

The following 27 artists, who are members of the Appalachian Pastel Society, participated in this virtual group activity. The artwork they created is shared here. Hugs and best wishes to all.

## APS Adventures in Pastel C-5 "Grey Power"

Welcome to our fifth Adventure in this series. The challenge here is all about grey! Grey has been long associated with depression, evil, horror, dull, dirty or conservative. This Adventure is to explore the many aspects of grey; not white, not black but the infinite range of rich expressive "colors" that exist between them.

The word grey was first recorded in 700 AD. It was the color of undyed wool and used as clothing for the peasants and monks, therefore the color representing the poor and humble. Colors worn by the wealthy were costly. For instance, Lapis Lazuli, was a color worth more than gold and represented a very high status.

The more readily available pigments made of carbon (ie, soot) and minerals, such as red and yellow ochre were used in the caves of Lascaux, France (17,000 years ago) and Chauvet, France (35,000 years ago).

Fast forward several centuries, Chinese artists used carbon based ink to create beautiful washes and figures.

Another leap to the Renaissance saw Michelangelo use grey to create grisailles and drawings.

Although grey is considered the absence of color, it is that very characteristic which allows it to reflect or produce a foil for nearby colors creating warm, cool or neutral greens and blues.

Grey values have been used in etchings, black and white photography, woodcuts and more recently by Picasso in his epic "Guernica"; and James Whistler's 1871 painting, actually titled "Arrangement in Grey and Black".

\* \* \* \* \*

**This challenge is to limit your palette to 3 grey values:** light, medium and dark. Also, you are encouraged to use warm and cool greys in each of the three values. Your surface can be a fourth value. The choice is up to you.

**Step 1:** Decide on the subject of your choice; then select your palette based on the three values of light, medium and dark with warm and cool greys in each value. Remember, the surface you choose can be a fourth value.

**Step 2:** Using your selected grey palette, notice how working in greys puts a strong emphasis on value. How often it is said "Value does all the work and color gets all the glory". In this Adventure, value gets all the attention!

**Step 3:** Take a photo of your painting and send it along with the title and size to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by May 24th at 6:00PM. Please feel free to share any comments you would like about your experience of painting in greys.

**Step 4:** Remember, this deadline is firm and nothing can be posted that is received after 6:00PM on May 24th. Note that your artwork does NOT need to be in its finished form. The Adventures are provided so we can explore painting with pastels together and share what we learn as we grow in our experience and expertise. So enjoy the process and jump in!

GET READY, GET SET, GO GREY!

Kathy Amspacher, Hendersonville, NC



*Segovia: The Cathedral  
seen from the pine grove*

9 x 18



I tried to keep the number of greys to 3 values. The use of warm and cool greys within that number helped. This was challenging.

I had this older unfinished oil study I did of the Cathedral in Segovia. I used the vintage postcard as my reference, (one in a box of 100 postcards a woman accrued in her lifetime of traveling). I found the box in a thrift store in Pawleys Island S.C. for \$10! Wow.....

I used a number of greys I've accumulated.

This was a fun way to study value. I've always used notans but doing an entire painting was even a better way to "see" the values. I think I need to do one in color with heavy use of greys to see how the greys impact on the colors. Something to try later.

Thanks again for this fun adventure.

**Susan Aytes, Hendersonville, NC**

I have just joined APS last night! I would like to enter my "Wizened Tree" pastel painting in your C-5 "Grey Power" challenge. I have not framed it yet.

*Wizened Tree*

12 x 5.5



**Claire Benton, Riverview, FL**

Based on a photo I took last year of my sisters (we're from the SC coast) on a West Coast beach.



dark Uart 240. Pastel sticks and pencils.



*East Coasters Meet the West Coast*

12 x 7

Jane Best, Morganton

*John Deere*

9 x 12



“John Deere”. 12x9 Pastelcard and assorted pastels.

I enjoyed this challenge! I tried to keep everything thing in the grayed down and leaning toward neutral range but couldn't resist putting a bit of “John Deere” green on the tractor.

Thanks for this challenge!

**Beryl Bradley, Brevard, NC**

*Looking Down on the River*

8 x 4

Attached is “Looking Down on the River” in many shades of gray. I did have to add a touch of red for the kayak. I’m continuing to work on the depth perspective on the sunny rock face and am really struggling with that. Hopefully I will get it soon!

4x8 white premier Pastel paper (that I had painted a floral on before, but I never liked). I brushed it all off and painted over it.

