



Dust in the Wind

NOVEMBER 2021

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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From the President

Transitions

November is upon us and there are beautiful signs of the transitional change over to fall. We are experiencing some cooler weather, school children are back in school learning, and I am seeing some change in nature in the colors of certain trees here in Northwest Wisconsin, as they move into the Autumn Equinox. Fall represents the Harvest time of year. During this time, **it is good to acknowledge our own personal growth and expansion as a very natural and normal evolution of our being.** What we see in nature mimics our own lives as we continue to go through cycles of growth, harvest, death and rebirth. Art imitates life and life imitates art.

Taking time for reflection is an important aspect of our own personal growth and journey with our art. Writing personal goals and finding what inspires us to tap into our gift of creativity as a way to find that inner and intuitive voice will bring about change. **Everyday brings forth new ideas and a new awareness of what special gifts reside within us.** Perhaps it is teaching adults or children, plein air painting, or making new discoveries along the way that gets us excited and willing to take risks to put our "best" selves out there.

After hosting a three-day artist retreat in pastel in July, "Wellness Through Art" here at our cabin on Bone Lake in Wisconsin, I found the experience to be very rewarding to work alongside others as they learned about the beauty of pastel through the plein air experience. **It was a goal to keep my group small and focus on "listening" and helping others find their sacred inner voice and gifts.** Skills and techniques were taught emphasizing the importance of the value of listening and working alongside and with others. Less emphasis on comparing and competition helped everyone relax and find joy in the moment through their own voice. This opened the doors for "open" sharing and discussions around our art and life experiences. What a valuable and gratifying experience.

I want to encourage and challenge each one of you to take the time to reflect and establish some goals with your art. Find your own inner creative force to help you with your personal growth. What each of you have to give and share with others is important. **Make new discoveries and let your inner light make way for the beauty that resides within you.** Thank you for submitting your ideas and reflections for the November issue of the LCPS Newsletter. I am looking forward to learning more about what our wonderful and talented LCPS artists have to share with each other.

With many blessings and gratitude,

Patricia (Pat) Duncan LCPS Co-President

A Tribute to Albert Handell

"You should meet Albert Handell when you're there!" suggested fellow LCPS member and past President, Fred Sommers, when I mentioned my upcoming trip. My husband and I would be on a two week driving tour around the Southwest ending in Santa Fe, NM. I called the Handell studio and Mr. Handell called me right back to arrange a visit.

When we arrived at his studio, just a short drive from the downtown square, I was both excited and nervous to meet such an icon of the pastel world. He was so kind and welcoming. While he and my husband chatted, I just walked around



like a kid in a candy shop looking at, well, **everything!**

His work seen in person, is dazzling! As I looked through his art, I was thinking about the magical way in which great artists use their unique combina-



tion of materials, skill, inspiration and pixie dust to create their signature art.

How does he do that?

Mr Handell had an easel set-up front and center with a work in progress. Nearby sat a small box of assorted pastels in no apparent order. When I asked about his color choice his response was "I just know which one is needed at that moment". He then picked up a pastel and scumbled the color "to cool, the underlying color." Just a whisper of color did the trick.

Several LCPS members have told me of the impact Mr. Handell has had along their painting journey and a few shared some very personal thoughts on the following page.



This special meeting with Mr. Handell made me consider that while every artist needs great teachers to help us learn how to use the medium, *everyone* needs great artists to help us think and see differently.



My husband and I are now the proud owners of a piece of Mr. Handell's art that perfectly represents our vacation.

It is of none of the places we visited, and of all of the places we visited.

Magical indeed.

By Wendy Peterson

LCPS Vice President



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A Tribute to Albert Handell continued

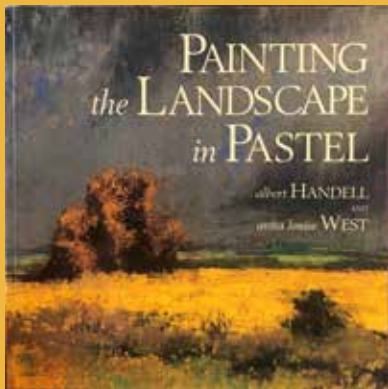
From Lisa Stauffer

Albert Handell is a significant force in my journey through learning to paint. Now, he is a source of intuitional inspiration, and an encouragement to experiment with color and subject matter and so much more.

