



May 2019

LCPS Mission Statement

We seek to unite artists from beginner to professional who are 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.

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APRIL SHOWERS BRING...MASTER PASTELLIST COLETTE ODYA SMITH



May is just around the corner, and for those of us in LCPS, that means it's time for our annual workshop! This year we have the honor of hosting esteemed artist **Colette Ody Smith**. I was perusing her website (www.coletteodyasmith.com) in preparation for my own participation in her upcoming workshop at the New Brighton Community Center on May 13, 14 & 15. Her work is beautiful, spiritual, and captivating. Her list of accolades is long, and she brings a wealth of experience and talent to share with us. I am looking forward to meeting her, working under her masterful guidance, and soaking up every ounce of knowledge that she shares with us!

The workshop was limited in size, but the great news is that Colette will give a presentation to all of our members during our May Member's Meeting on **Tuesday evening, May 14**. Be sure to attend to see and hear Colette live and in person.

WARMER WEATHER = PLEIN AIR PAINTING TIME

Ok, I admit to being a bit of a wimp when it comes to snow, ice, and below zero temps, so unlike the rugged group of Outdoor Painters of Minnesota (including some of our very own LCPS members) who haul their painting gear to the Boundary Waters every January to paint outdoors (think this year's Polar Vortex), I prefer to stay comfortable in my studio during the winter months. But by this time every year I grow weary of 4 walls and am itching to get outside to paint. When I'm in town I give myself the choice of painting outdoors in either pastel or oil. We all know that pastels don't do well when mixed with rain, sleet, or snow, so when I travel I typically choose oil as my medium as a matter of convenience knowing that it is fairly resilient to the elements. I know that Michelle Wegler has a clear pop-up plastic bubble that she paints in to stay dry and protect her pastel work when outdoors. I am wondering if any of you have other unique ways to combat inclement weather while painting outdoors with pastels? I'd like to hear your solutions. Send me an email (christinetierneystudio@gmail.com) and we will share your thoughts and ideas in the next newsletter.

WHO'S GOING TO IAPS?

This June I will attend my first International Association of Pastel Societies convention in Albuquerque, New Mexico, and I am very excited! I hear such amazing stories from others. I've registered for sessions with Liz Haywood-Sullivan, Aline Ordman, Lyn Asselta, and Kathleen Newman. There are still some empty spots on my convention schedule, so I may add

Continued on page 2

THANK YOU
to our new
board members!

Linda Ricklefs Baudry; Treasurer
Susan Estill; Exhibits Co-Chair
See page 12 for ways you
can help LCPS

a couple more, though many sessions are already full. And I understand the vendor displays are like being in a pastel candy store! I guess I'll need to leave room in my luggage for a few IAPS souvenirs.

If you are attending IAPS, please contact me at 612-210-3377 or email christinetierneystudio@gmail.com — I have a theme in mind for Fiesta Night and I will need your help.

— *HAPPY PAINTING!*
Christine Tierney
LCPS President

March Member Meeting

Our March 12 member meeting began with a presentation by Avis Somers. She has been working hard to bring the online entry process to LCPS.

EntryThingy is software that would allow LCPS to receive and manage entries, host online and offline jurying and show galleries of entries on our website. The EntryThingy website has video tutorials to help understand the process (www.entrythingy.com). Artists would be responsible for resizing their own images. Avis passed out a handout that listed some possible applications that would help with resizing. (The same handout was passed out at a previous meeting by Heather Hultgren). Fred Sommers talked about the jury process he was part of for the IAPS convention. Online entry made it exceptionally easy for him to view entries and make selections for the show.

The second half of the meeting was used for a group critique of paintings (finished or underway) that were brought in for comments.

There was helpful and friendly feedback on all of the 13 paintings discussed. The comments and suggestions made are good things to consider for any painting you might be working on. Here's a list:

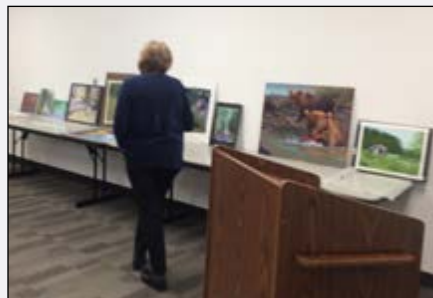
- Multimedia Artboard is a nice option when doing a wet-media underpainting, it does not need to be mounted
- It may be a good idea to take your painting into varied light situations to see what it will look like, including low light.
- Look for three main values in your painting.
- Decide what is it that you want to be the "one thing"?
- Darker, lighter, brighter — you may need to look for a pastel company that has your "one thing".
- Flat areas often have a glow from the sky above.