Thanks for another very challenging challenge!

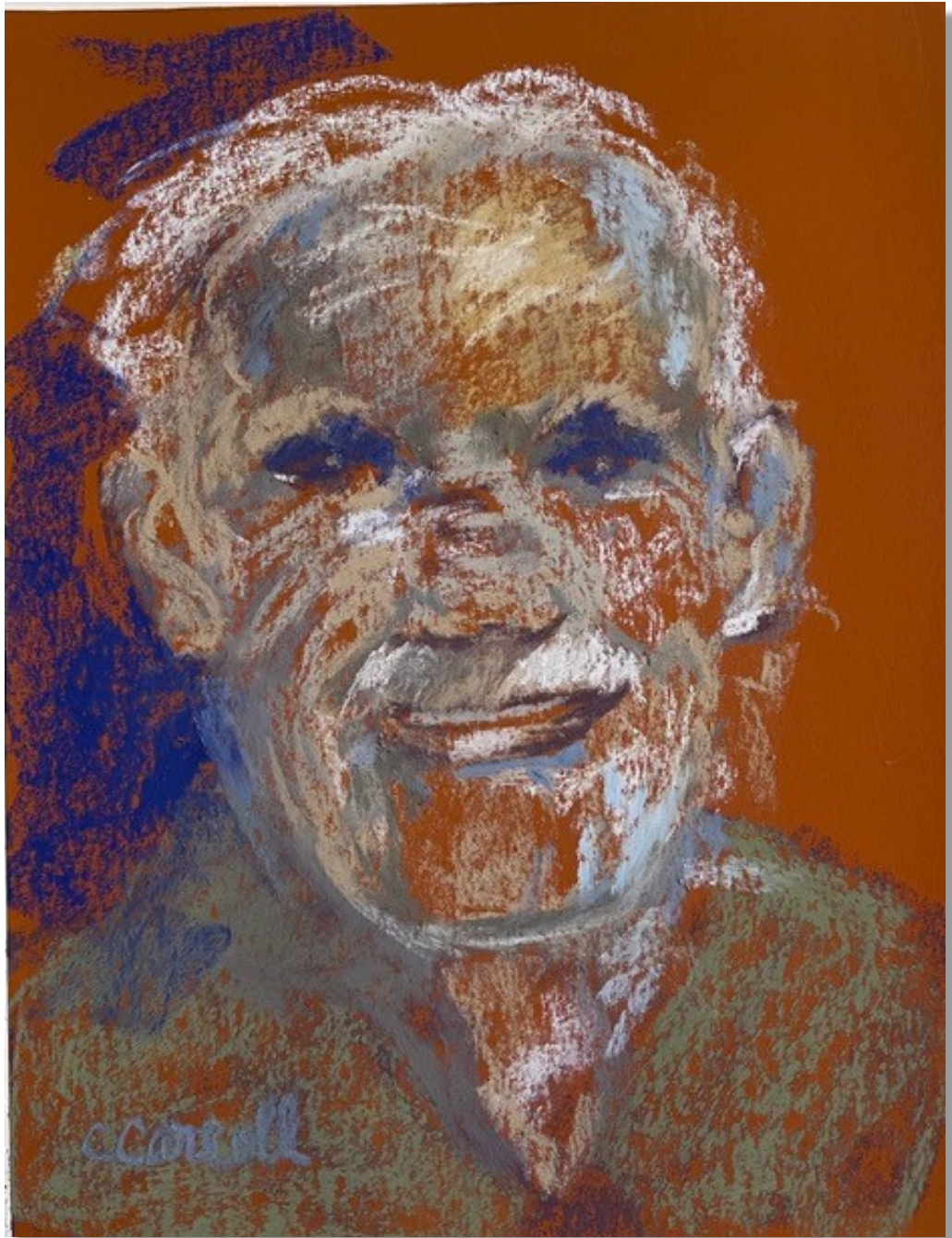


**Chris Carroll, New Bern, NC**

This is "Dennis" and he is my painting for this adventure.

This Art Spectrum paper, 9 x 12 earth tone. I enjoyed using the paper color and some concentration not to paint too much into it.

I did this one loose and started with a pencil sketch. Again, I had a lot of fun figuring out how to do this. Thank you



*Dennis*

*12 x 9*

**Deborah Chase, Rutherfordton, NC**

*Study in Grey*

*16 x 12*



I chose a very light grey Mi Teintes paper, looks almost white until you put a white next to it, for one of my values.