I took my very first workshop with Albert Handell and Anita Louise West. When I took my new French easel out of the box I had to figure out how to set it up! Anita Louise was a fabulous teacher, but these thoughts are about Albert. His skills were so advanced that he painted from a place of pure intuition that was a marvel to watch. As a new painter, I wasn't entirely able to apply his lessons at the time. He will explain his ideas, but we need to be ready to understand too. This is where the quote "the teacher shows up when the student is ready" comes in.

For the more advanced painter, observing Albert while he is painting feels magical. Albert floats in some beautiful yet unexpected color notes while he is painting en Plein Air. It is a joy to see, and that permission to push beyond what you observe, to paint what you want to say about a scene is one of Albert's strong talents. I'm reminded of a story where a student asked him, "Do you see *that* color there?" Albert responded, "**no, but I can taste it!**" Pure inspiration! To a similar question he answered, "Not now, but if you stand here long enough you will see it." In short, he is sharing that you are in charge of creating the world in your painting.

A third favorite quote from Albert is, "**There is no z to this alphabet**". I appreciate Albert for that piece of advice, for pushing beyond safe known solutions and trying out fresh ideas. He is a master at work and I am honored to call him a mentor.



From Fred Sommers

One of the great treasures of membership in our LCPS has been connecting us with award winning nationally and internationally known artists. One such workshop was in 2003 when Albert Handell and Anita West conducted demos in pastels and a few with oils. The workshop was held at the Banfill Loche Center For the Arts and were a highlight of our LCPS calendar year.

I'd like to share how this workshop brought on an especially important eye opening vision changing growth for me.

The morning of the workshop I sat quietly drinking coffee and reading my Bible. That morning I was reading in the book of Isaiah 45:2-3. I share this because of the amazing events that followed that changed my pastel future.

V2 I will go before you and make the crooked places straight. I will break in pieces the gates of brass, and cut in sunder the bars of iron.

V3 and I will give thee the treasures of darkness, and hidden riches of secret places that you may know that I the lord which call thee by name, am the God of Israel.

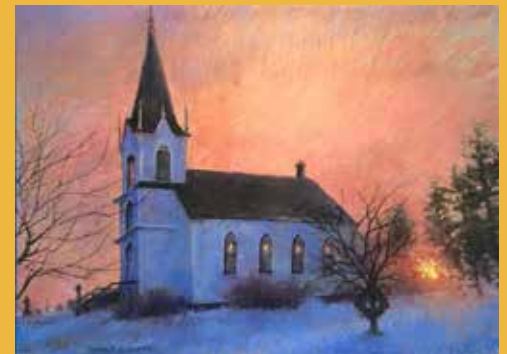
The first day of the workshop started with introductions, an outline for the week's workshop goals, followed by demos by Albert and Anita. After that we were sent to our work areas around the property and began our assignments while Albert and Anita visited each artist. When they came to me, they watched and then Albert spoke a clear direct words: "STOP what you are doing, and only paint Rim Light subjects. Place the subject between you and the light source. Much of the painting is in shadow--large areas, mysterious shapes. And when light passes through semi transparent objects, like leaves, they glow with intense saturated brightness of overwhelming beauty."

The next visit they both spoke candidly. "You appear to be afraid." I replied I was "challenged." Albert had seen a weakness I needed to overcome to grow in my pastel skills. Paintings of back lit subjects, which Albert called Rim Light, opened to me a great treasure in my artistic vision. Like a musician who plays notes on only a part of their instrument, I was painting mostly in the middle value to light value range of light with only small touches of deep dark. Albert's advice was a defining moment in that workshop. I was missing the full spectrum of artistic possibilities of the powerful potential pastel expression!

