



JULY 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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The Luminous Medium of Pastel



Hello, fellow Pastel Painters!

The weather is finally in tune with June! I painted outdoors yesterday in a beautiful flower garden, but I am rusty so after reviewing my efforts I believe I will

wipe my painting out. Oh, well...

Here's a recap of my experience at the IAPS convention in Albuquerque:

I arrived at the Hotel Albuquerque on Monday afternoon amidst much excitement, energy, and anticipation of the week's activities. IAPS did not disappoint!

The week was filled with everything you ever wanted to know about pastel! I attended the President's Forum all day Wednesday, where we heard from **IAPS President Richard McKinley**. I especially liked a phrase Richard McKinley used: "The luminous medium of pastel." Kind of puts a poetic vision in my mind of pastel and why we love it so.

An interesting history of pastel and the birth of its societies and the who's who of the pastel world was presented by **PSA President Jimmy Wright**. He brought us from the very beginning (cave drawings) to today's prominent movers and shakers in the pastel world.

IAPS currently has 86 societies represented from all over the World, and the convention had attendees as far away as New Zealand, Australia, Canada, China, Taiwan, Taipei, Russia, and other countries. In 2021 they are

hoping to build that number to 100 societies! With the energy exhibited by Team IAPS, I believe they will succeed.

We discussed air travel with pastels, specifically getting throughout TSA smoothly. I'll write more about that and include some tips in the next newsletter.

We heard from other societies who shared some of the things they do to encourage membership, promote pastel education, and strengthen their societies. Thanks to everyone's willingness to share, I have many thoughts and ideas to present to our board.

There were several demos throughout the convention. I watched a Paint-Around with **Andrew McDermott, Dawn Emerson, Margaret Evans, Jz Xu, and Jeanne Rosier Smith**. It was amazing watching them work, each for only 10 minutes at an easel, then moving on to the next painting station. A highlight was when Dawn Emerson (who paints with her entire body - such movement and energy!) placed a large swoosh of turquoise on one of the paintings — the audience roared and applauded! The completed paintings were signed by all the artists involved and then auctioned off.

I made multiple visits to the "**Candy Store**" where manufacturers touted their wares and I must admit a weakness for those shiny things. "Hello, my name is Christine and I am addicted to art supplies..." Suffice it to say I went home with several new boxes of pastels and a dent in my wallet.

I attended demos by **Christine Ivers, Lyn Asselta, Jacob Aguiar, Aline Ordman, Kathleen**

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Continued from page 1

Newman, and a SMART Business motivating presentation by **Liz Haywood Sullivan**. Each artist has a different approach and unique ideas, and I took copious notes. I can't wait to apply some of their teachings in my own work.

We attended **Fiesta!** night, where competing societies had their own display tables promoting, educating and enticing others to partake in their organizations. The **LCPS** theme was "**We Survived the Polar Vortex**", and we wore flannels, scarves, mittens, hats and earmuffs. Colorful visuals of the extreme weather patterns across the country during January were displayed, and there were icicles hanging from our table! Thanks to **Pat Duncan, Mary Ann Cleary, Karen Berning, Fred & Avis Somers** for being such good sports and wearing your winter garb in the heat of New Mexico!

The finale of the week was the **Awards Banquet**, emceed by Richard McKinley. More pastel history, and of course, the awards for the best of the best in the world of pastel. We witnessed recipients of the **Master Circle** awards honoring those whose work has been accepted and/or given awards in specific IAPS Exhibitions, and the esteemed **Eminent Pastellist** awards for those who have already achieved the Master Circle status. What an honor to have been in the same room with all of that talent!

It was a good week. I will share more next time.

Something to mark on your calendar:
Entry for the IAPS Fall Web show opens on AUGUST 1.
Remember — you can't win if you don't enter!

— *Happy Painting!*
Christine

Other members share their experiences at IAPS 2019

By Karen Berning

If you keep a bucket list, the IAPS convention is an experience you should add. The biennial event was held June 6th–9th in Albuquerque, New Mexico and the attendees included most of the pastelists you may have read about — Richard McKinley, Jimmy Wright, Liz Haywood-Sullivan, Sally Strand, Lynn Asselta to name a few. Since this was an international convention, there were members from societies in France, Canada, China, New Zealand, Australia, Ireland and Russia. LCPS members who attended: Fred and Avis Somers, Patricia Duncan, MaryAnn Cleary, Christine Tierney, Lisa Stauffer, Betsy Midthun and Karen Berning.

The opening reception for the PastelWorld Exhibitions was held Wednesday evening. This involved two shows, the Master Circle Exhibition and IAPS Juried Exhibition, along with presentation of awards for each. The pastel paintings were fabulous and many of us went through the show several times. LCPS President Christine Tierney attended a Presidents Forum that covered organizational information and challenges that societies face. The remaining days were spent viewing demonstrations by artists like Albert

Handell, Lyn Asselta, Karen Margulis, and attending workshops. Fred took a monoprint and pastel class with Dawn Emerson, Patricia Duncan studied interiors with Desmond O'Hagan, Karen Berning looked at skies with Liz Haywood-Sullivan, and MaryAnn Cleary painted the New Mexico landscape with Lorenzo Chavez.

Friday evening was "Fiesta Night" where the pastel societies set up a display of their literature. Each display has a theme and LCPS's was We Survived the Polar Vortex. A banquet was held Saturday night and Eminent



Fiesta Night (MaryAnn Cleary, Christine Tierney, Karen Berning, and Patricia Duncan)

Pastelist and Masters Circle honors were awarded to qualifying members. One of the main highlights is the trade show (a.k.a. The Candy Store). It's a rarity for a pastelist to be surrounded by all the temptations of pastel in one place. Pastel sets, open stock pastels,



Instructor Desmond O'Hagan



Tom Christopher Demo



Lyn Asselta Demo

papers, boards, easels, field boxes, art supplies, you name it, it was there. Plan to leave space in your luggage for items purchased or shipping services are available.