It was surprising the variety of greys among the different brands. It was interesting trying them out.

Enjoyed the Adventure.



**Nancy Clausen, Swannanoa, NC**

Here is my all grey painting. I wasn't sure I'd be able to have enough done to send, but looks like I have. A week with not too many times to paint.

I copied an old painting I had done a long time ago in oils. It's a section of a room from a home we owned back in Raleigh.

I used 2 Unison for the sheer curtain in the back. They are Grey 5 and 6. So even though they don't look grey Unison says they are. The painting is on a 8 x 10 Ampersand board. Besides Unison I used a variety of other pastels.

It was an interesting a fun Adventure. Obviously I have more work to do.



*The Grey Corner*

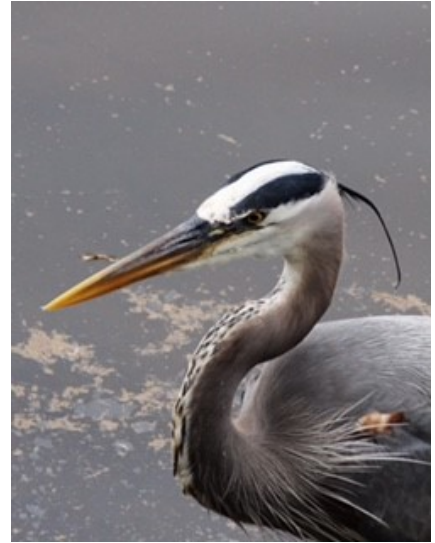
*10 x 8*

**Ruth Crowe, Matthews, NC**

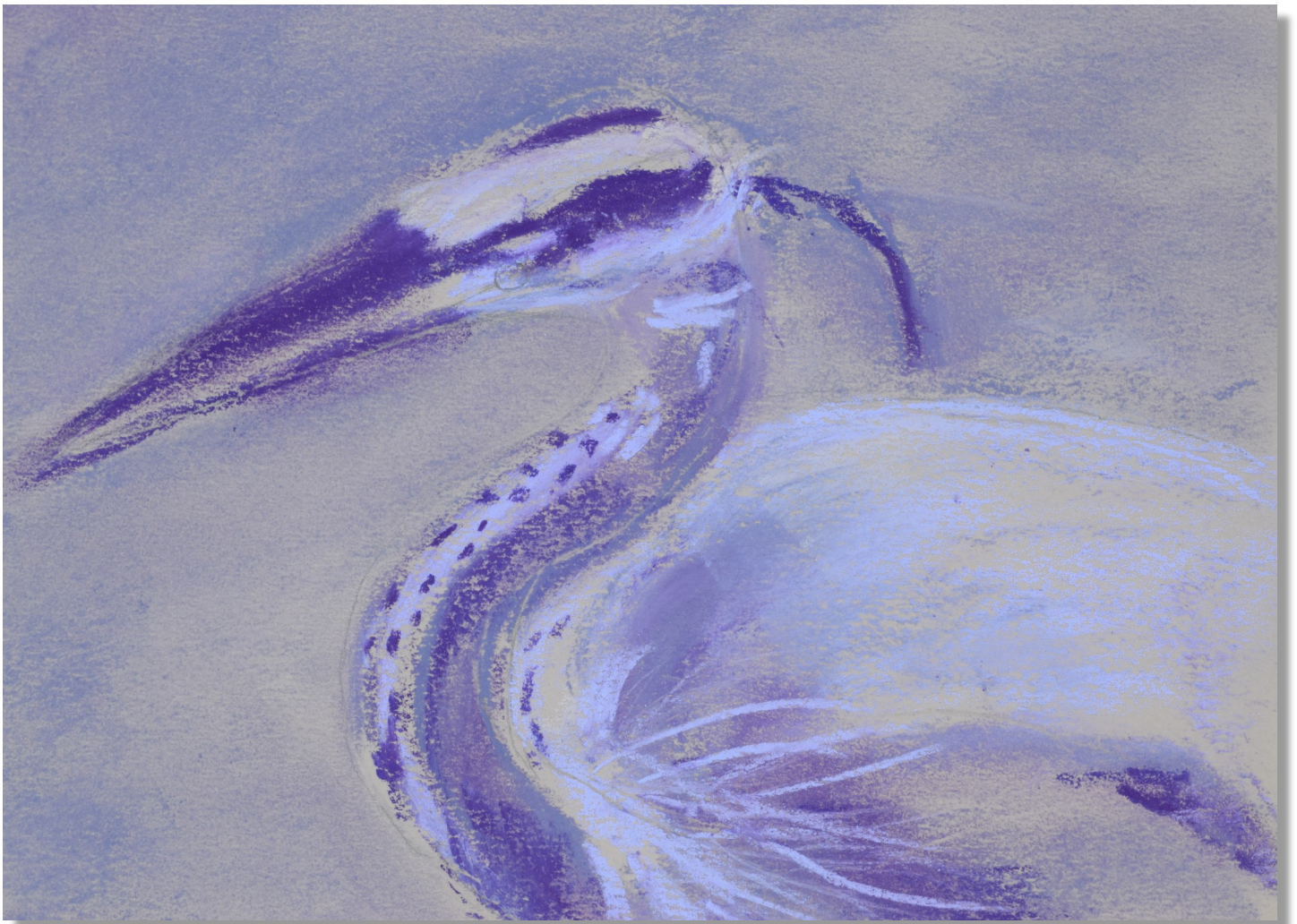
Kay I am out of town. I brought my pastel box with me, but keep my grays in a separate little plastic container which I left at home.