- When thinking about making a large change to your painting, try out the change (color, change in design, etc.) on a scrap piece of paper and hold that up to see if it will work without doing it directly on your painting.
- Think about objects in the foreground being warmer and then becoming cooler and lighter as they recede into the background — atmospheric perspective.
- A shape is more powerful than the interior detail.
- Don't have too many hard edges — soften some edges to allow the eye to go where you want it to go.

It was a helpful and educational evening. Be sure to join us at our next meeting when Colette Ody Smith will be presenting to the group.

— *Carol Pruchnofski*
Newsletter Editor



Upcoming Member Meetings

May 14 – Member Meeting

Presentation by Colette Ody Smith

Be sure to mark your calendars to attend our next Lake Country Pastel Society meeting on May 14 when our guest speaker will be Colette Ody Smith. Colette is a recent winner of the Pastel 100 competition Bronze Award for her painting “Understory” and for an Honorable Mention for “Legacy”.

Our meeting and presentation will be in Community Room A — Ground level (Directly below the room our meetings are usually held in).

July 27 — Paint-out

Paint Along with Fred Somers at Nerstrand Big Woods State Park, Nerstrand MN

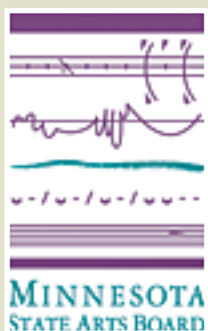
Fred will be plein air painting at the Big Woods throughout the day. Artists of all ages and abilities are invited to join him. No fee to participate but a Minnesota State Parks permit, or a day pass will be required. Sanitary facilities and drinking water are available at the park headquarters and in the campground. Camping is available. Reservations are recommended.

At 5 p.m. artists are invited to bring a dish to share at a group “pot luck” at the picnic shelter near the parking lot.

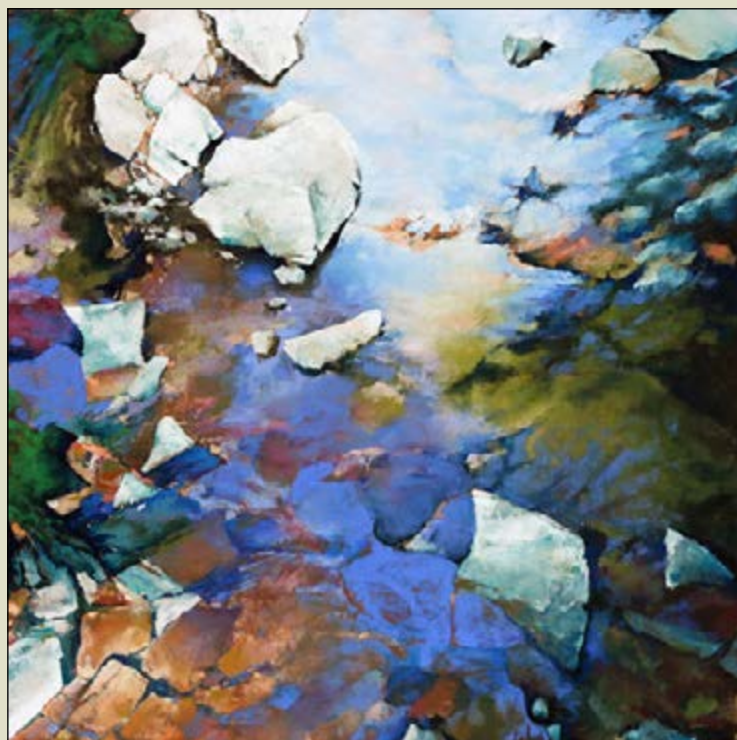
Looking forward to a beautiful day.

The DNR link to this event at Nerstrand Big Woods State Park: www.dnr.state.mn.us/state_parks/event.html?id=59964

In case of rain, the event will be held August 3.