All in all the IAPS convention was a validating experience. You meet people from all over the world, observe how

artists approach their work, learn new techniques, develop more contacts, see some of the latest pastel products, view beautiful art, and are excited about getting back to your own artwork.



One of Brian Rutenberg's paintings at the LeeAllen Gallery in Santa Fe.

By MaryAnn Cleary

After spending a week with my sister in beautiful Santa Fe, I headed to Albuquerque for a week of intense art overload at IAPS. However, before leaving Santa Fe, my sister and I had the opportunity to see Brian Rutenberg's artwork at the LeeAllen Gallery. I have long admired his contemporary work and what a treat to see it in person.

There are no words for the week of art infusion at IAPS. I had signed up for three workshops and four demos, but by the last day of IAPS, I began to question my judgement in taking so workshops and demos. Exhaustion definitely seemed to be setting in for my Sunday workshop. Luckily, Lorenzo Chavez happened to be the workshop for the last day.

Lorenzo Chavez works both in oils and pastels. He is an excellent teacher and is very generous with his knowledge. Since Lorenzo does a lot of plain air painting, he had us going outdoors to show the influence of light on values and color. He did this simply with a white blanket and a rainbow colored umbrella. It is magic to

actually see how light and the planes work. After that, Lorenzo did a demo (see photos).

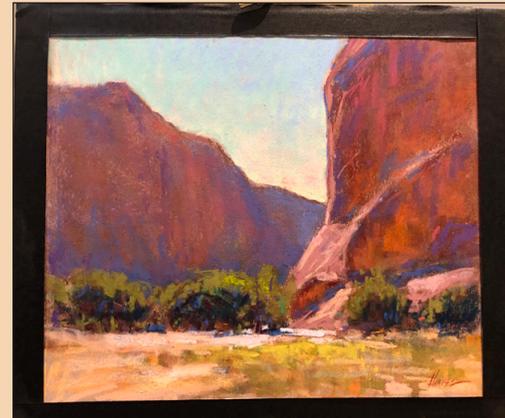
In the afternoon, we had our chance to experiment with a sheet of Canson moonstone and try our hand at doing a Southwest pastel. What a great last day!



First stage of Lorenzo Chavez painting



Lorenzo demonstrating the light planes, shadow and reflected light.



Finished painting by Lorenzo Chavez.

By Patricia Duncan

Feeling extremely energized and very eager to continue to experiment, explore and make new discoveries with my pastels and substrates. The week at the 2019 IAPS Convention afforded many opportunities to learn new approaches to pastel painting. I had remarkable workshops with Desmond O'Hagan on painting interiors, Sally Strand on the "Color of Light" and Nancy Nowak (Plein air painter) on putting structures in your painting. Each one shared generously of their expertise and experience and took great care to individually help each workshop participant. Tom Christopher's inspiring demo contained his process of creating texture on his substrate and his application of gesso, even house paint and pastel!

The IAPS Convention provided many opportunities to connect with old friends, make new friends and to enjoy



the passion and excitement that was eminent in this year's event. We can applaud the great organization the IAPS President, Richard McKinley and Red Weber along with all the IAPS enthusiastic staff that helped to make this great event happen. The IAPS show was

Left: Richard McKinley & Nancy Nowak
Center: Sally Strand workshop
Right: Nancy Nowak workshop

filled with beautiful and stunning paintings! The finale for the Convention ended on Saturday evening with a beautiful banquet, and the master circle and eminent pastel awards!

The Trade Show was filled with all kinds of equipment for plein air, "yummy" pastels, and a variety of surfaces and other art supplies that were very enticing! Great demonstrations were always going on at all of the vendors...an additional bonus!



Pure Pastel book signing by some of the artists represented in the book

Our Minnesota contingency including our President, Christine Tierney had a terrific time and we most certainly enjoyed getting to know each other better throughout the week and sharing with each other about our experiences with the variety of instructors. Overall we would encourage you to consider making this event a part of your plans in 2021!



Fred and Avis, myself, Chris Tierney, Paula Mason (Florida Pastel Society), Karen Berning, Hilarie Couture

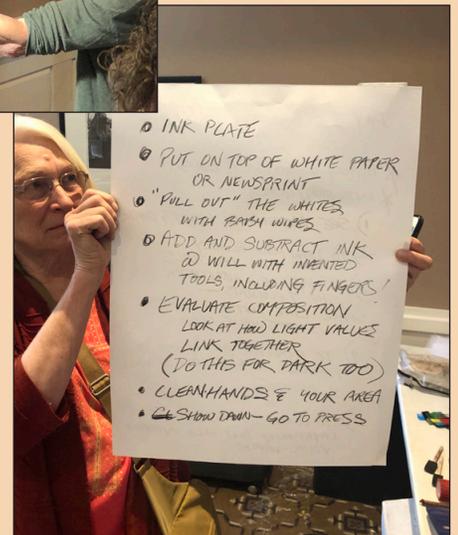
throughout the week and sharing with each other about our experiences with the variety of instructors. Overall we would encourage you to consider making this event a part of your plans in 2021!



