

The following 24 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 D-3 “The Ugly Duckling”**

Welcome to our third Adventure in Series “D”. From time to time, we as painters have all experienced less than satisfactory results. Some might even refer to these unsuccessful paintings as “ugly”. The well beloved story of the ugly duckling turning into a beautiful and graceful swan is the inspiration for this Adventure.

For this challenge we are asking you to take a look at some of those past paintings that didn’t quite make the cut and select one that you would consider ugly. Then using fresh eyes and new ideas, set about to give that painting a transition from ugly to beautiful!

Step 1: Look through that stack of paintings that have been set aside and select one you would like to redeem. Take a photo of the painting you select so you will have a good way to compare the “ugly duckling” with the “beautiful swan” you are going to paint.

Step 2: Rework the “ugly” painting into the swan that was just waiting for you to discover!

Step 3: Take a **photo of the “new” painting** and send it **along with the original** photo so we can all see the transition from ugly duckling to graceful swan. Be sure to include the **size and title** of your work. (You may want to give the new painting a new name to complete the transition.) Send both photos to Kay Gordon ([jkaygordon364@gmail.com](mailto:jkaygordon364@gmail.com)) by **September 27th at 6:00PM**. Also, please include any comments you would like to share as you worked to redeem your painting. Your comments are a valuable part of each and every Adventure and we look forward to hearing from you.

Step 4: Remember this deadline is firm and nothing can be posted that is received after 6:00PM on **September 27th**. Also, your artwork is not expected to be in its completed form! The Adventures are provided so we as a society can explore, experiment and enjoy the processes of pastel painting.

**Kathy Amspacher, Hendersonville**

This was fun! The original was done several years back. It was of a fish shack at Pawleys Island S.C. I lived off the southern causeway and walked the island in the morning. What was interesting about this was the way I was socked into realistic colors the first time I did this painting. When I added the magenta colors over the greens it seemed to make the whole painting come alive. IMO There is an error here though, The first painting has the clouds overland and the ocean behind me. The second seems to have the clouds over the ocean even though it is behind me. These type of clouds were seldom seen over land. Thank you for this excursion into new territory.

Title: Pawleys Shack

Size: 9x12



*Pawleys Shack*

12 x 9



**Claire Benton, Riverview, FL**

7" x 9.5" Pastelmat using assorted soft pastels and pastel pencils.