This event is made possible by the voters of Minnesota through grants from Minnesota State Arts Board thanks to a legislative appropriation from the arts & cultural heritage fund.



In High Spirits

Colette Ody Smith

Wet Paint

1684 Grand Ave St. Paul, MN 55105
wetpaintart.com
651-698-6431

M-F: 10am-8pm Sat: 10am-6pm Sun: 12pm-5pm

Upcoming Exhibit Opportunities — 2019/2020

LCPS Shows

White Bear Center for the Arts

Open Invitational for Entry

Juried for Awards

Theme: Summer Celebration —

Florals suggested, but not necessary

July 18, 2019 – August 21, 2019

Opening Reception – July 18, 2019, 6:30 p.m. - 8:30 p.m.

Awards presented starting at 7:15 p.m.

With all of us having survived two long cold winters the past several years, the theme of the show is appropriately named "Summer Celebration". Stillwater artist Kami Mendlik will be our Juror for this exciting show.

The Prospectus is available on line at lakecountrypastelsociety.org/exhibits.php
Entry will be for one painting, no size limitation, mail-in procedure will be utilized for this show. Entries must be postmarked by Tuesday, June 25. This show's timing will coincide with the White Bear Center for the Arts version of Art in Bloom.

Drop-off/Intake will be on Thursday, July 11th and Friday, July 12th during normal business hours at the White Bear Center for the Arts.

Be sure to have your

2019 LCPS dues paid

to be eligible for this show.

See Page 12 for more information.

Future LCPS Shows

St. Paul Monastery

Open Invitational for Entry

Non-Juried Show

Theme: Spirituality as expressed through nature

Mid November 2019 – Mid January 2020

Tentative Dates/Exact Dates TBD

Two proposals have been submitted for future LCPS shows

1. Ames Center, Burnsville, for openings in 2021
2. Lakeville Area Arts Center, Lakeville, for Fall of 2020 or openings in 2021

— Art Weeks, Exhibit Chair
Susan Estill, Exhibit Co-Chair



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Getting to Know Art Weeks

By Susan Estill

Versatility at a high level”that is Art Weeks’s aspiration as an artist. As the Exhibit Chairperson/Coordinator for the LCPS for the past two years, he is on the final stretch of his term and is looking forward to having even more time to draw and paint. When he is not creating artwork, or working on his various volunteer roles, Art likes reading art history and American history along with perennial gardening. In the last year, he started training twice a week at the gym which he enjoys, but finds at times “a healthy strenuous!” He has recorded travel memories using his artistic skills as a means to remember the details associated with time and place. As the famous architect Mies Van der Rohe said, “God is in the details”. Art notes that “there is something intrinsic and memorable captured in a drawing or painting that cannot be captured in a photograph.....it is the struggle of the work that makes the time and place stand out as if it happened yesterday”.

Art’s interest in painting began after reading a biography of the famed American watercolorist Winslow Homer in 1987 coupled with recording travel memories during a 1988 trip to the Adirondacks in New York state. Taking up watercolor first, he next moved to pastel painting in the 1980’s; after that into acrylics and oil painting, always drawing! Art notes “I learn that approaches and techniques in one artistic medium can be applied to other mediums”. Retiring from his work with ESG Architects and AECOM in 2012 where he spent his career working on a variety of projects including office building, hotels, indoor parks, libraries, research and design facilities, civic/convention centers, and transit stations. Along with the LCPS, Art has taken on volunteer rolls for various organizations including PROP (People Reaching Out to People in Eden Prairie), the Cass Gilbert Society, and the Northstar Watermedia Society.

Art says “I don’t paint to sell paintings or to win awards. I do this for my brain and my heart”. He works 80% in his home studio and 20% in plein air (“I don’t like the ticks”). Art notes that he works about half of his painting time in watercolor and pastel, with the remainder of his time split between other mediums such as oil, acrylic, pen and ink, pencil and charcoal. On his website, (www.mnartists.org/art-weeks), Art has over 650 works on his online ‘Musee d’Art’ along with memorable themed photographs taken in the last 50 years.