Wet Paint

1684 Grand Ave St. Paul, MN 55105
wetpaintart.com
 651-698-6431
 M-F: 10am-8pm Sat: 10am-6pm Sun: 12pm-5pm

Photos from Fred Somers' monoprint and pastel workshop with Dawn Emerson



News from the Plein Air Convention — April 24–28, 2019

By Patricia Duncan

As a first timer attending the eighth annual Plein Air Convention in San Francisco, I have a great deal of admiration and respect for Erik Rhoades and his talented staff who have put so much passion, time and energy into making this tremendous event happen. For those of you that find working “en Plein aire” your main avenue for painting, there is a wealth of information you will receive from the demos by Masters in a variety of mediums. (oils, pastels, watercolor, acrylic, and gouache), along with critiques of your work, and plein air painting opportunities with many artists from all over the country. There were a number of painters that had never painted outdoors before and they hosted a “newcomer’s” group to gather in the mornings for discussions, questions and the opportunity to paint together.

Prior to the Convention on Tuesday, the 23rd, artists could sign up for the Pre-Convention one day workshops with Joseph McGurl (Master oil painter) and Joseph Zbukvic (Master watercolor painter). Cheryl LeClair Sommer shared with me that she participated in the Joseph McGurl workshop. I am certain that Cheryl would enjoy sharing her experience with any of our LCPS members.

The kickoff for the event started on Wednesday afternoon, the 24th with a dynamic and welcoming opening address by Erik Rhoades, followed by an announcement of the Plein Air Salon winners, the Albert Handel and Joseph Zbukvic Lifetime Achievement Awards and a very touching and



passionate presentation by Joseph Paquet on “Finding Your Authentic Vision”.

Be prepared to experience the Erik Rhoades Marketing Boot Camp for three consecutive mornings starting at 6:30am. (Thursday, Friday and Saturday)! He provided an enormous amount of creative ideas for implementing marketing in your business strategies. He followed each session with opening questions up to the large group. Everyone appreciated his input, suggestions, ideas and encouragement to help get yourself out there in the public’s eye.

Everyday we had numerous opportunities to witness terrific demos in a variety of mediums. Just to give you an idea: some of the Master Pastel demonstrations were given by Clark Mitchell, Kim Lordier, Terri Ford, Jill Stefani Wagner, Albert Handel, Richard McKinley and Bill Cone. I was only able to attend a few of these as I split my time watching and observing the Master Oil Painters too. It is so helpful to see how each artist approached and developed their painting process.

AND.....last by not least, the fabulous Trade Show! Plenty of vendors with all the latest equipment, pastels, substrates, oils, water and gouache supplies. You will want to make certain that you leave room in your suitcase or make arrangements to ship home these purchases.....Most definitely an opportunity to be a “Big Kid in the very large Candy Shop! Even if you don’t purchase, it is such great fun to “window shop”!

By Susan Estill

When I was not listening to the early morning Art Marketing Boot Camp lectures or painting out in the field at PACE '19, I spent most of my time hanging out in the Pastel Room. I watched a number of seasoned pastel artists work and lecture. Here’s a summary of my notes from the seven artists I had the privilege of watching.

Clark Mitchell spoke on taking your plein air pieces to the next level back in the studio. Five of his tips included:

- Use a hand towel while working to clean both the pastels and hands as you work.
- Overlap objects to achieve a greater sense of distance.

- Use a dry paintbrush to clean off excess pastel texture from the surface.
- In studio, place a standing mirror across the room and look at your painting in that mirror to check for accuracy.
- When in the field, turn around backwards and look in a mirror at your painting to check for accuracy.

Kim Lordier is a member of the American Tonalist Society. She spoke about the marrying of tone and color in her work.



Lisa Stauffer concentrates on her painting at Land’s End.



Albert Handell demo at PACE '19



Nancy King Mertz speaks to the Plein Air beginners about working in pastels.



From a visit to the exhibit, Monet: The Final Years at the De Young Museum in Golden Gate Park.

Mounted 500 grit surface. Handell does a watercolor underpainting and is careful about the use of warm and cool colors in this process. He uses a Winsor Newton oil brush for the underpainting because it holds up better — “a workhorse.” He works dark to light and incorporates a visual blending technique by placing different colors of similar value and opacity next to each other.

Lecturing on the intersection of tonalists and impressionists, Lordier cited Whistler as a prime example. She prefers to work on 320 or 400 grit surfaces with Ludwig or Unison pastels.

Master pastellist Terry Ford starts her sketches on 400 UArt paper mounted on Gatorfoam. She uses one of 3 Nu Pastels: 305 Spruce Blue; 244 Blue Violet; or 298 Bottle Green. Contrary to most other artists, she chooses not to do thumbnail sketches prior to putting pastel to paper. First she lays in the dark shapes. Next she lays in a second color and then third and fourth colors are added, always being careful to match the local color. She then does an alcohol wash using old oil brushes being careful to wipe her brush on a paper towel between dips in the alcohol. Once dried, she begins painting in a place that is no longer “value relative” such as the sky. Then she lays in all areas, warning “it can look garish” at this stage. Ford never blends! She wants the pastels to all show next to each other (visual blending). Her caution to painters was “Don’t go too hard, too heavy, or too fast.”

Jill Stefani Wagner, an artist from Michigan, talked about how before starting a painting she makes two sticky notes that she places on the upper corners next to her surface. One note is a reminder of what is the focal point of her painting. The other is a love note to her painting which explains why she is painting this particular piece. She also talked about using complimentary colors in her underpainting to create both harmony and contrast.

A day following his receipt of the Lifetime Achievement Award, Albert Handell gave a demonstration of his pastel technique. He begins sketching with a 2B pencil on UArt

“Why Pastel is Perfect for Plein Air” was the title of Richard McKinley’s demo. McKinley went through his process of plein air painting step-by-step from finding a location where you are secure and comfortable (no heroics for him) and surveying the scene to find what you want to paint. He uses Nupastels for sketching his layout favoring color numbers 244 (Blue Violet), 298 (Bottle Green) and 140 (Mars Violet). He begins using midtones so he has room to go in either direction and starts with the darkest mass. His process is as follows: Dark to Light; Thin to Thick; Dull to Bright; Soft to Sharp.

