

# Dust in the Wind

LAKE COUNTRY PASTEL SOCIETY

November, 2012

## From our President...



A hearty thank you to those members who volunteered to take on organizational duties for the LCPS. Without our volunteers, our organization is unable to function. If you have even a small amount of time to volunteer, please call or email Cheryl at [tcaw1@msn.com](mailto:tcaw1@msn.com) to inquire about the tasks that need to be performed. Some duties are fairly small (e.g., volunteer to draft a newsletter article summarizing the meeting presentation) while others require a little more effort. By volunteering, you will meet and get to know other

LCPS members and gain valuable experience transferable to

being an artist. Your assistance is needed, particularly in the area of Program Chair/Committee Member and Co-Chair for the Exhibit Committee. The terms are generally two years but shorter terms (even to prepare a program for a single meeting) can be accommodated. If you have an idea on how to help make the volunteering process easier, please let me know.

I acknowledge that our society has been in existence for an established period of time – many people have volunteered in many positions over the years. Thank you to all of you who have volunteered currently and in the past. We sincerely appreciate the fact that you have spent your personal time to assist all of us.

The Board will be attempting to schedule just four meetings a year, at times just prior to the members' meeting in order to reduce the amount of time necessary to accomplish our tasks. In addition, the Board has authorized meeting attendance through phone conferences so that volunteers may attend even if not able to do so physically. I'm so excited about this feature and look forward to having our volunteers who live outstate (either temporarily or permanently) and those who are engaged elsewhere join us during all or a portion of a board meeting.

Several members have mentioned the possibility of ordering LCPS aprons. The Board is investigating the various possibilities regarding screen printing, type, and cost. More on this topic later.

Photos are needed of your artwork for use on the LCPS website and in our LCPS portfolio. Please see the newsletter articles in this regard and forward photos of your (fairly new) artwork to Cheryl. If you won an award at the recent LCPS exhibit in Elk River, please forward a photo of that piece to Cheryl for use in our portfolio. The website redesign committee has again started work on the LCPS website.

The International Association of Pastel Societies has scheduled their biennial convention at Hotel Albuquerque, in Albuquerque, New Mexico for June 6-9, 2013, with pre- and post-convention workshops. If you are interested in attending the convention, please review their website at [pastelinternational.com](http://pastelinternational.com) (click on conventions, 2013). Our LCPS members who have attended the convention in the past have thoroughly enjoyed the attendance and came back inspired to work in the pastel medium.

## Board of Directors

Cheryl LeClair-Sommer,  
President, 651-481-9290

Vice President – Position  
Open

Rene Ellis, Treasurer,  
651-690-5671

Heather Hultgren,  
Secretary 763-739-1329

Program Chair and  
Committee Members  
Needed, Bonnie  
Featherstone, Chair until  
Nov. 2012,  
612-823-8808

Shelley Aquino Brandon,  
Exhibits Co-Chair,  
507-434-2956, Additional  
Co-Chair and Committee  
Members Needed

Lisa Stauffer, Workshop  
Chair, 218-728-6046

Michelle Wegler, Public  
Relations, 218-343-6887

Karen Stombaugh,  
Membership Chair,  
952-473-2344

Barb Björnson, Historian,  
651-636-1427

Elizabeth Strootman,  
Newsletter Editor,  
763-427-0860





As fall arrives, many of us head back to our easels and try to get back on track after spending time outdoors in the beautiful weather and committing our time elsewhere in our busy lives. Please read the summary of Fred Somers' presentation at our last meeting, before heading down the same old roads you've traveled before in creating your art. What is the question that you need to ask? What door will you open? Happy painting!

Warm regards,  
Cheryl LeClair-Sommer

P.S. As fall arrives in MN, one of our members down under is experiencing spring! Enjoy your summer!