For this adventure I picked a purple gray set of three with a warm golden grey for highlights where needed. I wish I had my grays with me, but I didn't.

I painted the heron on a beige Canson paper in an 8 x 8 format. The original picture was sent from my Ipad.



*Heron in Gray 8 x 8*



## Diane de Grasse, Black Mountain



*Goldens and Lace*

8 x 9

It's great to be participating again in your challenging Adventures. In planning a large painting of this subject, the gray study is very helpful.

The final, hard & soft pastels on yellow Pastelmat, 8 x 9. "Goldens and Lace"

Thanks again!

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

Thank you for this challenging Adventure. A very good exercise. Here is my submission.

Thank you.

Jennifer

Sunny Laneway

Pastel on paper, UART 400 Sand

8 x 11 inches

May 23, 2023

Unison pastels



*Sunny Laneway 8 x 11*

**Terrilynn Dubreuil, Asheville**



*Besieged 9 x 12*

UArt 500 paper starting mostly with PanPastels and finished with a few flourishes of various soft pastels.

When I was in Maine in January, I got some photos out my car window of the storm over the ocean and a point of rocky land. I had fun choosing one and trying to keep that greyness going.

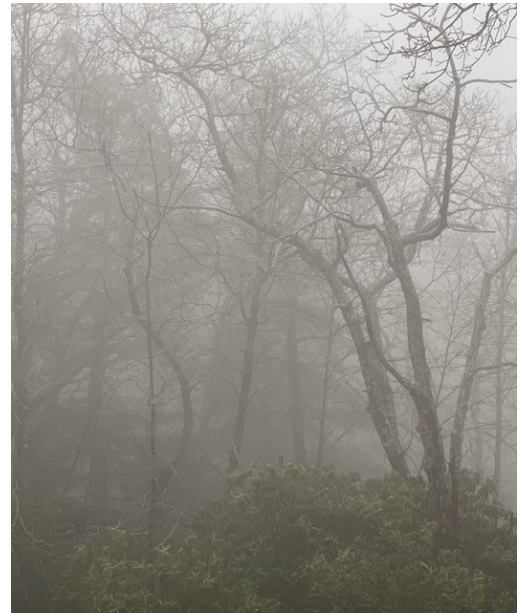
I've also learned that many winter paintings seem even *more* wintery when there's a touch of yellow ochre or soft amber in them. The contrast of the cools of a blue grey and the hint of that warmth.

**Will Evans, Fairview**

A 6x6 piece on grey Pastelbord. Title "Cloud Forest".

When the weather turns hazy, foggy, sometimes smoky, the edges blur, colors disappear, and often sounds muffle.

It's a favorite time of mine.



*Cloud Forest*

6 x 6

## J Kay Gordon, Weaverville



*Edisto Skies* 6 x 8

“...on the road again...” [We’re traveling again... headed with our trailer for Bar Harbor for the summer!]



My reference was a photo I took last year on an evening walk on Edisto Beach where we were camped for a week. My goal was to capture the drama happening in the sky just after the sun had set.