The last time they came to my easel they both said "You've got it! you've done it!" I was all smiles.

I am the proud owner of the book they published "Painting the Landscape in Pastel" by Albert Handell and Anita west. They both autographed my copy and wrote "The mysteries lie in the Darks and Dance in the lights".

As I thought how rich and rewarding this workshop had been. I then remembered my early morning the first day and the words of Isaiah 45:3.



OCTOBER MEMBER MEETING - RITA KIRKMAN DEMONSTRATION



One of the greatest benefits of joining the Lake Country Pastel Society is attending a member meeting with a demonstration by a hosted workshop instructor. The experience is worth the cost of the annual membership alone. Those of us who attended the October 14th meeting featuring noted pastelist **Rita Kirkman**, know this to be true.

Several days before the meeting I had the opportunity to visit Rita's booth at the Red Wing Art Festival. Having been a farm girl for many years I noted her sympathetic yet powerful use of color and line in depicting a variety of cattle, equines, and other creatures. Her portraits come alive in a wonderful mix of shimmering light and dark. We talked about getting a painting to glow - and glow her work does! I looked forward to seeing some of the processes used in creating an animal come alive on a flat surface.

The subject for our Member Meeting demonstration was a resting rhinoceros. "He is good for those boring colors," she

semi-joked. She began by showing us the primed Gatorboard she uses for much of her work. The surface was then brushed over with Golden Fluid Quinacridone/ Nickel Azo Gold. To my memory, though this could be incorrect, the underpainting was also made of Quinacridone Bronze and Art Spectrum Terracotta. Little sponges cut into wedge shapes were used to add values to the painting's surface, and paint was brushed in the direction of the subject's fur, or in this case - the direction of the skin wrinkles.

After the underpainting was toned, Rita spent the remainder of the demonstration mark making with her collection of pastel sticks. With a lot of back and forth between image and easel. As time went by, the initial sketch on Gatorboard became a lovely dappled Rhinoceros resting in a lovely dappled light. She used a limited palette - but one in which blue-green markings danced with pink-ish highlights. The mixed-color, non-specific background could be the local zoo or the African savannah. "I'm a copyist at heart," Rita said toward the end of the evening. The audience and rhino might just disagree!



Some notes:

- Four or five underpaintings are prepared at a time.
- Surfaces can be reworked with gesso and a new coat of primer.
- Wet sponge with primer/gouache to aid in darkening shadows.
- Use a wet sponge to manipulate the terracotta pigment.
- "I don't paint animals - I paint light."
- Doesn't add color until she has a complete color scale.
- Uses gloves while working.
- A painting can have a wide variety of pastel strokes and marks.
- Early in her career she overblended. Though she blends colors on females, she also notes, "Pastel has to sparkle - leave it alone."
- She looked back at her reference photo often - but was not bound to depicting specific background or local colors.
- The painting's surface is worked over much at the same time.
- Fine lines are put in with sides of pastels or pastel pencils.



After the demonstration ended, members could purchase offerings ranging from greeting cards and prepped Gatorboard to award-winning original paintings.

It was a wonderful evening with Rita Kirkman and all of the attending members. On to the coming months' adventures - let's go and make them glow!

By Sue Rowe

“Value is more important than color!” -Rita Kirkman

Rita Kirkman drove from Texas to Minnesota to teach a workshop on October 13-15 to twelve pastel artists. An incredible artist and a great teacher, Rita’s enthusiasm was contagious. We all learned a lot during the three days and had fun doing it. As one student said, “I SO enjoyed Rita’s workshop!! I’m so excited (to use) the techniques and tips Rita taught us.”

I’ll share some of these tips, techniques and words of advice...

“Value is more important than color! In fact, **proper value and temperature make hue completely immaterial.**” If there was a mantra throughout the workshop, this was it. Her underpainting technique builds the values in 3 or 4 layers, creating a foundation on which to apply pastel.

She also stressed the importance of *composition*, that **“Your painting is only as good as your design.”** Again, stressing the importance of value, your composition should have three basic values in varying amounts.