Art began his role as the LCPS Exhibit Coordinator when then President Bruce Koprucki suggested he take on this role. “Bruce took me under his wing and along with other mentors showed me the ropes of seeing an exhibition through from finding a suitable viewing venue, selecting a juror, and hanging an exhibit”. Of this role for the LCPS, Art indicates that he enjoys working with LCPS members and



“ICElated Fishing” — 9” x 12” on 140 lb. Arches cold press paper, 2018, Steiger Lake, Victoria, MN



Red Rock Lake Marsh — 20” x 25”, Pastel on Canson paper, 1989, Eden Prairie, MN

seeing their work, and working with gallery staff. He likes jurors or judges who know good composition, and who are sensitive to artwork that evokes mood, emotion, good drawing skills, and powerful resonance. He emphasizes that preferred jurors and judges must have or have had a “hands-on” experience in the “struggle” of creating meaningful artwork.

His most memorable experience at an exhibition was not in his role as the LCPS Exhibit Chair, but as an artist exhibitor in a Member’s Show at the Edina Art Center years ago. Then Director Diana Hedges confidentially related to Art later that the juror (to remain unnamed) really liked the black and white watercolor (with emphasis on light and shadow) Art had in the show to the point that this painting would

Continued on page 6

have received an award, but during the judging, after much deliberation, this juror “paused, took a step back, and said that I really like paintings that have color, so let’s move on”. Art notes, like Fred Somers indicated at our last meeting, that this is an example and lesson to all artists that judging is subjective..... you just have to keep plugging away and continue the struggle!

Art advises to be bold, paint what you love, and become immersed in another world. Art’s greatest influencers past and present are artists Michelangelo, Winslow Homer, Frank Benson, Child Hassam, John Singer Sargent, Edward Wesson, Doug Lew, Fred Somers, Lorenzo Chavez, Joe Paquet and Carl Bretzke.

Member News

Welcome to New Members: Kathe Drake
Janet Fundakowski
Sarah Neglia

Susan Estill
Rita Kirkman
Susan Warner

MY PROCESS OF PAINTING ON LOCATION

By Joan Tangren/Reynolds

I have sort of a love/hate relation with painting outdoors.

First and foremost, a scene has to produce some excitement, being it a play of colors or a light pattern that I see. Then I set up my outdoor studio. Since I need to paint sitting down now days, I bring a light portable chair, tripod, pallet, a bag of oils, or pastels, (today I chose pastels,) a selection of brushes, a can of nature safe brush cleaner, gloves, paper towels, garbage bag, apron, hat, and iPhone. All this is stuffed into a backpack which I manage to maneuver in place and trudge off in search of a scenic inspiration, maybe with a twist and preferably in the shade for most of 2 hours. Oh.. in Florida.. Do not set up on a red ant hill and if near a waters edge, watch for gators. Gators around do make you paint faster.

One thing about sitting and painting. When I am searching for the inspirational spot, I am usually standing. Now when I sit, my eye level is lowered and the whole scene changes so I have to remember to check this lower viewpoint out before I start unpacking.

I take a few photos to remind me how the light was and then go about assembling my gear. If I had chosen to work in oils, I would have found my pallet was full of paint that had dried from the last time I painted so fresh paint would have to be squeezed out. However the last minute before leaving the house, I decided to bring my pastels. My easel usually holds my pastel box and my panel sits in my lap.

Finally it is time to start roughing in my subject... I take note of the very darkest areas first and their temperature, far and near. At this point I am excited about how this painting could develop.

I keep reminding myself what really was my main interest in picking this site and how do I want to make the viewer feel



what I am seeing. I continue to watch were the darkest darks are and also the brightest brights and sometime I will put a blob of these brightest colors down on the canvas/ panel to remind me later.

I work the entire canvas putting in distant color, remembering less chroma as you go back and no yellow but leaning to bluish grey or Violet . I love atmosphere and Florida being so flat, there are not many opportunities but you , as an artist, can push the concept when painting woods or even a street scene to give a painting depth.