## Member News



*Caught in the Rush*

### *Frederick Somers...*

A hard lesson and a warning: Fred had three paintings accepted by the International Association of Pastel Societies 20th exhibition at City of Brea Gallery in Brea, California. He won the Bronze Award for "Song Rose Above the Waters" (This was in the previous newsletter). Now the show is over and two of the paintings including the award winner are MISSING. The gallery says they sent them and UPS has no tracking code scanned. IAPS now warns us: "We never use UPS" because we have had so many problems with them." Also, anyone who entered the exhibit noted that they agreed that the gallery has no liability. We are searching on the internet hoping that the paintings are located. Fred's concern is that we all be aware of IAPS' warning about UPS.

Better news: Fred's oil : A Crow's Eye View has been selected by the International Birds in Art Exhibition for their traveling exhibition. After the show at the Leigh Yawkey Woodson Museum of Art in Wausau, November 12, it will go to four other museums around the country on its year long tour.

"Caught in the Rush" an oil painting is at the Oil Painters of America Eastern Regional Exhibition in Barrington VT.

Somers Studio and Gallery Annual Open House weekends, November 24 - December 23 Saturday and Sunday from 10 - 5.



*View from Gull Island*

## *Joanne Carmody Meierhofer...*

her pastel "View from Gull Island" won best of Show at the Port Wing Plein Air Festival in early August and "Hauser's Road at Apple Time" won a Judge's award at the Chequamegon Bay Art Council's Fall member show..



*Hauser's Road at Apple Time*

## *Elizabeth Strootman...*

her painting, "Upstart!", was selected as part of the FAV15% (jury's favorite 15% of the entries) in the September 2012 BoldBrush Painting competition of Fine Art Studios Online.



*Upstart!*



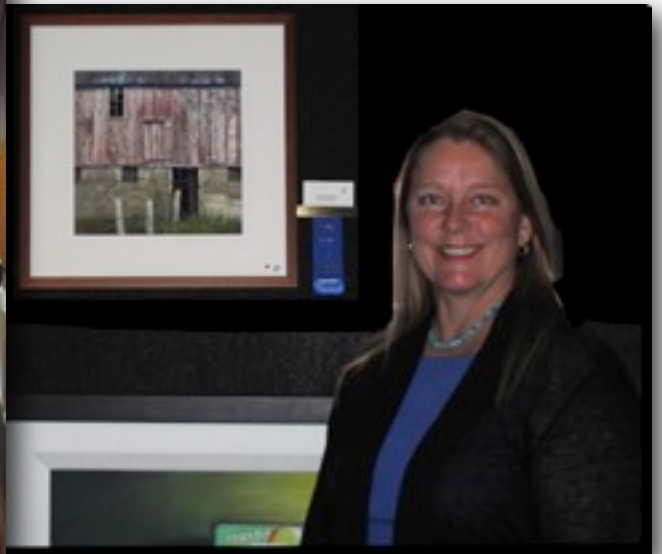


*September-BWCA*

## *Lisa Stauffer...*

won the People's Choice Award at the Grand Marais Art Colony's Plein Air competition with "September-BWCA" and also won two purchase awards, quite an honor and a confirmation that as an artist you have connected with another person through your work!

and Lisa was recently awarded signature status with PSA! Congratulations!



Lisa shares here are a few photos from New York and the Pastel Society Of America show at the National Arts Club, including a view of the show inside the gallery and her painting which won a purchase award as well as the Pastel Society of Cape Cod's Award. This painting will travel to the Butler Institute of American Art, Dec-Jan, then on to its new home.

This photo is from the Sorolla exhibit at the Hispanic Society, another fantastic show to see. It shows the scale of his Spanish murals.



## Judy Lieber...



is excited to let you all know that she has been invited to join a studio in the Northrup King Building in Minneapolis. The building hosts "First Thursday" (the first Thur. of each month). This coming weekend 11/2-11/4, during the special open studio event called "Art Attack", interested folks will have many opportunities to wander in & out of the various studios. Judy's studio is on the first floor... "Layers - Studio 185." She will show oils, pastels, watercolors & acrylics with a variety of subject matter. She'll also have cards. Please come on November 1st & bring your art-loving friends!