Rita believes in painting small. Why? It’s fast which means you will paint more. Painting more means that you will improve more quickly. By painting small and fast and often, you’re likely to be less stressed and able to shrug off failed paintings. Small paintings are less expensive and easier to sell. Painting small is fun! You can find Rita’s complete list of 26 reasons to paint small at: <http://ritakirkmanjournal.blogspot.com/2014/06/why-paint-small.html>

We learned Rita’s unique underpainting technique. She begins by applying a layer of pastel ground and gold fluid acrylic mixture onto Gatorboard. The image is then drawn onto this surface. With a small sponge, she paints the next two or three values with the same gold mixture. The last underpainting layer (mid-tone) is painted with terra cotta primer. Once the surface is dry, she begins layering pastels, dark colors first. Cool pastels painted on the warm underpainting achieves a beautiful vibrancy!

Everyone was productive during the workshop. I believe we all achieved a **higher level of painting skill**, but an additional refreshing benefit was that for many of us, it was the first time meeting in person since COVID. Rita’s workshop was wonderful and great to paint with fellow artists!

By **Becky Jokela** bjokela@gmail.com

LCPS Workshop Chair



WORKSHOP - RITA KIRKMAN continued



Top Row: Ann Christensen, Nina Stachewicz, Becky Jokela, Stephanie Danek, Claudia Hodges, Sarah Neglia. Not pictured: Kim Kang

Middle Row: Pat Duncan, Eileen France, Cynthia Kath, MaryAnn Cleary, Carol Zartner

Front and Center: Rita Kirkman



AND FOR THOSE WHO MISSED RITA - OR JUST CAN'T GET ENOUGH!



"Shaggy Sheep" Paint-Along with Rita Kirkman

\$22

Come paint this wooly winter sheep with us on November 20!

Register EARLY to have time to prep your drawing. Rita will send you the Zoom invitation, the reference photo, some surface prep info, some tips that include alternative underpainting methods in case you don't have what she uses, and even a line drawing that you can use to transfer to your board or paper in case you don't have time to freehand your drawing. No drawing skills required!

Rita will be using pastel with an acrylic-based underpainting, but you can use the medium of your choice. She's had some attendees enjoy use oil, acrylic, pastel pencil, and even watercolor with her paint-alongs. It's whatever you want to make of it, and plenty of instruction will focus on values and temperature which are universal to all color mediums.

(PS: Registration includes a link to the video which will be ready just a few days later, so if you miss the date, no worries!)

Register here! <https://www.ritakirkman.com/workshop/28713/shaggy-sheep-paint-along>

2021 Lake Country Pastel Society's NON-JUDGED Exhibit

Wednesday Dec. 1 2021—Saturday January 22, 2022

Boreal Art Loft—2276 Como Avenue, St. Paul, MN 55108 <https://shop.boreal.life/>

WE ARE EXCITED TO ANNOUNCE THAT THE 2021 LCPS NON-JUDGED EXHIBIT WILL TAKE PLACE AT THE BOREAL ART LOFT IN ST. PAUL. THIS IS A NON-JURIED, NON-JUDGED EVENT AND ALL MEMBERS ARE ENCOURAGED TO SUBMIT WORK FOR THE SHOW.

PROSPECTUS

CALENDAR

Postmark entry deadline for checks—SATURDAY NOVEMBER 20, 2021 (No Late Entries Accepted)

For show planning purposes, Susan would greatly appreciate a quick email as soon as possible letting her know your intent to participate

Drop Off of Artwork—Tuesday November 30, 10am-3pm

Hanging of the show will begin right after drop off time.