Continued on page 7

Member News

Continued from page 8

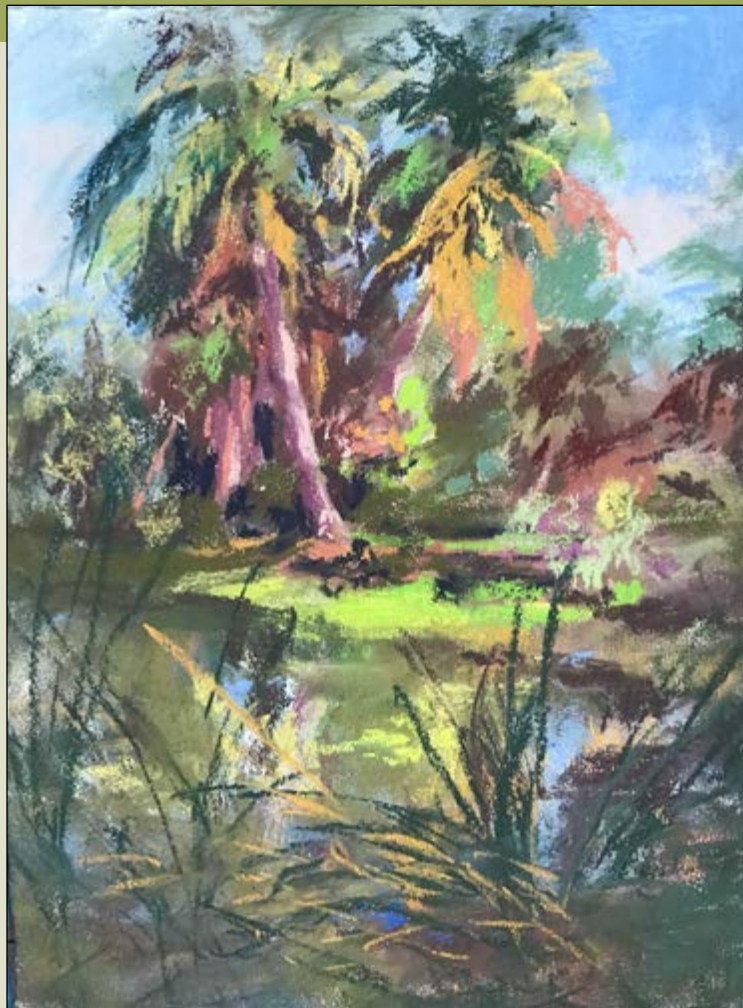
The scene I was painting today also had water so there were lovely reflections but I was also sitting behind clumps of tall grasses and some reeds and I liked how this framed my subject, the palms.

I succeeded on covering the whole canvas with color and put the canvas down on the grass to look at it at a different angle. Boring ...was my impression. Another failure but I still had the scene, the light was changing and the pond reflection too. Some things I liked so let's see if I can make this work.

My dark pattern was there still and I darken it more and noticed the light hitting the cabbage and coconut palms which made them sparkle. The shore grass was a brilliant light yellow green and the shadows were purple. I kept looking for accents of color that spoke to me. However, I do NOT COPY the scene in front of me, instead I use things that I see before me and use SOME of them in my painting composition. I can tell by my painting at this point where the strong areas are and also the weak. I want the viewer to go to the left of center and maybe up or down. The painting is put on the ground again and this time I saw a small light of possibility so I kept going. Maybe an hour had gone by so far.

The sky of course had changed, more blue, which I liked so I defined the tree edges and sky holes. This I now had to carry down to the water and into weeds in the foreground. I wanted to keep the foreground quiet and not a center of interest but a frame for the main subject so what color — that is always the real question. The sun was hitting the shadowed weeds here and there. I kept looking at my painting now and not the subject to give me the answers to what color I needed. I chose a grayish green about a 7 in value, figuring I could drag darker strokes over plus the sun lit areas and they would still show up but not take the viewers attention away from the clump of palms.

It has been about 2 1/2 hours since I started and this is when I can start to over work areas but not in a productive manner so I pack up my supplies and head to the car. At this point I know there are several areas that might need to be fine tuned but I will study the piece over the next few days to see if it speaks to me. Right now I would say it is OK, not great. Worth keeping??? We will see. It was my interpretation at that time and place on a beautiful morning on Sanibel Island sitting outside, doing what I love.



Joan Tangren/Reynolds

Yes, I can see from the photo, a tree trunk does not read strong enough. Other things will come to my attention the more I look at this piece. The photo also shows my definite strokes because it was taken at close range. My paintings should be viewed at a distance.

