun with the rye bread. I had a lot of trouble with the background since I did not have a plan. That always is a problem for me. I am happy to be painting again. Thank you for the challenge.



**Gary Rupp, Black Mountain**

Here is my still life following a Thanksgiving theme. Clearly a work in progress, but maybe I will be able to finish it for Thanksgiving.



*Abundance III*

18 x 24

**Andrea Stutesman, Black Mountain**

Title: The Collection

Medium: Soft pastel on Pastel Mat

Size: 9”h x 12”w

I wasn't sure what to paint for my still life. I went to the Antique Tobacco Barn in Asheville searched for a subject and took lots of photos. I chose this subject because I loved the colors and play of light on these jars of marbles and glass beads.



*The Collection*

9 x 12



**Mary Tallman, Jackson, MI**



*Untitled still life* 9 x 12



Please find attached my still life submission. I used a 9" x 12" Wallis paper and Nupastel and Great American pastels.

Thanks!

Mary

**Susan Voorhees, Asheville**



I grew lots of zinnias this summer and this is one of the last that I brought in to paint.



I had to use my imagination some. Put in my own tablecloth and walls.

This a 9x12 on Art Spectrum paper precolored in raw sienna. I used Sennelier's Paris Collection. All soft pastels.

Still life is not my favorite, but enjoyed the challenge.



*Welcome Autumn 12 x 9*

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