

# Dust in the Wind

LAKE COUNTRY PASTEL SOCIETY

MAY, 2012

## From our President...



With the warmth of spring, many opportunities are available for members of the LCPS: workshops, exhibitions and exciting programs.

I'm so excited about our next member's meeting featuring Sally Strand, an internationally known pastelist, as the guest speaker. Due to Sally's schedule and the timing with her first workshop, Sally will speak at our member's meeting on the **third Tuesday**, May 15 at 7 p.m., to be held at the workshop location, New Brighton Family Center. See address and directions along with a map on page 8. Be sure to mark your calendar for this change of **date** and **location**!!!

There is still room for artists to sign up to attend Sally's advanced workshop, Color of Light II, which requires prior attendance at her first workshop. If you are interested in attending Color of Light I, which currently has a full roster, please contact Lisa Stauffer to arrange to be placed on the waiting list ([lksart@aol.com](mailto:lksart@aol.com)).

The prospectus for the next exhibit at Sherburne County Government Center (Elk River) will be emailed separately. Please let me know if you have any questions. Due to our members' summer schedules and the distance to travel, the closing reception will be held on the last day of the exhibit. LCPS is still seeking a volunteer to be the Exhibit Chair to coordinate exhibitions, a vital part of our mission. An open (non-juried and not judged) exhibition is scheduled this fall at Hudson Hospital as part of their Healing Arts Program.

July's program will again feature a pot-luck dinner and critiques by three of our members to be held July 10, at Tony Schmidt Park in Arden Hills. Plan to attend to meet new members and greet old friends in this perennially favored program.

What an exciting time to be a member!

Happy Painting,  
Cheryl

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651-636-1427

Elizabeth Strootman,  
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763-427-0860



## Member News



### *Karen Stombaugh...*

her studio at 3565 Deephaven Ave. in Deephaven, MN will be on the

#### Lake Minnetonka Arts Tour

Sat and Sun May 5 & 6. Go to [www.lakemntkaartstour.org](http://www.lakemntkaartstour.org) to download a map, times, and other studio tour sites.

Karen will also be doing an "Art and Garden show" at her home and studio July 20, 12-8pm, July 21, 10-8pm, and July 22, 1-7pm, presenting a show and sale of her recent pastel paintings and nature/poetry inspired woodcut prints by fellow artist, Shelley Getten.

*"Day Break"*



*"Crab Feast"*

### *Shelley Aquino Brandon...*

"Crab Feast" has been juried into the Southeastern Pastel Society's

#### 15th Juried International Pastel Exhibition

May 17th - June 24, 2012 at the Oglethorpe University Museum of Art in Atlanta, GA.  
with a Reception on May 17th from 6-8 pm.

This painting is also a finalist in the Richeson 75 Online Gallery Show and will be published with 5 other Meritorious entries (Salute, Looking West Over Water, The Pergola, Senoia and Gymocha) in their hard bound edition of the show. Juror for this show is John Philbin Dolan.

The launching of her website has also been an occasion of celebration for Shelley:  
<http://saquinobrandon.fineartstudioonline.com/>



*"Autumn Rubies"*



*"Last Use"*

## *Wendy Sallman & Jeni Walker...*

invite you to visit their studio during the

### **2012 Art-A-Whirl**

Fri, May 18, 5:00 to 10:00 PM

Sat, May 19, noon to 8:00 PM

Sun, May 20, noon to 5:00 PM

Casket Arts Building  
681 17<sup>th</sup> Ave NE (near 17<sup>th</sup> and Madison)  
Studio 419, on the 4<sup>th</sup> floor  
Minneapolis, MN 55413



*"Autumn Shadows"*

## *Rita Beyer Corrigan...*

invites you to visit her studio during the

### **2012 Art-A-Whirl**

Fri, May 18 - Sun, May 20.

she is traveling to Croatia for 10 days in the first part of May and hopes to have many new works to view. Everyone is invited to attend this large art festival in Northeast Minneapolis where many of the art buildings and artists' studios will be open to the public.

Rita also has 13 pastel landscapes of Northern Minnesota in a Healing Arts Exhibit at the Owatonna Hospital, Owatonna, MN, March 1 - June 30

...and an exhibition of 23 abstract pastels at Abbott Northwestern Hospital, Minneapolis, on display in the tunnel by the LiveWell Fitness Center, April 1 - May 30.