[judy@liebergroup.com](mailto:judy@liebergroup.com)



*Alone*



## Janice Reese Olson...

attended Richard McKinley's "amazing" workshop last August. The weather was warm and sunny and THE SCENERY WAS SPECTACULAR. Twenty people, some with their spouses, came from all over the country including several from LCPS. Richard and Lisa worked very hard to help us capture the landscape on paper. We painted every day at different locations and some were repeated like the R V Park and Cascade Picnic Grounds. One of my favorite restaurants was the Angry Trout which offered fresh catch of the day. WALLEYE WAS AVAILABLE EVERYWHERE. In the evening we ended with ice cream from Dairy Queen. Richard was remarkable as ever, shared his knowledge, wit and fun side. The last day we had a party with, Lisa bringing her brothers to sing and play for us. We sang old songs. The place was jumping and at the end shared a big pot luck dinner. Also on the last day there was a big storm with thunder and lightning which made for some beautiful sunsets. I took some great pictures. I think a couple things I painted turned out nice. I can't thank Richard and Lisa enough for a wonderful workshop. When I came I was down and in the blahs. At the end I had renewed my spirit and felt I could paint anything.



*Cheryl LeClair-Sommer  
Lisa Stauffer...  
Mary Ann Cleary...  
Michelle Wegler...  
Rita Corrigan...*

Five LCPS members participated in the Grand Marais Art Colony Plein Air Festival in September 2012.



*Susan Fryer Voigt...*

is teaching classes at her Northrup King Building  
Studio/Gallery Dock 5, 1500 Jackson St NE, Minneapolis

During class: Work at your own pace on your own projects. Use Watercolor, Acrylic, Pastels, Casein, Ink, Oil (water-miscible or odorless solvents). Instructor assistance and demos provided. Learn more about: Color, Line, Values, Products, Perspective, Composition, Design, & lots of techniques!

Please email Susan to register or call 651-353-5045. Small Classes - Maximum 6 participants.

Monday, Nov. 5<sup>th</sup>, 11:30-2:30 or 5:30-8:30 PM

Demo and warm up exercise will be Mini sketches with charcoal & pastels on toned laid paper. Supplies will be provided. Try out James Abbott McNeill Whistler's techniques. Bring your project for after warm up.

Wednesday, Nov. 7<sup>th</sup>, 11:30-2:30 PM or 5:30-8:30 PM - Demo and warm-up same as Monday

Monday, Nov. 19<sup>th</sup>, 11:30-2:30 PM or 5:30-8:30 PM

Demo and warm-up exercise will be "Troweling on Color". Bring your watercolors, oils or acrylics and a surface to work on - and, your palette knife (I have some to use). Create exciting textures and passages! Bring your project for after the warm up.

Wednesday, Nov. 21<sup>st</sup>, 11:30-2:30 PM or 5:30-8:30 PM - Demo and warm-up same as Monday.

November & December Workshops All workshop run 10am-4pm

Saturday, Nov. 10, Intro to Acrylic and Collage \$110 includes all materials.

Experiment with acrylics without buying anything! We'll be working with different surfaces, several brands and consistencies of acrylic, mediums to add or change the look of the acrylics - as well as how to effectively utilize the metallic and interference acrylics. We'll also add collage. Be prepared for fun and a lot of learning. Just bring an apron and your lunch.

Saturday, Dec. 1st, Experimental Ink & Acrylic \$125 includes all materials.

Create GORGEOUS paintings with a unique combination of inks and acrylics. During class you will create 12 mono prints and complete three boards and assemble a collage of mono-prints with embellishments. No experience necessary but you will need to be willing to experiment and have fun. Bring an apron & lunch.





## *Our Fred...*

**Fred Somers graciously spoke to the LCPS members on September 11, 2012, providing poignant moments and meaningful discussion about inspiration and discovery as a process in creating art. Below are notes from his presentation.**

Finding your style in this era of a renaissance in the arts where both realism and abstraction reside is no easy task. Abstraction, abstracting the shapes and subject matter, can assist to help you communicate your ideas and to grow as an artist. Fred's background is in abstraction; he painted the avant-garde. Even after he turned to realism, Fred finds that returning to the abstract principles has helped him become a better painter. He suggests that even if you don't consider yourself an abstract painter, that abstraction can allow you to better express your ideas.