I used Creatacolor Pastels...they have a nice selection of grays. I picked three values, and then added a warm and cool from each of those values. I took full advantage of the 4<sup>th</sup> value of the black Uart (800) paper...using a black pastel when I needed to re-establish the paper color if I missed the edge of objects that I wanted to just be the paper color.

**MaryAnn Grib, Gray, TN**

I was at a plein air event last week and was able to work on this challenge during this time.

Saturday was a rainy and gray day so that worked perfectly for this challenge and so did this black and white building i chose to do.

This is titled "The Grille" and was done on a 5x7 multi media paper primed with clear gesso.



*The Grille 5 x 7*



**Alec Hall, Hendersonville**

Surface: Richeson Pastel paper

I love the look of monochromatic artwork. Realism does not exist without close attention to value during the painting process. When I finally realized this many years ago, my satisfaction in my own art grew exponentially. Then came the challenge of seeing the correct values in the reference/model in order to bring the painting to life. I think I ended up using 5 values in this painting... I just could not limit my palette to 3 and get the desired effect.

Thanks for reintroducing us to the importance of "Grey Power".

*Pesky Flies*

8 x 10



**Mona Hearne, Matthews, NC**



Black Phoebe

6 x 6

This species is called "Black Phoebe."

I painted her on 6x6 Pastelmat. Used Pastel Pencils, Nupastels and one Unison.

My reference was a photo from one of my wildlife calendars.

She's a flycatcher. Bless her!

THANK YOU for these challenges....fun!

And I learn a lot!

**Anne Hudson, Lexington, KY**

Good evening. Shades of gray painting challenge. The pastel color on the left was used to cover a 6x8" Uart 500 paper. Therefore, I started with a gray background, then used the 3 gray colors on the right for the painting. I sure wanted to reach for color. I did tidy up some of the edges with a # 2 lead pencil.

I recently returned from vacation in Naples. This boat is just like the one I was on when I snapped the photo. This boat is called Miss Naples.

I will call the painting, "Sunset Cruising".

Many thanks for the challenge. This was fun!



Sunset Cruising

6 x 8

**Kathy Hutchinson, Rutherfordton, NC**

On unsanded pastel paper using a variety of pastels in all ranges of softness.

I just couldn't resist that one spot of color. I tried...I really did!

Photography is my downfall in these challenges. I can't seem to get the value contrast in a photograph that exists in my paintings.



My source is from a copyright free photo. Unfortunately I didn't record the photographer's name.