It is comforting to know that all artists seem to go through this same struggle. At first it is excitement of starting a new piece, then you question your choices and even your ability. It takes tenacity to keep working and finally produce a piece of art, a painting, that is a part of you and it is this piece of art that MIGHT be remembered if it passes the test of time.

Member News

Personal Challenges

By Susan Rowe

I am sorry to have missed the last meeting, as seeing so many of our pieces in various degrees of progress is always eye-opening. I hope the critiques went well and that you all played kindly with each other!

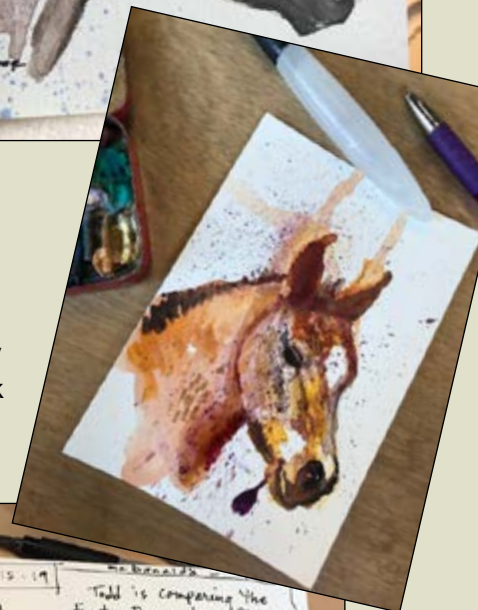
I am always looking for different ways to keep the pulse of creativity beating in the veins. One way I do this is by giving my artist self monthly Personal Challenges. A month is long enough to often BE an actual challenge, but not so long as to become a burden (most months!). In the past I've invited Facebook Friends to send images of their pets to paint or draw. One June when I was feeling particularly grouchy I forced myself to make images of One Hundred Happy Bears (it helped!). This winter there was a month of only using Black and White (and grey).

If wanting to focus on pastels perhaps options could be doing small thirty-minute studies, working with a very limited palette, or copying the styles of thirty artists one admires. The choices are vast!

The point is to keep learning and keep working on improving one's skills. Maybe sit quietly with a beverage of your choice and make a list of possibilities. Recently I joined a FaceBook group dedicated to daily, monthly, and yearly art challenges. Members are welcomed to suggest other types as well. Some include Blind Contour Drawing, Draw 100 People, and Continuous Line Drawing. For April several of us are painting or drawing one or more Horse images each day. I've actually sold some of the ones I made! Who knew?

These Challenges have a way of becoming habit. And, even if not using our beloved soft pastels for a particular project, the discipline learned may still have value later on.

If you do decide to challenge yourself in this manner — best wishes, have fun, and keep making art!



Member News

News from Pat Duncan



I will be taking part in the Earth Arts Spring Tour. (www.earthartswi.org) I am trying something new this year and I will be located at our cabin for the May 3rd - 5th weekend. Friday hours are 12:00 - 5:00, Saturday 10:00 - 5:00 and Sunday 10:00 - 5:00. Hoping that some of our LCPS members would enjoy a day trip to the beautiful St. Croix Valley region to see some of the artists in the area. Our cabin is located on Bone Lake, Wisconsin. It is about 10 -15 minutes from Balsam Lake.



Tucked Away

Patricia Duncan

I also, had a piece accepted into the Arizona Pastel Artists Association National Show in Sedona. The piece is titled "Tucked Away" and it was created during the Grand Marais Plein Air event in 2017. The show opening starts on April 13th and runs through April 23rd. It is a judged event.

Lastly, I will be attending the Plein Air Convention in San Francisco starting April 24th - 28th. It will be my first time to experience this plein air convention and I am looking forward to a lot of wonderful educational experiences from all the Masters and other artists that will be participating. I would be happy to share information regarding this with members of the LCPS.

19 PATRICIA DUNCAN Oil & Pastel

Exhibiting at: Patricia Duncan Studio & Gallery
1049 225th Ave., Luck, WI 54853
612-644-6798
www.patriciaduncanart.com

Plein Air artist featuring oil and pastel paintings of the St. Croix Valley region. Teaches drawing and painting with emphasis on the healing aspect of art.



Sher Leksen

Sher's painting "Long Term Resident" was entered in the spring show for Artists del Norte.