McKinley cautioned against falling in love with particular objects in your scene and urged painters to stay focused on the composition as a whole. Other specific tips included demonstration of the reverse taping your painting surface to the gatorboard. This way you are left with your full sheet of surface to paint.

On the demo stage I watched urban painting specialist Nancy King Mertz paint an urban scene from a recent trip abroad. She always does an underpainting with denatured alcohol (because it dries very quickly). While studying in college (University of Illinois), she started her own framing business. She continues to operate a framing business as well as her own gallery in downtown Chicago. She paints on mounted UArt 320.



May Member Meeting

Colette Ody Smith — Nature is her school



Introduction

Before the May meeting I watched a woman with a camera lean over the side of the bridge over the small stream running near the New Brighton Community Center. She'd move slightly after taking each shot. And, she took a number of photographs — just in this small area. As she left the bridge we walked toward the building together - discussing the merits of digital photography. She asked if I was going to the pastel meeting. When I said that I was, she promptly introduced herself, and said, "I'm the presenter." So, when we listened to this woman later stating that she "looks down" and takes lots of photographs — well, I can attest that what she said is true!

Demo

May 14, 2019, saw attending LCPS members lucky to watch and listen to workshop instructor, Colette Ody Smith. This Wisconsin pastelist is much awarded and published, including being part, along with Fred Somers, in the wonderful book, "Best Pastel." In 2014 she was surprised to be named Guest of Honor by the Pastel Society of France. Smith's presentation was entertaining as well as educational. Though she stated, "I do not enjoy painting in front of people," I doubt that any of us noticed!

She admitted that her start in pastels did not go well at first, but after repeating a class on pastels twice, and meeting regularly for a year with a girlfriend to work on their art, her understanding of how to deal with pastels finally clicked.

Some of the MANY notes taken from Smith's presentation:

- "My process includes taking lots of photographs — click, click, click."
- She is "trying to create spaces in which you are free to wander."

- "What I am aiming for is connecting some spiritual part of me with some spiritual part of you."
- Though photography is very important to her, she makes herself do a number of thumbnail sketches before starting a painting.
- "I am expanding my vocabulary by doing a complete underpainting." Using watercolor.
- Process included using 4-ply museum board covered with Golden Ground for Pastel. She applies two coats with cheap brushes.
- When the substrate is dry Smith then uses watercolor, and, sometimes, ripped paper collage, to begin her painting.

While creating her demo painting, she stated:

- I will sneak up on my colors. I will sneak up on my forms.
- I do lots of walking back; squinting.
- You learn your palette — then, push
- Particular favorite pastel sticks: Terry Ludwig V100 — Eggplant, Sennelier greens — 177, 179, 236, and Prussian Blue.
- No painting need be "lost" - turn it on it's side - put away the photos — go back and forth.
- I would like to tell you I have a plan, but I couldn't.
- For me, I call it 'walking in to the fog.'



Colette demonstrated how the same color value can look quite different on various backgrounds.

As Smith's semi-abstract green, brown, and purple landscape progressed, Fred Somers mentioned learning to be OK with feeling awkward and uncomfortable. To keep pushing in — to have COURAGE. "That's how you grow."



- Smith used various sticks to carve edges, and to create movement and interest, adding, "Then the question will be — what juicy things will I add?"
- Though she left some areas rough and unfinished, she addressed smaller and smaller areas on the painting — adding short white lines as branches, and gold and yellow marks to read as leaves.
- Toward the end of the presentation, Smith remarked, "I'm not above blending," but said that if finger blending is done, that the painter needs to make sure there is more pastel on the surface than if simply painting.
- She repeated, "I am pushing as hard as I can."

On that note, maybe Colette Olya Smith will motivate us to follow her example and do the same! We wouldn't want this wonderful, motivational, instructional evening to be wasted, right? Push on, fellow pastelists!

— Sue Rowe

"What I am aiming for is connecting
some spiritual part of me
with some spiritual part of you."

— Colette Olya Smith

From the three-day workshop

Colette taught a lot of new ideas, methods and ways of seeing our subject in a safe & creative environment.

She spent the last two hours of the workshop in a group critique of our paintings. Below are three paintings that workshop participants agreed to share with us.

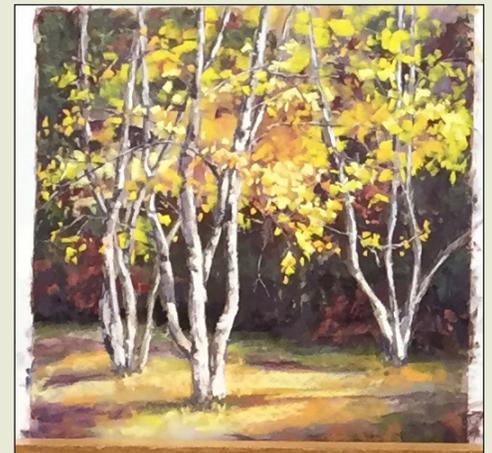
— Cinda Columb
Program Chair



Christine Tierney's
work in progress.



Lori Lahr-Mould's work during the critique.



Becky Jokela's work
during the critique.

Upcoming Member Meetings

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.

We are 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.

See more information about Fred's project in the Members Section.

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.

September 10

I have certainly enjoyed following along on Facebook and getting to see all the events, photos, & pastel artists being honored for their work during the week of IAPS. Our LCPS chapter had several attendees, & we will hear about their experiences during our September meeting.