Show ends Saturday January 22, 2022

Pickup of Artwork—Sunday January 23, 2022 11am-3pm

ELIGIBILITY AND RESTRICTIONS

- Must be a current Member of LCPS (Membership renewals can be made online.)
- **Exhibit entry fee is \$20 for piece or \$30 for 2 pieces.**
- Paintings must be 85% soft pastels only
- Artwork must be completed within 2 years of exhibit start date
- Work must not be completed under supervision or classwork
- Paintings from past exhibitions are not eligible
- No title or price changes after submission
- Paintings must be framed, under glass, and ready to hang with wires attached. (No sawtooth hangers)
- Paintings must be picked up and dropped off during listed times. (If unavailable on list drop off arrangements must be made with another LCPS members for drop off at the stated date/time.)
- A 20% Commission will be taken by Boreal.
- Artwork must remain until the end of the show.
- Paintings must be tasteful and respect family viewing. (No nudes)

INSURANCE AND LIABILITY

All Possible care will be taken with your artwork, however LCPS is not responsible for loss or damage to artwork at any time. Artists must arrange insurance if desired.

2021 Lake Country Pastel Society's NON-JUDGED Exhibit

ENTRY PROCEDURE

- 1) Fill out and sign the entry form. Mail in the entry form and check (Payable to LCPS) and postmarked by Saturday November 20 to:

Susan Estill, 1817 Keller Lake Drive, Burnsville, MN 55306

- 2) Fill out ID tags to match entry information and attach to the upper left corner of the back of the painting.

Questions: Contact—Susan Estill, Exhibit Chair. Sestill58@gmail.com 612-751-9625

ENTRY FORM FOR THE LAKE COUNTRY PASTEL SOCIETY 2021-2022 EXHIBIT (NON-JUDGED)

Name_____

Address_____

City_____ State_____ ZIP_____

Phone_____

Email_____

_____ I volunteer to help hang the exhibit Tuesday, November 30th 3pm-5pm

I AGREE TO ALL THE TREMS SET FORTH IN THE PROSPECTUS

Signed_____ Dated_____

ENTRY #1

Title_____

Price (Including 20% Commission to Boreal)_____

Not for Sale_____

UnFramed Dimensions: Height_____ Width_____

ENTRY #2

Title_____

Price (Including 20% Commission to Boreal)_____

Not for Sale_____

UnFramed Dimensions: Height_____ Width_____

Continued on next page

2021 Lake Country Pastel Society's NON-JUDGED Exhibit

ENTRY #3

Title_____

Price (Including 20% Commission to Boreal)_____

Not for Sale_____

UnFramed Dimensions: Height_____ Width_____

ID TAGS FOR THE BACK OF YOUR PAINTINGS

Artist_____

Title_____

Dimensions_____

Price_____

Phone_____

Artist_____

Title_____

Dimensions_____

Price_____

Phone_____

Artist_____

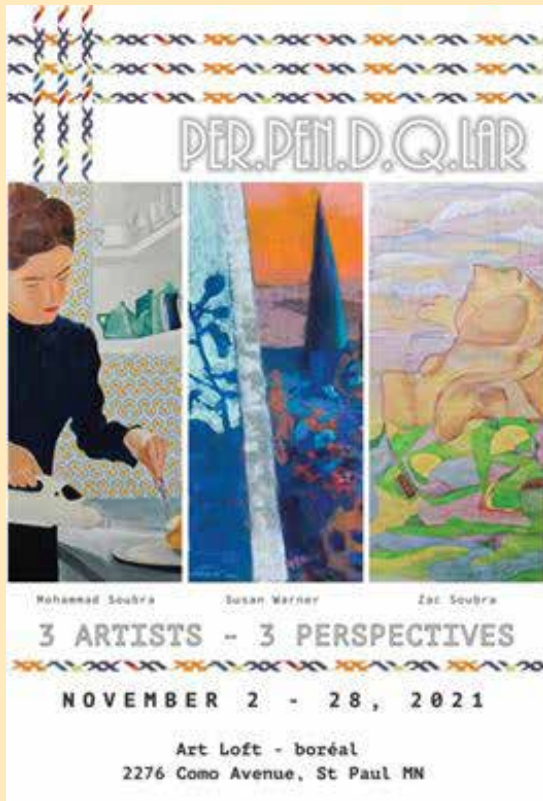
Title_____

Dimensions_____

Price_____

Phone_____

Susan Warner



I am excited to announce my upcoming November show at the Art Loft @ Boreal. This will be a group show with my husband Mohammad Soubra and his son Zac Soubra. The show is called **PER.PEN.D.Q.LAR**. The three of us approach our art from three different perspectives. From pastel landscapes and oil paintings to cut-outs and illustrations, these works will captivate and gratify many interests.