*"Aging Spruce on Superior's Shoulder"*

## *Cheryl LeClair-Sommer...*

would like to announce her new  
Gallery Representation:

**Markleeville Art Gallery**

south of Lake Tahoe in the Sierra  
Nevadas.

Cheryl will participate in their  
Invitational Plein Air Exhibition  
June 19 - June 23, 2012.

She is also pleased to have been selected to participate and exhibit artwork at the

**Red Wing Plein Air & Music Festival**

June 25 - August 26, 2012.



## *Michelle Wegler...*

Hot off the press! Please enjoy this article, and mark  
your calendars to come see the show! Thank you to all  
who have been a great support, this has been a  
wonderful project, and I couldn't have gotten this far  
without help!

Click here to view article. (Then click three dots in  
the column on the left, then the four arrows).  
URL: [http://thewomantoday.net/womantoday/  
aprilmay2012/files/20.html](http://thewomantoday.net/womantoday/aprilmay2012/files/20.html)

To follow the progress of the painting process for this  
exhibit, see my blog:  
[www.michelleweglerart.blogspot.com](http://www.michelleweglerart.blogspot.com). The first post  
starts Jan 31, so scroll to that entry to start!

*"Kate"*

# Member Awards



## Bonnie Featherstone ...

won Best In Show in the  
Burnsville Visual Arts Society's

### 30th Annual Art Fete

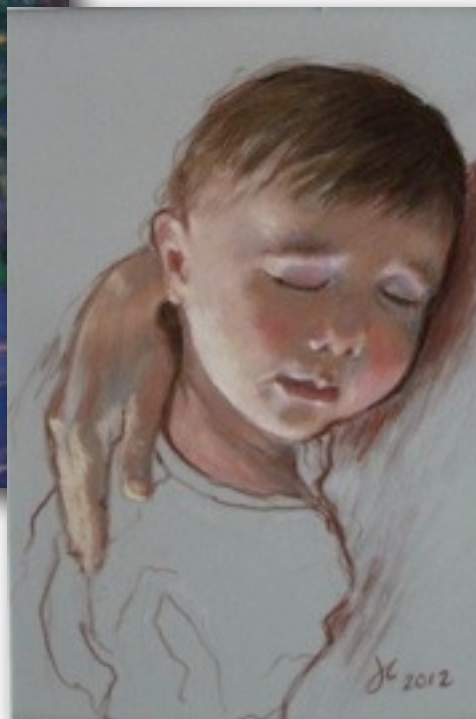
held at the Burnsville  
Performing Art Center Gallery.  
Her winning painting, "Holland  
Remembered", is a pastel laid in  
with watercolor.

*"Holland Remembered"*



*"Fall Drive"*

## Joanne Carmody Meierhofer...



won awards at the

### Bay Area Art Exhibit

in March. The exhibit was held  
at M&I Bank in Ashland,  
Wisconsin.

"Fall Drive" won first prize in  
the Landscape category and

"Sleepy Baby", a portrait of her  
grandson, Tommy Burke, won  
first prize in the portrait  
category.

*"Sleepy Baby"*

# Workshops Taught by Members

## GRAND MARAIS ART COLONY WORKSHOPS

120 WEST 3<sup>RD</sup> AVENUE PO BOX 626 GRAND MARAIS, MINNESOTA 55604 218-387-2737

### PASTEL PLEIN AIR PAINTING

July 9 - 13; 5 days; 9 am - 4 pm

Instructor: **Lisa Stauffer**  
Tuition: \$375.00  
Class Size: 10

Paint outside in beautiful Grand Marais with pastels. The basics of outdoor painting will be discussed throughout the week, as well as topics including choosing your own subject, design and composition considerations, importance of accurate drawing, painting fundamentals and more as we work together. Instructor demonstrations, personal assistance at your easel and group critiques will give us a chance to learn as we explore plein air (outdoor) painting in a fun and supportive environment.

*[Register Now](#)*  
*[List of Supplies](#)*

**VIEW PHOTOS FROM  
THIS WORKSHOP**



*Lisa Stauffer...*

With a new summer plein air season approaching, check out this informative video chronicling the Grand Marais Quick Paint competition.