Let me know if you were there & would be available to share during our September meeting on Tuesday, the 10th, at:

cindacolumb@gmail.com
or at: 612-210-9920

— Cinda Columb
Program Chair

LCPS LENDING LIBRARY

LCPS has a collection of educational pastel books, DVD's and VHS tapes available for short term educational viewing.

Please remember to return promptly after you have used them so others can also enjoy them.



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Exhibit Opportunities — 2019/2020

LCPS Shows

White Bear Center for the Arts

Summer Celebration

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.

Stillwater artist Kami Mendlik will be our Juror for this exciting show. This show's timing will coincide with the White Bear Center for the Arts version of Art in Bloom.

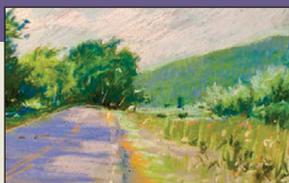
LATE BREAKING NEWS: For those paid members that have submitted an entry postmarked June 25, 2019 or earlier, you may submit a second work suitably framed without an additional entry fee. All other guidelines and requirements per the Prospectus remain the same.

Please email me (Art Weeks, aweeek4621@gmail.com) with the following information no later than Wednesday, July 3, 2019. Second entry closes 5:00 PM, Wednesday, July 3, 2019. The email information is required so that the WBCA can start preparing the labels for each painting in the show. If possible, please use the same or similar 'Subject Heading' when emailing information to me so that this stands out in my email mailbox.

Name of Artist:
Title of Painting:
Frame Size:
Price:
Phone Number:
Email Address:

Also be sure to affix to the back of your painting in the Upper Left Hand Corner a completed label off of the Prospectus prior to drop off (July 11th & 12th) at the WBCA.

Our apologies for the short notice. If you did not submit a first entry as a paid member, please ignore this message. 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.



Lake Country Pastel Society

Summer Celebration

July 18 – August 21, 2019



OPENING RECEPTION: Thursday, July 18, 6:30 PM – 8:30 PM

4971 Long Ave., White Bear Lake | 651.407.0597 | www.WhiteBearArts.org

Ford Family Gallery presents:

Lake Country Pastel Society
Summer Celebration

EXHIBITION DATES: July 18 – August 21, 2019

RECEPTION/AWARD CEREMONY: Thursday, July 18, 6:30 PM – 8:30 PM

Please join us for the Lake Country Pastel Society's Open Invitational Exhibition opening. Awards will be judged by Kami Mendlik.

Inspired by Nature: Floral Arrangements & Garden Art

The Mahtomedi Garden Club will select floral artists to submit interpretations of the artwork in the gallery. Please join us for a day of art, flower arrangements, speakers, and activities. Award-winning author Rhonda Fleming Hayes will be the featured speaker at this free event.

Date/Time: Saturday, August 3, 1:00 PM – 5:00 PM
Award ceremony will be at 4:15 PM.

FORD FAMILY GALLERY

Monday, Wednesday, Friday, 9:00 AM-4:00 PM
Tuesday & Thursday, 9:00 AM-8:30 PM
Saturday, 10:00 AM-3:00 PM
Call 651.407.0597 for additional hours

4971 Long Avenue | White Bear Lake | 651.407.0597



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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

Lakeville Area Arts Center

October 1, 2020 – November 30, 2020

Zeller Studio

Tentatively Spring 2021

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

Getting to Know Carol Pruchnofski

By Susan Estill

Over an iced tea at Sal's Angus Grill, I had the pleasure of learning more about Dust in the Wind editor and publisher, Carol Pruchnofski. Carol has been the editor since the beginning of 2018. Her favorite part of her job is making new LCPS friends by coming to the board and member meetings which she had not been doing before she took this role. Additionally she adds that it has been another fantastic creative outlet because it is still "making art". Carol's term as editor and publisher is over the end of this year. She is looking for someone to co-edit with her for a couple issues and then take the reigns in 2020. So if you have any experience with online publishing, please email Carol about this opportunity! carol@dishup.us

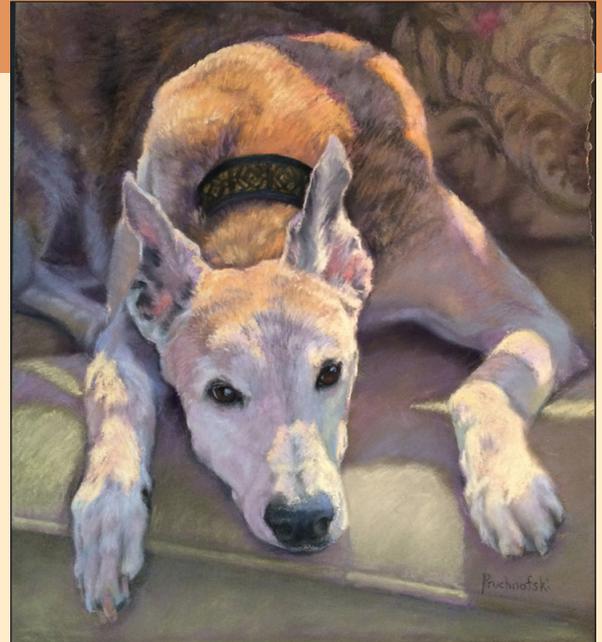
A fine arts major with a minor in illustration and graphic design, Carol is a graduate of the U of MN. Carol began working at the Minnesota Pollution Control Agency at a time when computer design was a new field. Her work was wonderful and varied including newsletters, brochures, fact sheets, slide shows, posters, and even large displays including working on signage and displays for the Eco Experience building at the MN State Fair. After a rewarding, long career at the MPCA, Carol retired in 2011.

Drawing and painting since grade school, Carol had wonderful art teachers that set her on the path to major in art in college. She started "playing" (her word) with pastels in college and began getting commissions for animal portraits. In the 1980s Carol switched almost entirely to pastels until about 7 years ago when she started taking oil painting classes with Kami Mendlik. Now she works in both mediums.