Your journey of discovery in art is a process. The questions you ask yourself are the handles of the doors that you want to open. What if you don't have a question, will the door ever open? He suggests you dream big with big visions.

Fred's vision, as a young artist attending art school, was to be a radical and avant-garde creating art devoid of human connections. He painted color fields; Robert Rauschenberg was an artist who inspired Fred. During art school Fred was exposed to two main types of teachers: nonobjective and objective. He was schooled to ask: What is real life? What is pure art? He was encouraged to paint emotionally like Jackson Pollack. His world related to the then current political and social movements. At the time, the art culture made a conscious effort to eliminate realism. During this time, Fred worked with collage and oil and turpentine, creating washes with multiple layers. He used scripture as an inspiration, concentrating on war and destruction, social activism, and darkness. After studying with a printmaker who painted a Nazi war series, Fred painted a dead bird series featuring birds inside wombs. Yet this art movement, abstraction and then expressionism, went to a certain place and could not continue.

Fred and his wife, Avis, moved to their current home in Northfield. Fred felt that he didn't know who he was; the studio was wild and intense. After experiencing a spiritual encounter, Fred felt he needed to get to know himself, to find who he was as an artist. The fear and torment lifted and a whole new world came his way. Yet he knew he needed a new vision – he started painting plein air in the Northfield area. He saw his wife and children in the garden with the sun on their hair. These beautiful scenes of the sun and landscape inspired him but his teaching had taught him that landscapes and realism weren't art. He had a breakthrough that rejected abstraction, in part, as he walked all alone by a waterfall in winter seeing the intrigue of the shapes of ice crystals in dazzling light. He wanted to capture the story in the whole book but what triggered his excitement were the ice crystals. He felt he needed to place this story in a context. How could he achieve this vision? How could he unlock the beauty and show the abstraction yet still communicate the beauty. His prior teaching has suggested that beauty was not a proper subject for art. Yet he felt that beauty should be embraced. The spatial and conceptual ideas conflicted; spatially you cannot see the whole picture but contextually he wanted to show the whole picture. This was all new to him.

Fred pointed out that artists personally show their signature in their work. He encouraged us to grab hold of an idea that is special to you. Ask how you bring the idea together? What is the radius of your life - your garden, 30 miles, an urban area, or the woods? These questions he asked himself. His early landscape paintings, he admitted, are very tight and controlling. He learned to relax over time providing greater freedom. He acknowledged that experimentation and growth are wobbling, like a child's first steps. But if you find where you go out of balance, you can come back to the balance. He encourages artists to feel ok with the idea of wobbling, to expand and return to your balance. Fred acknowledged the need to learn to let go and not control his landscape paintings, to try to show a little, omit some, and embrace the intimacy of the subject matter.

While modernism and abstraction negated space and form, Fred states that the challenge for the artist is to create time. While the battle between abstract and traditional painters ensues, Fred suggests that the coming together of both styles is very special providing the artist with freedom to express that one thing. Fred pointed to the work of Carl Larson, a Russian Painter, who painted the people and land surrounding his home. Yet Larson's paintings use space and composition in a non-traditional manner, placing the two subject matters very close to the edges of the painting. Fred suggests you ask yourself: What is your one thing you want to communicate and express? Then make your paintings work for this one thing.

Fred subscribes to the biweekly informational on-line newsletter written by Robert Genn, who has described the elements of composition as pattern, gradations, monumental subject matter, a foreground substance with an echo, the opportunity for activation and eye control, and the opportunity for you to apply and enhance your idiosyncratic style (check out [painterskeys.com](http://painterskeys.com) – sign up for this free and inspiring twice weekly newsletter). Fred suggests in exploring composition and simplifying form that you introduce a color that relates to the overall piece but is not in the landscape. Perhaps think about placing the subject on the outside edges of the piece (see Carl Larson discussion above). Be drawn to large shapes, like Mark Rothko (this references the color shapes in abstract art), balanced by foreground color. Your growth and thinking will change as you have more questions. Complexity and rest can become a concept. Is there profound noise in the relationships that are balanced with silence (the louder the noise the greater the silence must be)? He cautioned that the camera picks up everything and we as artists must simplify the scene.