My daughter and her much loved pug, Rodney

*Rodney*

9.5 x 7



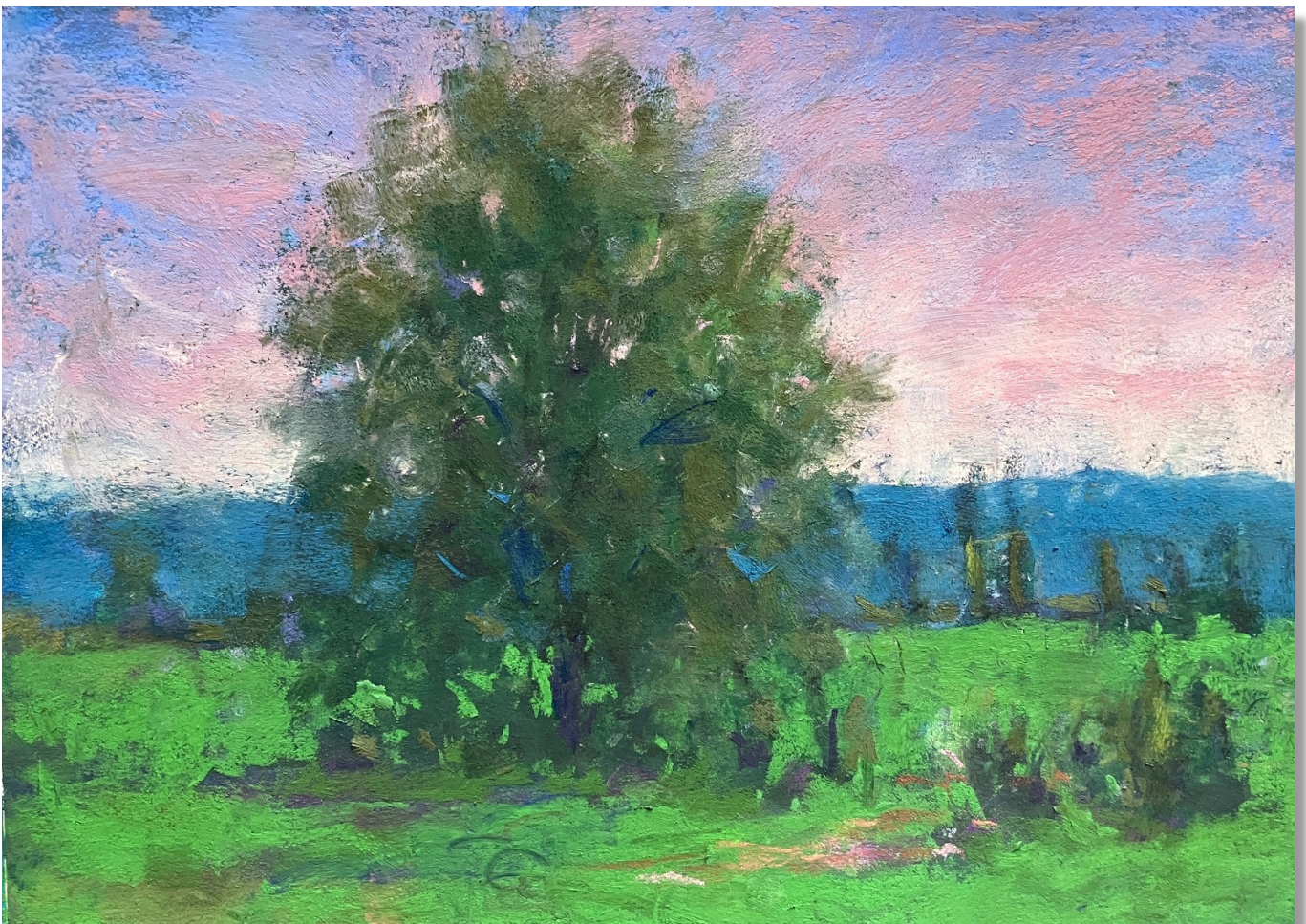


**Jane Best, Morganton**



*Meadows*

9 x 12



I didn't like the first painting as thought too much blue so tried to improve but now I don't think the one with more pink is any better than the blue one.

Was a fun challenge and helpful learning experience though. Thanks



**Daphne Boder, Pittsboro, NC**

I reworked this painting. The first one is how it looked when I threw it into a drawer. The second is what it is now that it's been reworked. Not sure it's any better! It is 9 x 12 yellow Pastelmat and is called Cold Morning on the Pond.



*Cold Morning on the Pond*

9 x 12





**Beryl Bradley, Brevard, NC**

Attached is my D-3 submission for the remake of "The Ugly Duckling." The day before I received this challenge, I took out this piece to rework, as I have never been happy with it. Image 3034 is French Broad I. My goal was to make it looser and moodier. I may still play with it, but I ran out of time! Great Challenge. I have many more to work on!

This was done on 9x12 Art Spectrum paper; I don't remember what color it was.

Thanks for all you do,



*French Broad I*

12 x 9



*French Broad II*

12 x 9



**Chris Carroll, New Bern, NC**

This was a friend that was also painting her in her studio, a year and a half ago. I sprayed it and went about it with new ideas gained from the last months of learning and some practicing. I think I made her younger 😊