The theme for the show is "Aging". This building is in Minneapolis and dates back to the 1920's. The show ran from March 30 - April 27th in Anoka.

Sher was selected to be the demonstrating artist for Artists del Norte on Tuesday evening, April 30.



Long Term Resident

Sher Leksen

Carol Pruchnofski

I was honored to have my pastel painting "Kinnickinnic Sunset" chosen to be on the cover of the Fresh Art Tour brochure and poster.

I'll be a guest artist at Site #12 (Flaming Fire Studio) near Plum City and will be displaying pastel and oil paintings. I hope to see some familiar faces.

The studio and gallery tour runs June 7, 8, and 9 in Pepin and southern Pierce Counties in West Central Wisconsin.

More information at www.freshart.org



Member News

Rita Kirkman

Awards

Rita Kirkman has won Third in Show at the Austin Pastel Society Juried Member Exhibit with her painting "Persephone" (8x6 inches).

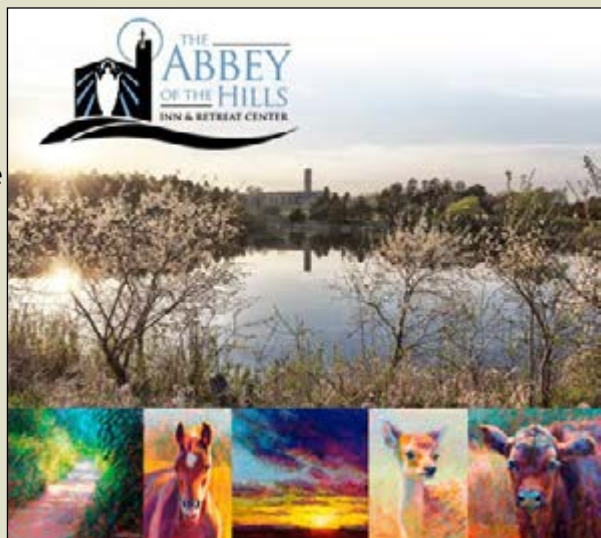


An All-Inclusive Pastel Art Retreat "Paint the Light in Pastel" with Rita Kirkman, PSA, IAPS/MC

Join Rita July 15-19, 2019 for the Ultimate Summer Art Vacation — an all-inclusive 5-day Art Retreat at The Abbey of the Hills, in the heart of the glacial lakes region of South Dakota. Immerse yourself in the tranquility of this former monastery while stimulating your creativity with a Rita Kirkman Pastel Workshop! The 5-day workshop will give you plenty of time to exercise and improve your pastel abilities (all skill levels welcome) in the classroom, while leaving extra hours to explore the beautiful grounds, paint outside, sketch and take photos, or simply relax!

Learn from Rita's 40+ years of experience with pastel. Lots of individual attention given. One price includes the workshop tuition, on-site lodging and daily home-cooked meals!

For more info and to register: <https://ritakirkman.com/page/16136/an-all-inclusive-pastel-art-experience>



Fred Somers

Fred Somers was awarded a grant from SEMAC (South Eastern Minnesota Arts Council) for his project, "Discovering Seven Falls" which includes oil and pastel paintings of areas adjacent to Nerstrand Big Woods Park. Some LCPS members joined him to paint there 2 years ago. His capstone exhibit and paint-along events will be held at the park headquarters. Show: July 13 opening reception, on view through August 11. Paint-along and Pot-luck July 27.



◀ Pastel Journal Magazine February 2019 selected Fred's "Genesis" as one of "20 exceptional paintings" to celebrate their 20th Anniversary.

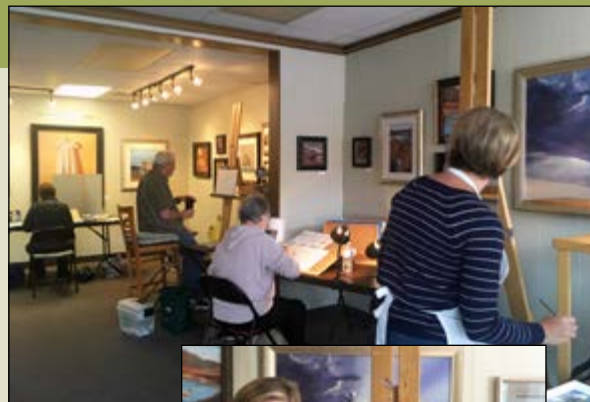
▲ Just released: Fred Somers painting "Unfolding Mysteries" is included in *Pure Color III*, North Light Books most recent Pastel collection.