<http://www.wdse.org/shows/playlist/watch/season-3-episode-6>

## Grants Received by Members

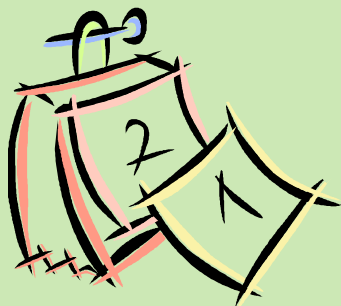


*"Widow of Three Months"*

*Sandra Dowd...*

has received a \$10,000 Artist Initiative Grant from the Minnesota State Arts Board for 2012. The grant is funded in part with money from the MN Arts and Cultural Heritage Fund as appropriated by the MN State Legislature from a vote of the people of MN on November 4, 2008; and the McKnight Foundation. She will do a series of experiments with pastels, prints and paint to create a series of self-portraits that will be presented in a public exhibit along with past self-portraits that span the last 30 years. Her past self-portraits address childbirth, divorce, middle-age spread, widowhood, friendship, and breast cancer. Done during challenging times she used these paintings as a healing process. Some of the more recent ones have been on display individually in various venues in Minnesota such as Minnetonka Center for the Arts, Fairview Southdale Medical Oncology, and Edina Art Center.

## Program Committee News



Please see the notice about our May meeting on page 8.

The July meeting will be our Member's Potluck and Critique meeting. It will be held Tuesday, July 10th at Tony Schmidt Park, Arden Hills, the same site as last July's meeting.

6:30-7:15 Appetizer-Dessert Potluck.

7:15-8:45 Members easel show and critique

Each member should bring one piece to display and be critiqued if desired. Last year was so successful we decided to refine the times and repeat the format.

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We will hold a program committee meeting in June to explore ideas and plan the fall 2012 and 2013 programs. Please let Bonnie know if you will help plan future meetings.

Bonnie Featherstone, Program chair  
[bfeather@usfamily.net](mailto:bfeather@usfamily.net)

## May Program Sally Strand Presentation

May 15<sup>th</sup> - 7:00 pm

Anticipation is building among the registered painters as we draw near to the 2012 workshop with Sally Strand. There are a few openings available for Color Of Light II for any painters who have studied with Sally in the past, and anyone still interested in Color Of Light I should contact LCPS workshop chair Lisa at [lsart@aol.com](mailto:lsart@aol.com), to have their name put on the waiting list for the workshop.

Do plan to come to the May meeting to learn from Sally Strand's presentation to the society about her work and her experiences as an artist. She is a fantastic teacher and artist and her past presentation to the society was amazingly rich in useful information- some of us are still learning from those notes! Be sure to get the date right on your calendars (the third Tuesday), you will want to attend this meeting!



### DIRECTIONS TO THE NEW BRIGHTON COMMUNITY CENTER

400 10th St. NW - New Brighton, MN 55112

**From South:** 35W north to County Rd E2, west (left) on County Rd E2 to 5th Ave. NW, north (right) on 5th Ave. NW (which turns into Old Hwy 8 NW) to 10th St. NW (second stop light), turn right and then left into parking lot.

**From North:** 35W south to Hwy 96, west (right) on HWY 96 to Old Hwy 8 NW, south (left) on Old Hwy 8 to 10th St. NW, turn left at stop light and then left into parking lot.

**From West:** 694 east to Long Lake Rd., at the top of the exit go south (right) onto 10th St. NW, go straight through 2 stoplights, turn left into parking lot.

**From East:** 694 west to Long Lake Rd, south (left) onto Long Lake Rd, which becomes 10th St. NW, go straight through 2 stoplights, turn left into parking lot.

# Painting Tips You Can Use

Insights into materials and techniques used by Sally Strand



*Citrus, Fallen Leaves & Kumquats*  
16.5 x 24", pastel and mixed media

Greetings!

To get inspired for springtime painting, read my article and "tune-up" your skills with American Artist magazine's special issue:

## **The Complete Painter's Handbook**

*Six Pastel Painters Share Materials and Techniques*

***Sally Strand: Build Pastel Paintings Stroke by Stroke***

by Linda Price

In this article, I explain my own approach and insights for painting. Scattered throughout the magazine are several personal tips I share with my students such as:

*"Develop your ability to really see and work with values. It is more important than color. Value structure is key, not only for rendering form but also as a creative compositional tool."*

This is an issue filled with relevant ideas and approaches to try in your paintings and studio. I am sure you will enjoy it.