My pastels reflect the beauty I find in the outdoors when traveling and hiking. Zac Soubra uses paper, pen, and geometry to create eclectic, abstract pieces of art at his studio in the 2010 Art Blok.

Mohammad Soubra's oils bring to life fanciful and surreal scenes that make the observer stop and ponder.

The Public is welcome to visit the exhibition daily November 2nd to the 28th.

Location: Boréal, 2276 Como Ave., St. Paul.

susanmwarner.com

Editor's Note: This is the same location as the LCPS Show taking place December 1 - January 22

Michelle Wegler



Gunflint Overlook 9x12 on sanded paper

I was excited and honored to receive the Beauty of Pastel award during the reception for the Plein Air Grand Marais 2021. No one was more surprised than I was when my name was called!

It was a great week, with perfect weather and wonderful colleagues.

I have participated in this yearly outdoor painting event for about 15 years. It's great to be outside painting, and to enjoy the company of fellow artists, including many LCPS members.

The Gunflint Trail goes out of Grand Marais, and this spot is around a bend in the road and in a scenic overlook, aptly named Gunflint Overlook. I enjoy painting white pine trees, and liked the posture of this one. As a bonus, the sun was setting and a warm light was cast over the scene. The lake in the background added depth. It was a challenge to show atmospheric progression with the warm light.

I am thankful to the LCPS, fellow painters, collectors, and teachers for their support in my art. It was an honor to be awarded this prize.

Pat Duncan



Pat Duncan has an exhibit opening at the Farm Table in Amery, Wisconsin, Friday, October 29th.

The show will be up through early to mid January. Please see their hours on the website. www.farmtablefoundation.org

Sylvia and Dave Toftness own Bull Brook Keep just outside of Amery, Wisconsin in the beautiful rolling countryside of Clear Lake. They raise grass fed cattle and they farm with a tiny carbon hoofprint. As one of the organic and CSA farms of the Farm Table Foundation in Amery, Wisconsin, Pat has had the honor and privilege to be a part of helping create awareness and the opportunity to Plein air paint on these farms. Sylvia even brought out the tractor and a bale of hay to bring the cattle in closer so that Pat could paint them! They came single file down the path as Sylvia rang the bell to let them know about the fresh bale of hay. Pat feels so very grateful to get to meet the owners and help share their story.

Susan Estill



Pablo Center Re-Emerges

Susan Estill recently participated in the Go Paint! The Chippewa Valley plein air event sponsored by the Pablo Center for the Arts in Eau Claire, WI. She received first place in the quick paint competition for her painting "Pablo Center Re-Emerges"

Ona Gustafson



My Sister's Lilacs 9x12

Rita Kirkman



Sun Candy 10x10

Rita Kirkman's painting "Sun Candy" (pastel, 10x10 inches) has been accepted into the American Impressionist Society 2021 All Member Online Exhibition. The show will be visible on americanimpressionistsociety.org October 30 through December.



Green Eye 8x8

Rita also has two works accepted into the Pastel Society of Colorado Let's Celebrate! 2021 Small Works Pastel Show and Sale. "Elegance" (12x6) and "Green Eye" (8x8) will show at the Bitfactory gallery in Denver, Nov 19 to Dec 10. Opening reception Nov 19, 5-8pm.



Elegance 12x6



Cousins 32x32

Rita is thrilled to brag that her painting "Cousins" (32x32) has won Second Place in the MidAmerica Pastel Society 2021 Members Only Online Show. A big thanks to judge Lorenzo Chavez. The show can be viewed at midamericapastel.com/works.

Laura Frykman

Laura would like to announce that she will have a show "A Fresh & Seasoned Eye" up at Lynnhurst Congregational Church, 4501 Colfax So. until November 21st with a closing reception that day from 12-4. Masks required.