Fred admits that he has spent hundreds of hours outdoors observing. He encourages artists to show a different view but to acknowledge the need to come home to what you know, analogizing to the front goose in a flock flying in a V formation – each goose takes turns at the front and then goes to the end of the line to rest. He encourages you to have a passion and vision to learn new tricks and don't stop! Ask where your ideas come from? How do they grow? What do you want to express? What can you borrow from other artists? How can you express more? When you pursue dreams that are personal to you, you will pull away and paint like you, which is the greatest joy, Fred asserts.

Technique plays an important role in creating a personal style. Fred feels that a piece should be interesting up close, far away, and in between. He encouraged pastel painters to find and make their marks personal - make incredible marks. Fred has tried grinding up pastel and flaking color on a portion of the painting. He found this manner of applying paint by asking what he wants to achieve and how can he achieve it? Force yourself to overcome your shortcomings. Don't just look at the local color – ask what is your color, your heart, your idea?



with a brush). He suggests that as the painting develops, the touch should become lighter and the marks more expressive. He further suggests repeating a color around the piece since landscapes have color that bounces around. Also, ask yourself what range of values a single stick of color can achieve by applying different pressure.

Fred also referred to David Leffel's four main questions to ask when painting:

1. Color – more or less. Also ask about the chroma of the color (blue makes a good dark color, which can be used with purple to relate). He suggests using yellow and orange as accents sparingly and using reds to modify blues.
2. Values – dark to light. Keep the extreme lights and darks as accents.
3. Edges – hard and soft.
4. Pigment, more or less.

Fred added a fifth element of noise v. rest. He suggests asking how you can make the piece more powerful. How do you transition between colors?

Finally, Fred pointed to the joy of facing our weaknesses, which enables us to grow – he cautions not to become too comfortable. There is pure joy in discovery. Wobbles are normal; they are exciting. Always have a dream; always have a vision. The dream drives and excites you; without that dream you will never know. Ask yourself what stands in the way of your dream? Eliminate the obstacles. Don't talk yourself out of the way of a dream – keep your excitement. Here is your blank canvas, take it to your heart and enjoy the process of discovery.

By Cheryl LeClair-Sommer

*Bonnie Cutts of Golden Acrylics will be our guest speaker for our November program. She will focus on creating and preparing surfaces for Pastel paintings. She will demo and also have many free samples to hand out to*

*attendees. She is an artist/teacher and a very fast paced, knowledgeable speaker. Her presentation will be tailored more for drawing and pastels than painting, but she will show paint and gels as well.*

## November Program

*Throughout this presentation you will hear about a variety of Golden acrylics and the inherent possibilities of acrylic materials with extensive information about acrylic paints, gels, and mediums including the new OPEN acrylics. OPEN is designed to stay wet longer than other acrylics, allowing for more control over drying time. Learn about different grounds to work on for drawing and painting. Surfaces which provide a tooth for pastels and other drawing materials will be shown. Learn about the new Digital Mixed Media grounds, materials that push the versatility of acrylics even further by mixing up printmaking, photography, and painting. See how you can extend your paint to save yourself money and how to mix gels with paints to create gorgeous textures and surfaces on which to paint and draw. Information packets and free samples provided for all attending.*

Thanks!



Bonnie

THANKS!

thanks!

THANKS!

t h @ n k s !



Kathy



Kathy

Bonnie Featherstone, Kathy Kobs and Kathy Fleming are ending their time on our LCPS board. Think of what we've learned & how we've grown as artists and as a society during their years of service. These are very busy ladies yet through the years they have given tirelessly of their time & expertise to enrich LCPS and enable us all to shine. So we send our heartfelt gratitude for inspirations... challenges... new ideas... delights... and the many special moments and triumphs that mean so much more when they're shared.

THANKS!

thanks!

thanks!

THANKS!

THANKS!