*Portrait of a Yoga Teacher*



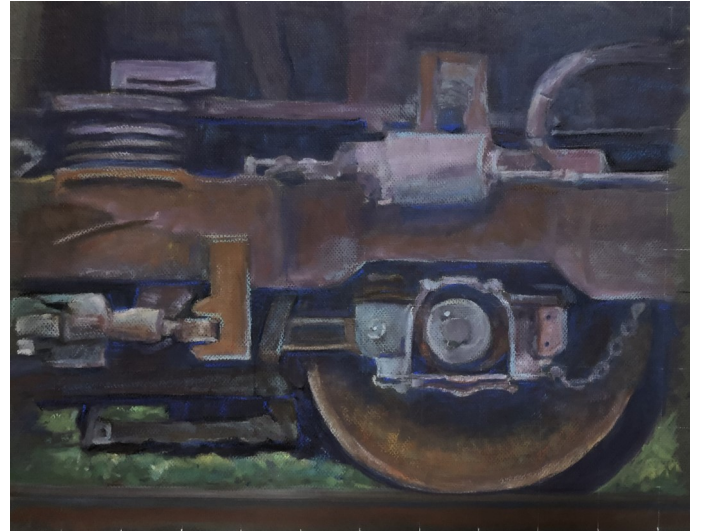
**Deborah Chase, Rutherfordton, NC**

I found this to be a difficult Adventure because there was so much for me to choose from in my studio.

This was a piece I did for a previous Adventure on mechanical things. The paper was a dark grey with a heavy tooth. It felt too dark and blah. I decided to brighten and simplify, giving it a more graphic look as I painted over it. Here is the result.

*I think I Can*

16 x 20





## Nancy Clausen, Swannanoa, NC

The third photo is the first painting I did, probably over 20 years ago. That's when I first started painting. I thought it might be helpful to see what I was supposed to be painting.



So here goes. The painting with the matt, was the original painting. It was done over 20 years ago as a beginner. My mom thought it was great and wanted to hang it in her apartment. So we did. Since that time my mother passed away and the painting has remained hidden. It has a name. I call it "Only a Mother Could Love". So I resurrected it for this Adventure. At one point in time Luanna Winner advised me to paint it again. I tried to keep it loose, but at times found myself putting too much in. So have

brushed some of the pastel off the support. There is more work to do, but have a full week ahead and no more time to paint. So here it is, A Place in Time.

I can not tell you what the paper is. I had it mounted a couple of years ago, but there are no identifying marks on it. I do know the grit seems quite rough and thick. I used Faber Castell hard pastels for an underpainting. The other softer pastels were Great American, Terry Ludwig and

some Schmincke.

I will probably keep working on it off and on just to see what happens. And I may try from scratch again.

Something I learned from Albert Handell.



*A Place in Time*



## Terrilynn Dubreuil, Asheville, NC

This painting is taken from a couple sketches and photos on Monhegan Island, Maine, but this one photo gives a good idea of the location.

I kept moving elements around .. got frustrated with the results, washed it out (alcohol on UArt) and started again.

Actually, sometimes I wish I'd left it near the wash-out stage and added just a few defining marks instead of remaking the photo.



*Burnt Head in Mist*

12 x 9





## Will Evans, Fairview

Below is my Ugly Duckling, done several years ago, not sure why I saved it. 8x10 on Lux.



I brushed vigorously to remove the old pastel and reworked the piece trying to employ techniques learned in workshops to help find my swan.

*8 x 10*





**Pat Fenda, Tampa, FL**

*Ohio #1*



Thank you!

Have a strictly artful day,



*Ohio #2*



**Jane Hudson, Ft Mill, SC**

I had a piece I really really didn't like. This made me sit down and figure out what about it I didn't like. It had been done from a photograph taken on a walk last Spring.

Looking at it, I realized that I hated the bridge. It wasn't painted well and it broke up the forward motion. I hated the path - too prominent. I hated the sky. It needed more flowers and color.

So, attached are both the old and the new.  
9 X 12 pastelboard.





**Kathy Hutchinson, Rutherfordton, NC**

We visited Cumberland Falls Park in October 2020 when I took this photo.

The original was done on a watercolor underpainting.

I was not happy with the pastel work I had done so I brushed it off and stuck it away. This challenge encouraged me to try again. I am more pleased with this attempt. I still need to work in the bottom right corner.



Done on watercolor paper prepared with clear gesso with a variety of pastels



*Cumberland Falls 11 x 15*



**Jan Jackson, Hendersonville, NC**



I had pretty much given up on this one because it was a paper I wasn't familiar with. Forcing myself to try again, I found I kind of liked it.