She admits that the idea of workshops and the opportunity to study with other artists did not come to her until after retirement. Her first workshop was with Fred Somers in 2011. He was so kind and willing to pass on his knowledge and passion for painting. I learned so much about the wonderful things that could be done in pastel (and how much more I had to learn)! I have attended IAPS twice, in 2011 and 2013. "In recent years I've been fortunate enough to take pastel workshops with Mike Beeman, Barbara Jaenicke, Mark Hanson and Rita Kirkman," says Pruchnofski. I recently took oil painting workshops from Tom Nachreiner and Kim Casebeer. I continue to take regular classes with Kami Mendlik who is passionate about teaching and helping me reach my goals as a painter. "She inspires me to paint more."

"I try to not make any painting too precious," she says. "Currently I'm studying what makes a good composition and why" she adds. When asked to name artists who inform and influence her work, Carol cites Sorolla, Fritz Thaulow, Degas, Levitan, (and other Russian Impressionists). Of the living artists she admires many and especially the work of Calvin Liang and Duane Wakeham.

Carol and her husband have travelled extensively. In the late 1970s Carol worked for the State Department in Nigeria and Germany, which gave her the "travel bug". Now she and her husband travel as much as possible —



Kasey

Carol Pruchnofski



Saturated Color

Carol Pruchnofski

soon to South Africa and Namibia. Whenever possible she brings a sketchbook and paints to record some moments of the adventure.

Carol has had two extraordinary painting experiences involving birds. When she and her husband were traveling in New Zealand she had brought along her oil paints. "The second day I set up to paint, near a beautiful lake and mountains where we were van camping," she recalled. I was painting away when a very

Continued on page 12

Continued from page 11

beautiful, flightless bird called a Weka came out of the bushes. It came closer and closer and then without warning, stuck its long beak right into my big tube of untramarine blue paint! Apparently it didn't like the taste, because it then immediately dunked its beak into my glass of wine!"

The second experience was less traumatic and more magical. "I was painting along the shore of the St. Croix River in a fairly isolated spot. All of a sudden a hummingbird came up and stayed by my elbow for a few seconds. I froze with my brush on the canvas." To my amazement it hovered there—like it was critiquing my work—before flitting away."

— Susan Estill

Member News

Welcome to New Member: Ann Solyst

Susan Estill

Susan is pleased to have received her first award in a juried competition for "The Pablo Center at Twilight" painted during the Go Paint! Chippewa Valley Plein Air competition.

Susan won 'Best of Pablo Center at the Confluence' award. Paintings are on display through the last week in August at The Pablo Center at the Confluence in Eau Claire, Wisconsin.



Dance Out Loud

Linda Riclefs Baudry

Linda Riclefs Baudry

I'm so excited to announce that I have an upcoming solo show at Lanesboro Arts entitled 'The Edge of Familiar'. Dates are August 17th through October 13th, with the opening reception on August 17th from 6–8pm. The Gallery is open 7 days a week. More information is available on their website at <https://lanesboroarts.org/calendar/audry-exhibit/>.

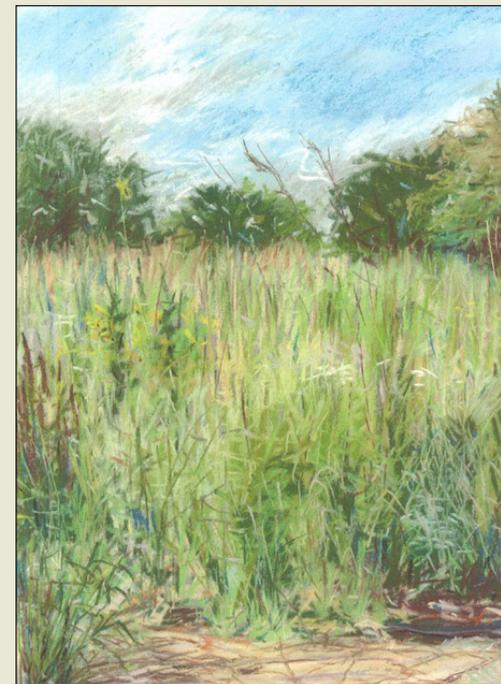


The Pablo Center at Twilight

Susan Estill

Art Weeks

I have this pastel painting in the Members Show at the Minnetonka Center for the Arts along with two watercolors. This plein-air painting is titled 'Arboretum Tall Prairie', 13" x 9" painted on Art Spectrum Color-Fix Paper. This was previously displayed at the American Swedish Institute.



Arboretum Tall Prairie

Art Weeks

When Shall We Be Married?

Sheila Carmody

When shall we be married?
When the wine is ready
Who will come to witness?
All but the staunchest hermits.

What shall we serve for the wedding tea?
Slices of quince iced persimmons steeped in kirsch
macaroons from Amies.

How many children will there be?
As many as will fit around
out two tables pushed together.

Where shall we live?
In a silver teapot till the tempest is over
Then a house of red brick
With a chimney wide enough
for the wolf and St. Nick

Where shall we travel?
To Iceland, to Lapland, to Togo and Maine
By tugboat, by fast train, by armchair and airplane

How will we sleep?
On his & her reception mint pillows
On fake polar bear skins
On afghans crocheted
on Parachute sheets

And what will our souls live on?
Sliced cheese singles, Peaches flambe
and burnt ginger bread shingles.