# 2013 Workshop Update

## **4 Day Indoor/Outdoor Painting Workshop For the Lake Country Pastel Society Minneapolis, MN**

**Monday thru Thursday - August 5 - 8, 2013  
Workshop Limited to 18 Artists – Tuition \$535  
Hosted by the Lake Country Pastel Society  
Studio Location: Bloomington Art Center  
1800 West Old Shakopee Road  
Bloomington, MN 55431**



**Bloomington Center for the Arts occupies the north end of the Bloomington Civic Plaza.**

Join Albert Handell in this exciting 4 day indoor/outdoor painting workshop. You will see and learn what to select and emphasize and what to play down or even take out of your paintings in order to make a strong design statement, and work sensibly towards finish. It will be an opportunity to see how a Master Artist works in a studio setting and on location.

The studio demonstrations will clearly show how he perfects his outdoor studies and bring life to his paintings from photographs. The workshop is geared to all levels of artists of the landscape and the still life, who have some experience working in pastels, oils, or water media.

There are four daily morning demonstrations, from 9:30 AM to noon; all demos are from start to finish. The first 3 demos are in the studio - The 4<sup>th</sup> is on location. The first demo is with pastels from beginning to finish, the second demo is mixed media pastel (watercolor under painting, finishing with pastel).

The third demo is in oils. This oil demo is from beginning to finish, it relates strongly to Albert's mixed media water color – pastel demo of the previous day. It also takes in glazing and scumbling, two valuable techniques, rarely demonstrated in workshops, and closely relates to the technique of “feathering” in pastels

The first two afternoons on Monday and Tuesday, from 1-4:30 PM we will be painting in the studio from photos or paint studies, and Wednesday afternoon and all day Thursday we will paint on location - en plein air at designated locations, or if the weather is bad, we will be painting in the studio. Albert will give individual help to each artist at the easel. You are welcome to paint in the medium of your choice.

On Thursday, weather permitting, Albert will paint on location with you in the morning, and give individual help at the easel in the afternoon.

The workshop hours are from 9:30 AM to 4:30 PM daily.

Our local workshop coordinator is Artist, Lisa Stauffer, phone # 218-728-6046,  
Email: [lksat@aol.com](mailto:lksat@aol.com).

**YES, I WANT TO ENROLL:**

**You can sign up at this time with a \$100 non-refundable tuition deposit (or payment in full if you prefer) by contacting The Albert Handell studio/office. The office takes all credit cards. Please call or email him directly.**

If instead you wish to use a personal check, please include your phone number and email address on the check. Please make your check payable to ALBERT HANDELL and mail it to:

**ALBERT HANDELL  
PO BOX 9070  
Santa Fe, NM 87504  
505-983-8373**

LCPS painters will be able to sign up for Albert's workshop with Lisa at the meeting in November. We would appreciate the balance of the tuition of \$435.00 to be paid in full by June 5, 2013, two months before the first day of the workshop; this will help us from overbooking the workshop, Thank you in advance!

**REFUND POLICY:**

After June 5<sup>th</sup>, 2013, two months prior to the first day of the workshop, and your tuition has been paid in full, a full refund minus the non-refundable tuition deposit of \$100.00 is offered to you for any reason, at any time, until July 22<sup>nd</sup>, two weeks prior to the first day of the program.

Due to the very rare and low student /artist ratio, no cash refunds or credit refunds can be offered after this date. But, if an emergency does arise, and you can't attend, no cash refund will be given, but you will receive a \$435,00 tuition credit available for you to use at any Albert Handell workshop or Mentoring Program, good for the next two years.

**AN EXCITING AND VERY INFORMATIVE ADDITION**

I have added two rarely demonstrated techniques for oils; they are called glazing and scumbling. In order to show these techniques I am asking workshop participants who can, no matter what medium they are working in at the workshop:

If you have some old, unframed completely dry oils in the studio that you have not been able to finish, because they are too busy or in some other way too confusing to continue with, and if you can bring with you a few of them, not more than six or eight. If you don't have any, don't worry about it.

Then Albert can choose from the examples brought to the workshop, and he will pick out the few that he can demonstrate and show these techniques the best.

Sincerely,  
Albert

For more information on Albert Handell, and to see many more beautiful paintings, view his web site at [alberthandell.com](http://alberthandell.com).