[The Complete Painter's Handbook](#) will be available in bookstores April 10.

***Good Reading — and Happy Painting!***

Sally

[www.sallystrand.com](http://www.sallystrand.com)  
[info@sallystrand.com](mailto:info@sallystrand.com)  
Studio: 949.493.6892



## ~ LIFE AS A JOURNEY ~

Notes from the presentation by Elizabeth Mowry  
By Cheryl LeClair-Sommer

The LCPS was graced with the presence of Elizabeth Mowry, an internationally renowned pastel artist, to teach a workshop, judge an exhibit, and speak at a meeting in August of 2011. We were extremely fortunate to have had the chance to work with her and listen to her poetic and inspiring words. At the presentation, Elizabeth shared her story on how she became an artist – the triumphs and hard work. Many of the struggles she shared have also been experienced by LCPS members in their artistic journey. We appreciated her candor and kindness in her willingness to share her story. While pursuing her longstanding artistic career, her courage despite the hardships and hurdles was ever present. Below is a synopsis of my notes of her presentation at the meeting.

*~ Life is a journey. Embrace your opportunities to be eloquent at your easel. ~*

I grew up with an interest in art but didn't focus on art until my late teens or early 20's. As an only child, I was introverted by choice. I read and drew a lot – I grew to know and love nature. Since my parents worked, I spent much time with a park keeper nearby, a naturalist, who cared for me. I followed and watched him and learned a lot about grasses and trees – he gave me my first drawing pencil and book. I had a wonderful childhood. I didn't want to go to school. The park keeper died; it was time for me to go to school.

At age 20, I began sketching close-ups of plants in watercolor. I married when I was 21. As I got older, in my early 30's, I drew sketches of my children, drawing on watercolor paper, and also using watercolor on tissue paper glued onto paper. I painted children in watercolor and oils, and explored other mediums. People started commissioning portraits for \$90 and I did a lot of those. A friend showed me how to photograph my work. I moved from Pittsburgh to an old house in New York, I painted still life of the wide sills. Always alone, I tried to see what I could do. Still life, always simple, fascinated me – I was beginning to stroke with pastel. I had tried pastel three or four times but I couldn't make anything but a mess the first times. I finally tried to be more patient and finally I accomplished the stroke, the looseness. I zeroed in on a part of nature – experimenting.

After taking photos of objects outdoors, I made a painting out of everything – I was passionate. I'd take close up photographs of downed fruit as studies for still life. Shortly after that I tried creating a book- I liked writing. I had all my watercolor studies and early work sent to publishers and had been rejected. I was young and just tried it and was rejected in a big way. So I learned to take rejection as part of the whole thing, a big lesson – to get over it. I'd put something in one show and it would be accepted and then put it in another show and it would be rejected. Judges may have their own agendas. Rejection, when it is over, is a small thing.

With a greater portfolio, I decided to write my first book, which was published in 1994 by North Light. I had sketches in it with simple subjects – they tell their own story. I was fascinated by nature.

My informal garden had its own free rein and supplied a lot of the material to paint. I was home with three children playing in the garden in New York state, originally Winterset. I'd use old berry boxes to store my pastels and to move them when painting from place to place. I had cardboard on top and it worked wonderfully. People began to want the same thing that I had. So a friend put the plan in my book – now I laugh.

I painted poppies, peonies - always nature; I paint nature because it is what I know best. In the book, I demonstrated painting flowers, a poppy, using a mid-range first, adding darks and lights, then buds and stems, finishing the piece as a vignette. I enjoyed the work for the books – work for love not money. Poppies, they tango through the garden. And raspberries. I was careful with the strokes not to overdo it – see what happens.

I had a degree in Psychology and my second husband had a degree in psychology. I had no formal art training so I composed my own lessons; don't keep doing the same thing. Try something new as a lesson. Soft and hard edges – learn about it. Pumpkins and rivers want room to stretch across the landscape. And eggs were a part of my life – I made myself do two or three still lifes per year because you must have them right. And I learned about format. I wanted to learn more – to find the answers to the big questions in life.