More Information: <https://www.lynnhurstucc.org>.

Although the building is open Sunday mornings from 9-12, that's the only time, so I will bring about 30 pastels and 30 oil paintings to a pop-up event Wednesday evening from 5-8 pm.

10 % discount with your Pastel Society membership card!

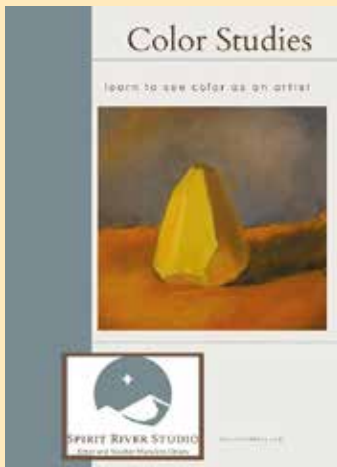


Ice Cream Roses 12x12



Sundance Hollow 16x20

MaryAnn Cleary



MaryAnn Cleary received a grant earlier this year from the Minnesota Arts Board. She has been working on creating online courses. So far, she has two completed. One is "Making Handmade Pastels" and the other is "The Magic of Color and Light". Here's the link:

<https://www.maryanncleary.com/workshops>

She also has a small booklet available on Blurb that consists of pastel studies that she did a few years ago using colored planar forms and various lighting and colored backdrops. The booklet can be viewed in its entirety here and is also available for sale.

<https://www.blurb.com/b/10858111-color-studies-in-pastel>

She would also like to share that she made it into the American Impressionist Association online all member exhibition for a "Peaceful Place".



Peaceful Place 12x12

Connie ludwig



Invitation 18x24

"Invitation" is an 18 x24 inch pastel painting of a bench in Roseville's Central Park that has a pair of blue CROCKS left under it for the homeless.

"Nourisher" is an 18 x 24 inch pastel painting of Connie's mother serving food out her dining room window to Connie, and a group of picnics, on her front lawn. Conne shares "Wherever my mother was meant home to me."

Connie currently has two pastels in an exhibit at the Sheldon Theater in Red Wing, Mn. The United Way, Red Wing Arts and the Sheldon theater worked together to present an exhibit called "freshly painted creating brighter futures" to raise money for the homeless in Wabasha, Pierce, and Goodhue counties.

They requested paintings that represented what meant "home" to the artist, or had something to do with being homeless.



Nourisher 18x24

Cynthia Kath



Cynthia's pastel painting 'Hana Morning' received a Second Place Award by the Pastel Society of Maui.



Cynthia was also recently informed that her pastel painting Gulf Waves was accepted into the AIS American Impressionist Society online Members Exhibition opening October 30.



And Cynthia received an Honorable Mention for my oil painting 'Vigilance' in Plein Air Grand Marais in September.

Lisa Stauffer



Approaching Storm. 12x12

Lisa announces that she had two paintings juried into the Mid-America Pastel Society's show by judge Lorenzo Chavez, show is online on their website.



Barges- Loading On The Mississippi. 12x12

A dozen painters from Outdoor Painters of Minnesota participated in a materials fair/paint out at Wet Paint on Sunday. Lisa Stauffer and Cheryl LeClair-Sommer were both there. I (Lisa) bought a pumpkin across the street for an outdoor still life, then went home and carved it and roasted the seeds that evening--an art-full day!



Diane Gronewold



A Rare Entrance 24x30

Two of Diane Stark Gronewold's pastel drawings were recently accepted into the 26th Extremely Minnesota fine art exhibit, to be on display in the historic Robbinsdale Library Robbin Gallery. This competitive show will be on display from November 4 - December 4, 2021.