*At Rest*  
*8 x 10*



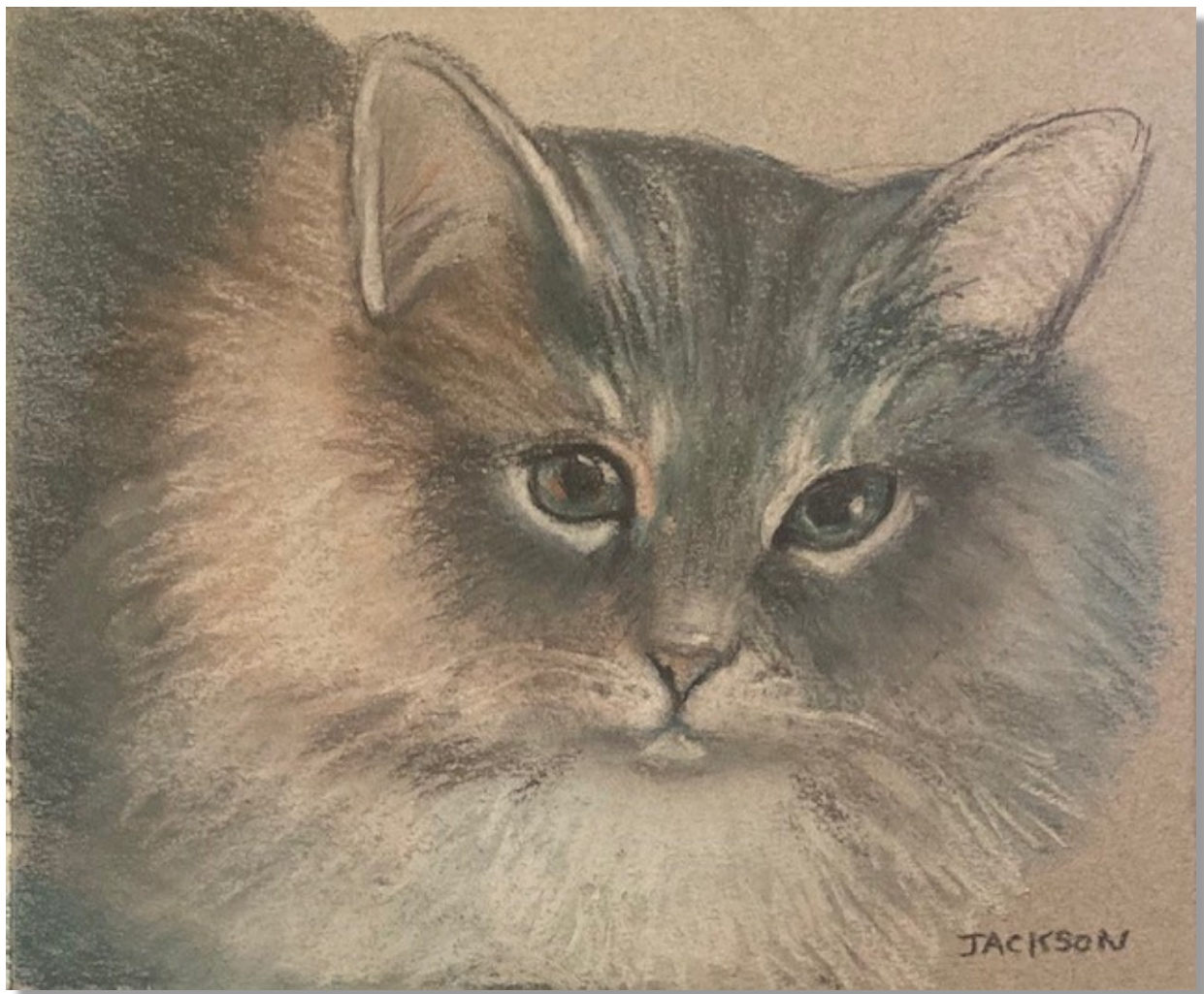
**Lynn Jackson, Brevard, NC**

I don't think you can tell from this photo, but I used burnt sienna, blue, and green in different areas, (combined with dark gray), to make the darker shades. I had a dark pastel stick for the darkest areas. The paper was a lighter shade of gray. The lightest shade was a light gray pastel stick.

Missy is gray so she was a perfect model for this assignment.

I enjoyed mixing colors to make different shades of gray. I normally stay away from gray because it is such a flat color. Nice to see there are different shades of gray you can mix!

*Missy 8 x 10*



**Karen Knaub, Lake Lure**

I don't know how you keep thinking of new challenges but you do. They always push me out of my comfort zone and I learn so much from them.

I am a color junky and never thought of color value. It has shocked me at how much I could achieve in a painting based on 3 grey values, cool and warm. So many times i was looking to add a color and couldn't as it wasn't in the value scale. I love it



*It never rains when —  
16 x 12*

**Cindy Lidd**, Garner, NC

*Farmhouse in Grey* 9 x 12



Attached is my painting "Farmhouse in Grey", on Uart 400, 12" x 9"; interesting challenge as it makes you take a hard look at the values in whatever you're working from.

My palette of greys is limited, so this is the best I could muster. Thanks for the challenge.

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

Title: Iris

Size: 9 x 7

Medium: 3 grey pastels

On off white paper



Comment: gave me an excuse to be loose...



**Chris McGraw, Asheville**

Black and white charcoal on toned Strathmore paper.

Thanks for this fun challenge, Adventure team!



*Study*

13 x 11

Carol Rollick, Ponte Vedra Beach, FL

*Swan Song*

7 x 9



Both pieces are on black Pastelmat and done with PanPastels and some soft Schmeinke. When finished I realized when photographing them that “glitter” pastels are a bad idea as they photograph as little specks of light.



ALSO, although I started with a gray scale, I wasn't really sure what comprised a gray and didn't utilize the light grays of the warm tones. My bad!!!!

*Phalaenopsis*

12 x 9

**Gary Rupp, Black Mountain**

As I thought about a painting with limited values I kept going back to the motif of sunrise/sunset. It seemed a good subject for lights, mid-tones and darks. It's exciting to me to see how the darks and mid-tones work to let the lights become so eye catching to the viewer.



*New Day Begins*

16 x 20

**Andrea Stutesman, Black Mountain**

Artist: Andrea Stutesman

Title: Lantern

Size: 12”h x 9”w

Paper: Art Spectrum Colourfix Aubergine



*Lantern*

12 x 9

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