Then I was hired at Woodstock School of Art, my first opportunity to teach. I was nervous at teaching at such a prestigious school. I didn't want to make mud but music. It was a very ultra conservative town but the city people still find themselves there. I was still looking. It was an evolution. I taught outdoors; landscapes, dense trees, streams. I talked about poison ivy. The farther you give people to go, the farther they go to paint. The Hudson Valley has a lot of ponds. There was a honey maker. It was a simple life.

By then my first book wasn't reprinted and I was disappointed. They gave me the opportunity to buy the rights back and another publisher reprinted it, *The Pastelist's Year*. We'd paint the Hudson Valley – we didn't call it a paint-along then. Others just watched and they did their own thing. I'd chosen simple subjects and strokes, making marks. I'd put a daisy in a bucket to paint a solo, one of them, then I'd paint a bunch, such as figs, to create a symphony. I was enjoying pastels by now, painting sunflowers and always I used that berry box. Others copied my ideas making them bolder, smaller, or larger. I'd ask myself "what if?" Just do part of it and ask, "what happens?" I grew lavender and learned to suggest it with a stroke to show the habit and significance of the flower shape – it would blend together to create the illusion of the lavender.

Hydrangeas fascinate me. I would set up a still life – see if I could get a soft edge and hard edge for definition – to get the light and the parts working way into the shadow. I would look to the harvest for subject matter. I love the frosty blue on plums. I was learning about soft and hard edges. I started in NuPastel and then used them with soft pastel sticks. Then I used soft pastel sticks only – Girault, a favorite brand, can be used as either soft or hard. This brand met me half way. I don't do house size pastels – they cost more to get the effect and color. I made pastels. I purchased a matt cutter but never got a mat right. I realize I have to do things I'm comfortable with and let others do the rest. I did tree studies – brown and white and black charcoal on square formats. I love sycamore trees, the odd way of the branching pattern – to paint those without them turning out awkward was my goal. In an oak tree, I see strength.

Pastel has that drippy stage – I used watercolor with pastel lightly – I experimented with papers. But there was a spell when I didn't like a lot of the papers so I waited until other artists tried them and listened to the consensus to see if I wanted to try them.

I thought I'd become a Master Calligrapher, which required a fourteen hour work-day to master the skill. I had a teacher with exquisite talents and that is the number of hours that was expected in order to become a master. I knew I'd never get there. I would save quotes and give them to my teacher to calligraphy and use them as gifts for children – he's flourish, gold leaf. I realized that with small children at home I couldn't take the time to do this. So I thought about ways to teach, i.e., demonstrating a still life with a dark background, mark making using a small piece of pastel on the side, or soft edges with a few hard edges to leave not every

flower completely defined. I made paintings of my berry box and collies. Then I'd paint a still life of a plant to define the background. I was fascinated with fruit. Then after traveling to Santa Fe I was fascinated with fences. Next, a formal wall – I tried to simplify. I tried white on white. I tried creating without using white. I tried to make the stems graceful, always graceful

The Hudson River is beautiful and has been a big part of my life. So in honor of my Dad, I decided to chronicle the whole river from Mount March in the Adirondacks all the way down to the Statue of Liberty. Troy has the industry. I painted winter on the river. I painted in different lighting the ways to paint ice on water. I did many paintings in Cold Spring. In the end I had 36 framed pieces all 24" x 36". I put them together and luck kicked in when the husband of one of my students called the Albany Institute of Art and they wanted an exhibit. I took my kids, Mom, and Aunt. From the exhibit at the Albany Institute, Key Corporation saw it. I received a letter from their CEO, who wanted me to come up to discuss the works. They bought all the paintings – the whole thing. I was young and this didn't change much. Then they commissioned me (I was scared and he was business like) to create a series of large pastel collages of the company's presence in the second tier cities. I said that I'd try it. I researched each state – thirteen different states – I had to know what they wanted and made a list of thirty to forty things. I met with the CEO in each state with ten or twelve other people and we'd check off sixteen to twenty images for the collage with prominence focused on their building, such as the number of stories. But I did it! I had fun but it was a challenge to keep the images in the collages from getting too hokey.

I did a lot of commissions of kids and grandmas – not middle age – no innocence. I found, always, when I didn't expect it – it falls in your lap.

I was sent to Alaska and I did photos. At the time I was naïve but it was the best I could do. I painted fireweed that created a fuzz in my hotel room.