## Photos Needed

### PHOTOS OF YOUR ARTWORK ARE NEEDED FOR THE LCPS WEBSITE AND PORTFOLIO

Please forward one or two photos of your pastel paintings or pastel drawings (created within the last two years) to Cheryl at [tcawl@msn.com](mailto:tcawl@msn.com) for use on the LCPS website and in the LCPS portfolio. There is no fee charged for submitting photos for inclusion on the LCPS website. The artwork photos will be installed on the website in the next few months as part of the redevelopment of our site. The size of the photos should be **no longer than 1000 pixels on the long side**. But if you are unable to resize your photos, our webmaster can resize the photos as long as the photos can be transferred via email. The photos may also be used to create a portfolio of works by LCPS members to submit to potential future exhibit venues. By submitting a photograph, you agree that the LCPS can utilize your photos for any LCPS approved purpose on the LCPS website, for publicity purposes, and in the LCPS portfolio. Hey, what a promotional deal!

### PHOTOS NEEDED OF ARTWORK THAT WON AWARDS AT THE 2012 ELK RIVER LCPS EXHIBITION

If you won an award at the last LCPS exhibition, please email a photo of that artwork to Cheryl who will forward the emails to Michelle Wegler, for use, along with photos of artwork from other LCPS members, to create a LCPS **portfolio**. The portfolio will be submitted to venues in order to obtain exhibition venues for 2014 and 2015. Quality photos are necessary in order to show the work at its best. These photos will also be used to show the winners of the 2012 Elk River Exhibit on the LCPS **website Exhibitions Page**. By submitting a photograph, you agree that the LCPS can utilize the photos for any LCPS approved purpose on the LCPS website, for publicity purposes, and in the LCPS portfolio. Please forward your photo to Cheryl at [tcawl@msn.com](mailto:tcawl@msn.com) and indicate in the subject line that this is a piece that won an award at the recent 2012 LCPS Exhibit in Elk River.



## Dust in the Wind

LAKE COUNTRY PASTEL SOCIETY

*I have thoroughly enjoyed this first year as editor of "Dust in the Wind". Your enthusiasm for the newsletter, by sharing your events and accomplishments, gives great vitality to LCPS. Because of your many artistic involvements and then avid participation in the newsletter, it has become increasingly more difficult to create a document that is still small enough to be emailed. A few guidelines for your submissions will help me in that effort. It's helpful if you simply send a brief, unformatted textual email with photos of your artwork and their titles. "Dust in the Wind" will feature brief, informative descriptions of your happenings and images of your artwork and/or you. We don't have enough space to include large documents that you may have carefully formatted so bear with me as I edit to create a manageable ... mailable sized document.*

*An amusing related note: as I work on the newsletter I often think of one memorable guideline from a college journalism class. It's a Benjamin Franklin quote about writing: "Write with an economy of words but not an economy of thought." That's a real challenge!*

*- Elizabeth Strootman*

The thing that is really hard, and really amazing, is giving up on being perfect and beginning the work of becoming yourself.

*-Anna Quindlen*

### LIKE US ON FACEBOOK!



The LCPS has a Facebook page, which is monitored by Michelle Wegler. Please like us on Facebook and post photos or comments about your life as an artist, your recent artwork, your studio, the pastel medium, tips, etc. An active membership helps all of us



# LCPS 2012 Calendar

TIMES: 6:45 if you want to socialize  
7:00 meeting begins

NOV 13 LCPS board meeting (see note)  
all are welcome  
NOV 13 LCPS meeting  
DEC 15 DEADLINE for newsletter

## NEXT LCPS BOARD MEETING

November 13, 2012  
from 5:30 to 6:45 p.m.  
at the New Brighton Family Service Center  
Community Room B  
just prior to the members' meeting  
If you are currently not on the Board and are  
interested in attending, please email Cheryl to  
indicate your anticipated presence. We'd love  
to have you join this dedicated group!

## NEXT LCPS MEMBERS' MEETING

November 13, 2012  
at 7:00 p.m.  
at the New Brighton Family Service Center  
400 10th Street Northwest  
New Brighton, MN 55112  
Community Room B  
(651) 638-2130



**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.*