My Sister's Words

Joanne Carmody Meierhofer

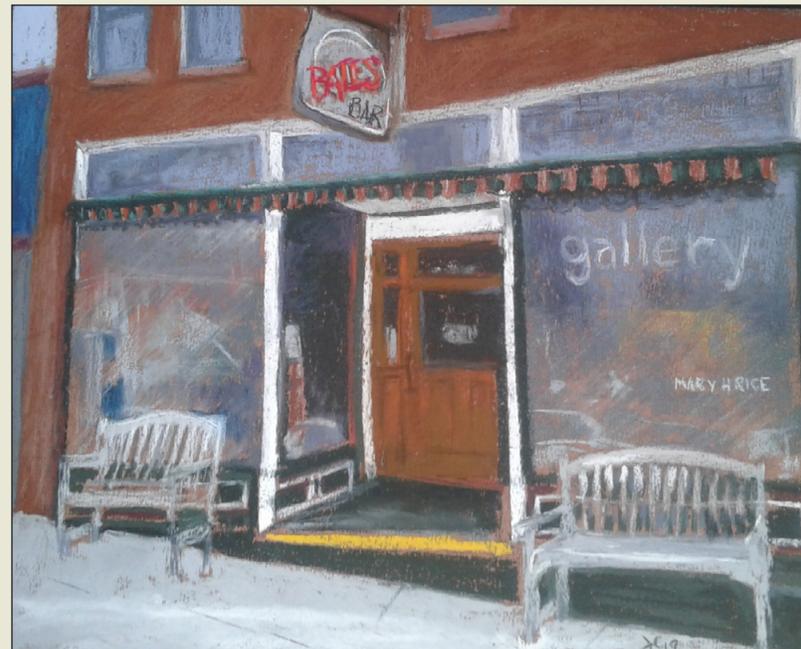
News from Joanne Carmody Meierhofer

I have 2 items from my pastel world up here in Northern Wisconsin.

I won a **Judge's Choice** award in the Chequamegon Bay Arts Council's spring show: Art Heals. The painting "My Sister's Words", illustrated a poem, written by her and made for her daughter for her upcoming wedding. My sister died in January of 2018. It is 16x16 on cotton matt board prepared with pumice gel and underpainted with watercolor.

The second item I'd like to share:

I created this small piece (8x10) in response to a challenge. The owner needed art to use for promotional materials. This gallery in Bayfield, called Bates Art Bar, used to be a bar but now is a very unique art gallery featuring the work of it's owner Mary Rice and a host of other, mostly local, artists including me and my daughter. I was happy to have my work selected .



Joanne Carmody Meierhofer

Fred Somers — July and August events

July 13-August 11 “Discover Seven Falls” at Nerstrand Big Woods Park Headquarters. The series of pastel paintings inspired by streams adjacent to the park includes both representational works and art inspired by these hidden treasures.

Opening with the artist is Saturday, July 13, 3-7 p.m.

Saturday July 20, 8-9:30 p.m. “Paintings and Pictures: Conversation with the Artist.” Join Fred Somers at Nerstrand Big Woods State Park for pictures and conversation about the exhibit “Discover Seven Falls” and about the places that inspired the project. Fred has walked the streams for more than twenty years discovering fossils, watching seasons change the landscape and finding joy in this place.

Saturday July 27, 10 a.m. to sundown. “Paint the Park with Fred Somers and others”. Lake Country Pastel Society, Outdoor Painters of Minnesota, and any interested artists. State Park Permit or day pass required. Check in at Park Headquarters. Receive a map and so rangers can direct interested viewers to find you.

1 – 3 p.m. “Friends of the Park” volunteers will be helping us with children’s activities. 2-4 p.m. Ice Cream Social. Coloring packets with park images from Fred’s sketchbooks will be distributed so that they, too, will “paint en plein air”. If you can let us know you’re coming it helps us plan.

We have the Pavilion all day so if interested, join us for picnic dinner at 5 p.m. Bring a dish to share. We have cold water by the glass, and tableware. Park picnic tables are available but you may want to bring a chair to gather with your friends.

August 3 is backup day in case of nasty weather but plein air artists do weather.



Quiet Beginnings

Fred Somers

August 23 – November 17, 2019 “Farm to Palette: Agriculture as Muse.” Fred will be part of celebrating the opening the Red Barn Farm, a new project at the Minnesota Landscape Arboretum. The Farm opening celebration is September 14 and the art exhibit opening is still to be announced.



Sun Touched Above Bell Creek

Fred Somers

Member News

Lisa Stauffer

ENJOY PAINTING EN PLEIN AIR with Lisa Stauffer- Instructor
July 29-31, 2019

Demonstration and discussion on plein air painting, Q+A

Monday, July 29, 6:30 pm – 9:30 pm

This is a demonstration only and takes place with pastels. The subject will be a painter's process while working

Cost: \$35 (\$25 for Port Wing Area Business Association members)

Onsite painting with guidance and mentoring

Tuesday and Wednesday, July 30, 31; 9:00 am – 4 pm

Demonstrations will be in pastel, but please join this class and paint in your favorite medium. The class is aimed at advanced beginners- and beyond .