Poetic landscapes just happen. By then I came up with what the poetic landscape meant to me. I started to change, to break away from reality and have more fun with the poetry. I'd take photos while on location for Key Corporation. I got looser and more poetic. I fell in love with dawn and dusk. I pushed color and bought paper by the roll, which I'd have mounted. I started using different colors for skies and put grace in my trees. I studied how much the dusk reflects within the landscape. I used Ersta paper. I concentrated on creating lovely trees with a play of light and color. I'd zero in – everything was unimportant except the light. Then I wrote Landscape Meditations – I like it, it is the most mature – I said what I wanted to say and feelings I had. Meditations – is doing something again and again, more and more by using a different time of day, different skies, and different mediums.

Then I'd teach workshops – creating foggy scenes, haystacks. I cannot believe where I've traveled alone. I painted French scenes of olive and lavender during a one month residency, which took solitude to a whole new level with no car, no phone. I was already planning my next book, *Surveys of Solitude*. Again, thinking about the concept of a solo or a symphony as the focus. I started to push color – too much sometimes. I'd paint things that appeal to me. I started the series paintings using one whole subject and zero in close and then closer still until the scene became abstract. I had fun playing and asking "What if?" I used a warmer palette – then bold color – willing to take risks. I sold paintings to Kaiser Permanente and Castle Rock. I painted seasonal skies, a collection of twelve paintings that were 12" x 16", i.e. Aug., Nov.

Just like an Atelier, an artist needs working space. Now my oil painting studio is my living room. I have a separate pastel studio. Art is the most important thing to me. I still get disappointments and rejections. I never have enough time to do the things we love. Embrace your opportunities to be eloquent at your easel.

## UPCOMING EXHIBITS

## The 2012 LCPS Members' Exhibit

*"On Inspiration II"*

Will be held at the Sherburne County Government Center -July 25 - August 23, 2012

Entry information and forms (due back no later than June 8<sup>th</sup>) will be emailed to you separately.

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Another exhibit, scheduled through the Phipps Center for the Arts Healing Arts Program,

will be held at Hudson Hospital from Oct. 17, 2012 - Jan. 13, 2013.

More details about this exhibit will be available in future newsletters.



"The artist is the confidant of nature..."

Auguste Rodin

Knowing that we are all enamored with color, I thought I'd accompany this quote with this astonishing and inspirational image captured by the Hubble spacecraft. Challenging ourselves daily to see then depict nature's amazing colors, we are, as our Minnesota poet/naturalist, John Caddy, would say, "the conscious part of nature"... we are nature regarding itself.

# LCPS 2012 Calendar

TIMES: 6:30 if you want to socialize  
7:00 meeting begins

MAY 8-11 ..Sally Strand Workshop I  
MAY 14-16 Sally Strand Workshop II  
MAY 15 Sally Strand Presentation  
all are welcome  
JUN 8 LCPS Exhibit Entry due  
JUN 12 LCPS board meeting--  
all are welcome  
JUN 15 DEADLINE for newsletter  
JUN 25 LCPS Exhibit Drop off  
JUN 25-Aug 2 LCPS Exhibit on Display  
JUL 10 LCPS Potluck & Critique  
Meeting 6:30pm  
AUG 2 Exhibit Reception 6:00pm  
AUG 14 LCPS board meeting  
AUG 15 DEADLINE for newsletter  
SEPT 11 LCPS meeting  
OCT 9 LCPS board meeting--  
all are welcome  
OCT 15 DEADLINE for newsletter  
NOV 13 LCPS meeting  
DEC 11 LCPS board meeting--  
all are welcome  
DEC 15 DEADLINE for newsletter

## RENEWAL OF MEMBERSHIPS DUE!

Individuals who do not renew their membership by May 1, 2012, will not receive the next newsletter. To participate in our wonderful events and receive the newsletter full of ideas and articles, be sure your membership is up to date. For forms and questions, email Cheryl at: [tcaw1@msn.com](mailto:tcaw1@msn.com) or call 651-481-9290.



"Lady with Hat"

by Sally Strand

**Mission Statement:** We seek to unite artists interested in the pastel medium and to serve their needs by encouraging artistic growth and development through education and sharing. We also work to create public awareness of pastel as a unique and beautiful art form.