Eutierria: Being One with Nature 20x10

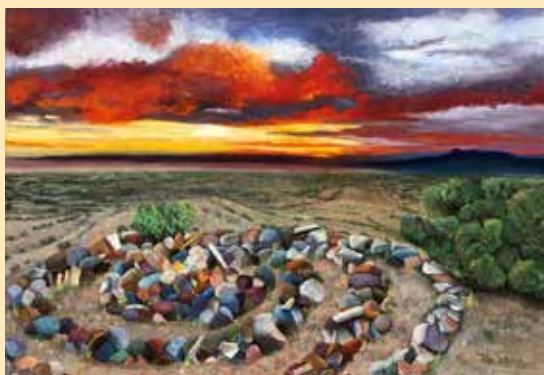
Karen Berning

Karen is excited to announce that her painting "Transition" has been juried in the IAPS 2021 Webshow Open Division. The show opens online November 1st.



Transition 9x12

Tina Schwach



From Tina: "This is the spot where my son proposed to his now fiancée. I am planning on framing it and giving it to them as a surprise in December when we go visit them in New York."

The location of the painting is Albuquerque, NM and is painted on Art Spectrum paper. 24x36

Congratulations to the new couple!

Sue Rowe

A solo exhibition of Sue Rowe's mandalas created each day in 2020 will be on view at ArtReach St. Croix in Stillwater. This event will run from late November, 2021 to early January, 2022. Pastel, 12x10.

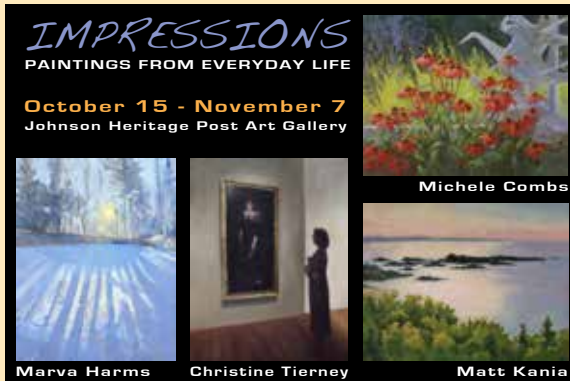


Christine Tierney



WEEKLY CLASSES OFFERED

Christine Tierney is teaching classes in her Downtown Shakopee studio, all levels, all media including pastel. Classes are Monday afternoons or Tuesday mornings. There are currently a couple of openings. 612-210-3377 or email christinetierneystudio@gmail.com



IMPRESSIONS PAINTINGS FROM EVERYDAY LIFE

October 15 - November 7

Johnson Heritage Post
Art Gallery

115 W. Wisconsin Street
Grand Marais MN 55604
218-387-2314

Hours: Thursdays 1-4
Friday & Saturday 10-4 • Sundays 10-2

OPENING RECEPTION
FRIDAY, OCTOBER 15 • 5-7 PM



MICHELE COMBS • MATT KANIA
MARVA HARMS • CHRISTINE TIERNEY

I am pleased to be participating in a show at the Johnson Heritage Park Art Gallery in Grand Marais, MN.

(Editor's Note: I was in Grand Marais the weekend of Halloween and was able to stop in to see the show. Christine's work (pastel and oil) was beautifully displayed through out the gallery.)

**Several of our LCPS Members have works on display at the
Outdoor Painters of Minnesota (OPM) "Field to Studio"
Exhibition**

Phipps Center for the Arts.

109 Locust Street, Hudson, WI 54016

Exhibit Dates: October 29 – December 5

<https://thephipps.org/galleries-exhibition/>

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Ann Solyst
608-738-5355

Historian and Newsletter Chair

Wendy Peterson
seeking replacement

Lake Country Pastel Society 2021-22 Calendar

November

20 - Deadline to enter LCPS Non-judged show

30 - Drop off art for show

December

1 - LCPS Non-judged Show opens

26 - Newsletter deadline

January

1 - Newsletter Published

11 - Member Meeting

22 - Show Ends

A BIG Thank You to everyone who sent in content for this month's newsletter. It was so wonderful to hear from so many of you!

This is YOUR newsletter and a wonderful chance to share your beautiful work and inspire other members to do the same.

The next publication will be January 1, 2022. Deadline for entries will be December 26th.



**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.

*Make
it happen*