The sad thing is, I now have no idea what kind of paper it is! "Lavender Fields", 9" x 12" on "mystery paper!"



*Lavender Fields*

9 x 12



Lynn Jackson, Brevard, NC



*Can I See?* 12 x 19

In the makeover I softened the colors and added blue to tone down the black. I also darkened the skin colors.

The first one looked like cut out figures against the water so that is why I softened it. It is on Canson Mi-Tientes paper and I used Rembrandt pastels.





**Karen Knaub, Lake Lure**

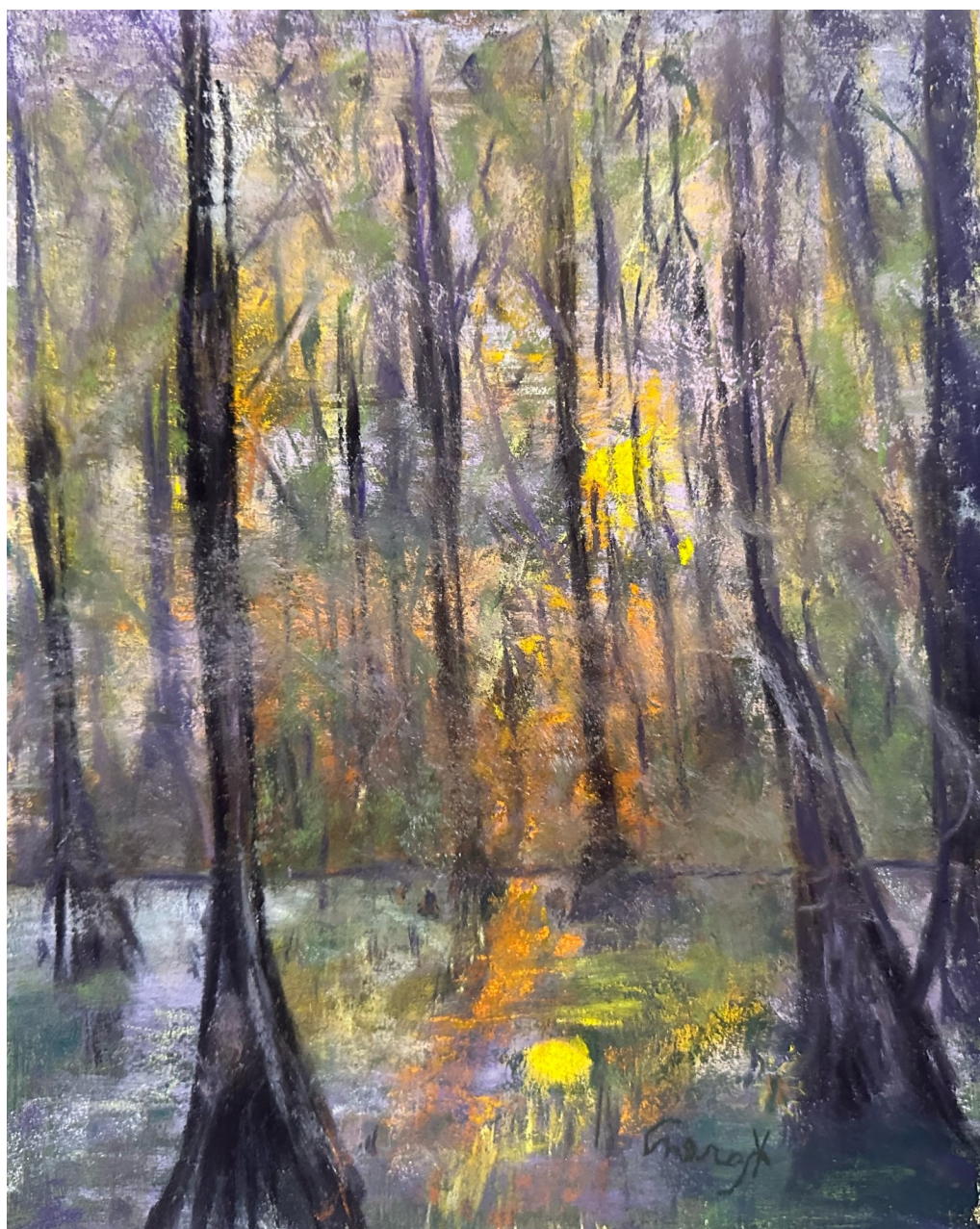


I love swamps and find so much beauty in them.