Member News

Christine Tierney

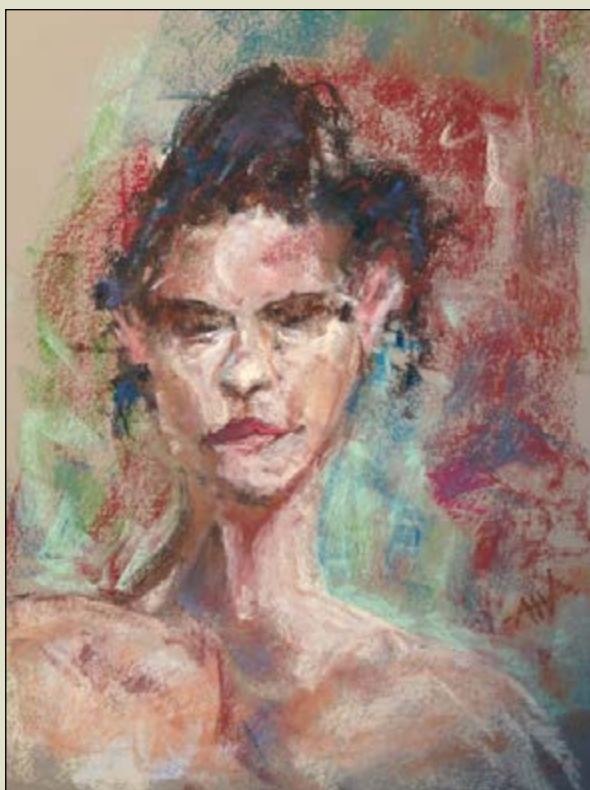
Christine Tierney has a couple of openings in her painting classes on Monday afternoon 1-4pm and Tuesday morning 9am to noon - Christine Tierney Studio, 113 Lewis Street S, Shakopee, 612-210-3377. She will also be teaching Plein Air Workshops in historic Downtown Shakopee, and at Ritter Farm Park in Lakeville this June, July, August & September. Call Christine for info.

Christine Tierney had 3 paintings juried into the Kelley Gallery Small Works Show. You can see the show online at kelleygalleries.com and cast your vote for people's choice. The show ends on May 19.



Art Weeks

Art received an Award of Excellence for his pastel at the Minnesota Artists Association reception on April 25. The award was presented at the Edina Arts Center for his pastel "Portrait Sketch IV" - 13" x 9" on Art Spectrum Color-Fix paper.



Portrait Sketch IV

Art Weeks

"There is something intrinsic and memorable captured in a drawing or painting that cannot be captured in a photograph.....it is the struggle of the work that makes the time and place stand out as if it happened yesterday".

— Art Weeks



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Lake Country Pastel Society 2019 Calendar

May 13 – 15

Colette Ody Smith workshop

May 14

5:30 Board Meeting
7:00 Member's Meeting
Presentation by
Colette Ody Smith
Community Room A

June 15

Deadline for July Newsletter

July 27 — Save the date!

Paint-out, Nerstrand-Big Woods,
Nerstrand, MN



New Brighton Community Center

400 10th Street NW
New Brighton, MN 55112

In case of bad weather

LCPS will email members by noon the day of the meeting and will contact people who don't have email.

If you have questions, call Christine Tierney at 612-210-3377 or email christinetierneystudio@gmail.com

Membership Renewal

If you have not yet renewed your membership, it is time. Membership is valid from January 1, 2019 to December 31, 2019. To renew, please go to the Lake Country Pastel Society's website and select "Contact":

www.lakecountrypastelsociety.org/contact.php

This will give you the option to renew online using PayPal, or to download a "Membership/Renewal" form and send to:

Claudia Hodges
1933 122nd Avenue N.W.
Coon Rapids, MN 55448

The membership fee is \$30. Please make checks payable to the "Lake Country Pastel Society".

"A shape is more
powerful than the
interior detail."

— Fred Somers