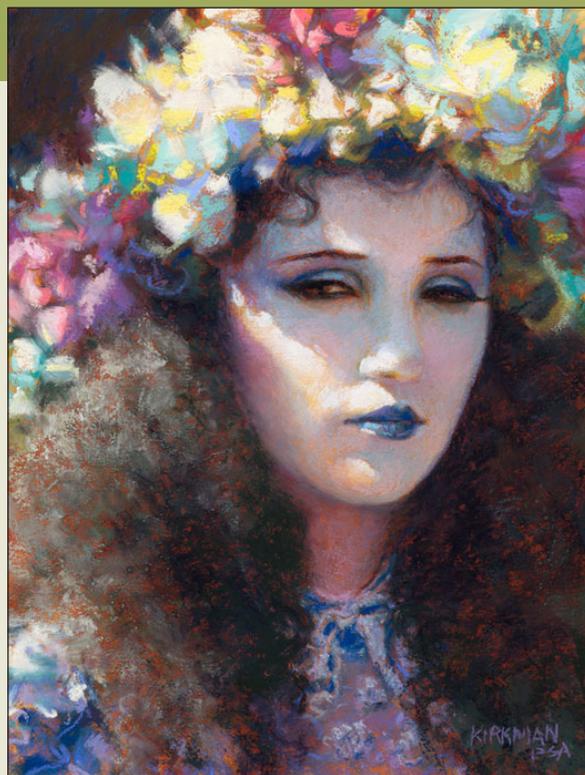
Cost: \$195 (includes the demonstration and discussion on July 29th)

Explore painting outside and capture the beauty of summer in Wisconsin. Instructor demonstrations will be in pastel, but feel free to join the class and explore plein air painting in whatever medium you feel comfortable. The basics of outdoor painting will be discussed throughout the workshop, as well as topics including choosing your subject, design and composition considerations, the importance of accurate drawing, painting fundamentals, and more. Delve into the effective application of color, value, intensity and temperature. This will be a gentle introduction to the joys of the plein air experience and may include time inside the studio as well as outdoors (weather allowing). Instructor demonstrations, personal assistance, and group critiques will give us a chance to learn as we explore plein air painting in a fun and supportive environment.

Visit lisastauffer.com to view Ms. Stauffer's qualifications and examples of her work.

Questions or more info: John Berton 773-412-9244 (text or leave a message). Email at: portwingpleinair@gmail.com

<https://www.portwingpleinair.com/plein-air-painting-classes/adult-class/adult-plein-air-painting-class-registration/>



Persephone

Rita Kirkman

Congratulations to Rita Kirkman

Rita Kirkman, with the acceptance of "Persephone" (8x6 inches) into the 5th IAPS Master Circle Exhibition, has achieved the 15th point needed for **Eminent Pastelist** status.

Rita will be in Marvin SD this month at the Abbey of the Hills for a 5-day workshop, July 14-19, and has upcoming workshops in Michigan and Quebec this fall.

See her complete workshop schedule on her website RitaKirkman.com.

Betsy Midthun

Since early childhood, art has always been a major focus. Graduating from college with a double major in art history and art education, my early career included employment as an art instructor in public schools, an art administrator for two local arts councils and board member for two state arts organizations. I retired in September 2018 from a decade serving as VP of Community Engagement at Winona Health, Winona, MN, which includes 18 years prior experience in healthcare marketing and fundraising in South Dakota. For the past 10 years, I have been a board member for the Minnesota Marine Art Museum, Winona, where I also served as executive director for a year. (This is a hidden gem of a museum if you haven't been there!)

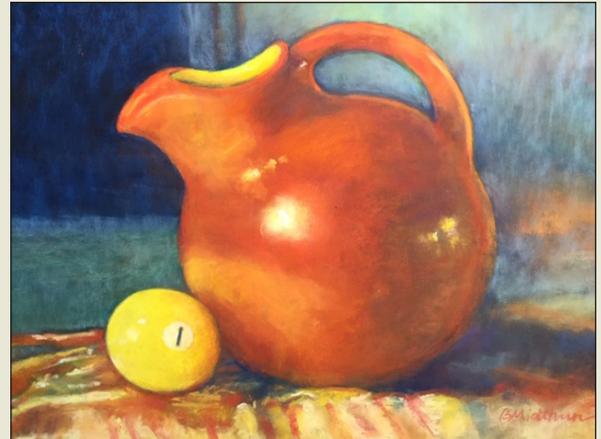
In the past several years, I have tried to get back into my art by participating in one workshop a year and studied pastel painting with Lois Griffel, Barbara Jaenicke, Paul Leveille, Teresa Saia and Liz Kenyon. Living in Onalaska, WI, I am eager to get more involved with LCPS. I met several members in Albuquerque and hope to meet more at Fred Sommer's Paint Along in July.



Martha at the Fair Betsy Midthun



Fall on the North Shore Betsy Midthun



Picture of an Orange Pitcher Betsy Midthun

How to beat the elements — Michelle's Pop-Up tent

Michelle Wegler sent some images of her coveted Pop-Up Tent, which protects her from the elements when painting outdoors. Here's her story:

Here I am all cozy and dry with my pastels, fellow artist Sandi Pillsbury Gredzen checking things out.

I really like it, keeps me dry and out of the cold wind. It can't be out below 32 degrees, so I can't take it to Menogyn :(. It's not tall enough to stand in, so sitting takes some getting used to. Some people don't like it because of that. It literally pops up and is easy to collapse, too.

The company has come up with many more styles, including a pop-up bug net, which I have not tried yet.

<https://undertheweatherpods.com/>

This is one of the paintings I created in wet weather from my pop-up.

Thanks for sharing, Michelle. This is a great solution to keeping pastels dry when the weather doesn't cooperate!

— Christine Tierney



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Lake Country Pastel Society 2019 Calendar

July 27 — Paint-Out

Nerstrand-Big Woods, Nerstrand, MN

- 10 a.m. Sundown, paint in the park.
- 5 p.m. Potluck dinner at the picnic shelter near the parking lot.

*See more information on pages 9 and 14 of this newsletter.

August 3 Alternate date in case of rain.

August 1

Early deadline for the September Newsletter

September 10

- 5:30 Board Meeting
- 7:00 Member meeting



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

One more photo of Michelle's wonderful solution for painting in inclement weather.

Let me know what tips and tricks you have to enhance your pastel painting experience in the studio or plein air.

Send your tips and photo if available to carol@dishup.us and I'll share them in the newsletter.