The 1st painting I did about 4 years ago and never liked how it turned out. So I immediately thought of it for this challenge.

I took my original painting and brushed off what I could, then alcohol washed some areas to get drips. Then reworked well everything.

Thank you for this challenge

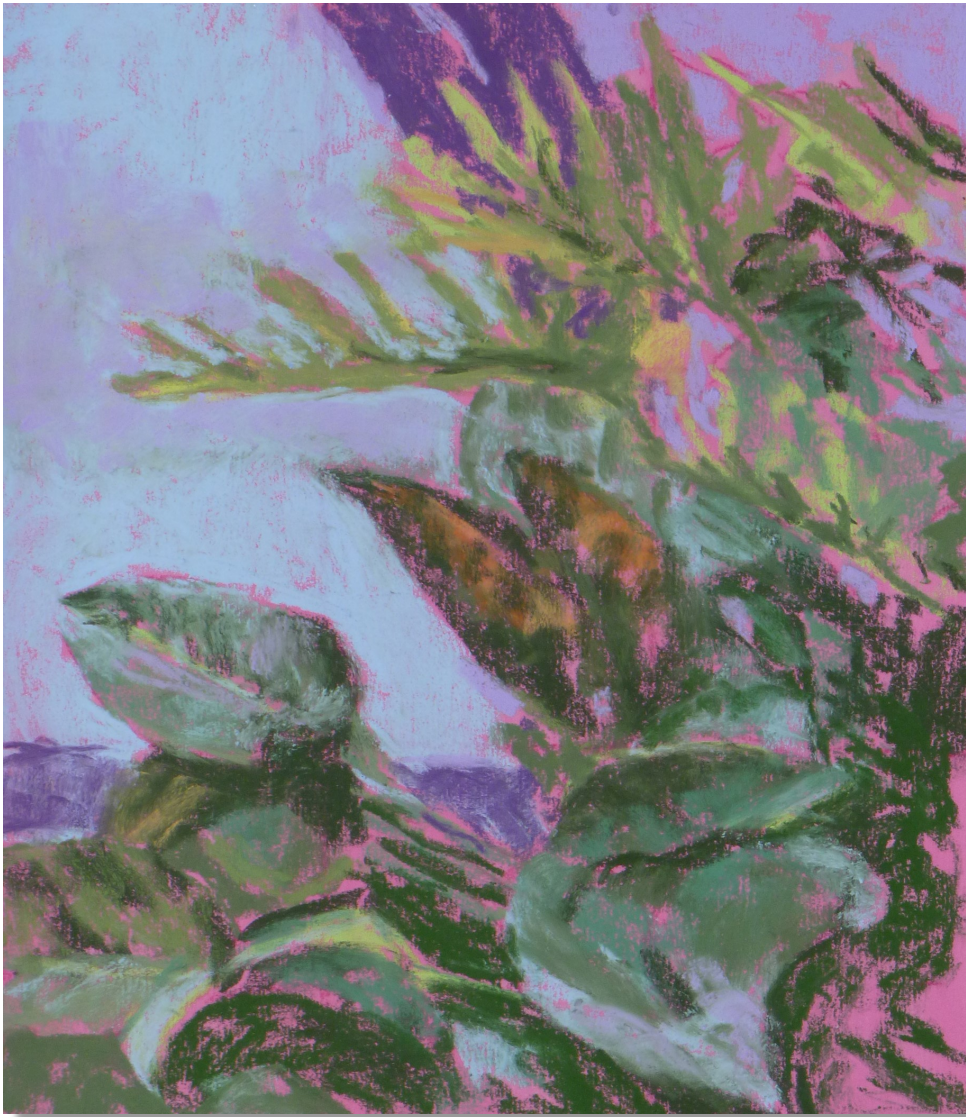


*Sunshine Swamp*

11 x 9



**Cindy Lidd, Garner, NC**



*Greenhouse 2.5*

*10.5 x 9*



Attached are my two paintings: my original Greenhouse 2, on Uart 600, 14x23, and Greenhouse 2.5, on Uart 500, 9x10-1/2.

The smaller piece is just the upper righthand corner of the original.

I have a feeling I should have left well enough alone, but it was worth a try.

Hope everyone had some fun with this one. Thanks.



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

Title: Fishing

Size: 12 x 9

Medium: pastels

Unfinished attempt ...still ugly, needs lots of work , should have done horizontal also. On the road with limited supplies but learned I have to plan better to begin with.

Thanks for challenge





**Melissa Noll, Charlotte, NC**

I brushed off a little pastel from my failed painting of a forest and rocks. I kept overworking until I was left with a dark muddy mess. I brushed off a little pastel off the U Art 400 paper and then brushed on rubbing alcohol. I drew in Nu pastel shapes before switching to Terry Ludwig soft pastels. I was reminded how quickly a painting can take shape when you work on top of a failed painting . It was a fun challenge! I am going to repurpose more failed paintings.





**Pat Quigley, Norristown, PA**



Cropping to focus on the structures was the main revision; then shifting the colors to a more red-green complementary scheme. I could use more time to strengthen the light contrast, but this was a great idea for the challenge! This one made me pull out other “back bin” pieces to more thoughtfully reevaluate their possible reincarnations.

Well this one was a challenge - and I'm not convinced at all that I still don't have an ugly duckling on my hands!

12 x 11 on Pastelmat.



*Pennypacker Mills*  
12 x 11



**Carol Rollick, Ponte Vedra Beach, FL**

This was the most difficult of the adventures I have tried to do. I tried four different pieces and in every one, it seemed I was only adding darks, which means I didn't own Terry Ludwig at the time, OR the paper was already overworked and wouldn't take new pastel even after spraying.

But here is one that my homemade paper was so rough it grabbed some more. Can't wait to see what everyone does.





## Gary Rupp, Black Mountain, NC

Here's my painting "Sedona Shadows". It's 16 x 20 and was originally done as a Plein Air piece at a workshop in Sedona, AZ. I never felt the original painting captured the light when we first arrived on site. I was simply overwhelmed by the rock formations and forgot how much the light had initially caught my attention.



As you can see, the first painting was all about the rocks and their shapes. And yes, there really is a rock formation that looks just like a huge Coke bottle! So in the reworked painting I eliminated many rocks and went back to making the painting about "light hitting the rocks".

I'm not feeling finished but I do like the drama the light is now creating.



Sedona Shadows

16 x 20



## Andrea Stutesman, Black Mountain

This has been an interesting challenge especially on the road. This is a scene from the Tuscan countryside on one of our hikes. There are beautiful olive groves and cedars throughout the landscape surrounding the villa. I did a plein air painting and then refined it after a few days. I brought the Blue Earth Nomad set with me. Working small is difficult for me.



*Tuscan Villa*  
6 x 6





## Jane Voyles, Asheville

I didn't finish this study in 2020 when Anne Allen suggested I follow Alexia Scott's guidebook *When Color is the Subject*. I thought it fair game for this Adventure, even though I felt it was far from the ugliest start OR finish I've made. I didn't return to the book as I had thought I would 'some day,' but decided my start had gone beyond the point where it had veered off from the reference and taken on a life of its own.

*After Alexia*

14 x 11



Mostly, I tried to bring in the light from the right hand side since the shadows were laid down so heavily that way .. however, I overworked it in spite of myself and then could not get that side of the sky to be as light or as luminous as I had evsioned.

Finally, I thought I might do more with the trunks and the rest of the foreground, but decided I had better quit once I'd scribbled on a few of the trunks with Terry Ludwig Eggplant (which IS indeed delightful, though a harder stick than I had thought!).

"After Alexia" was done on Canson, and with mostly Dick Blick pastels especially to start with (also charcoal), then this past week a few Richeson I've collected since that I tried to use create more light!

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