



# Dust in the Wind

November 2023

**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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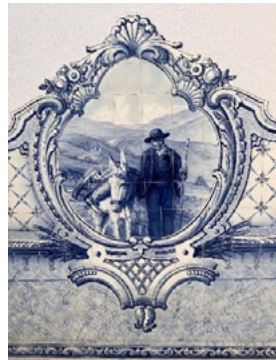
## From the President



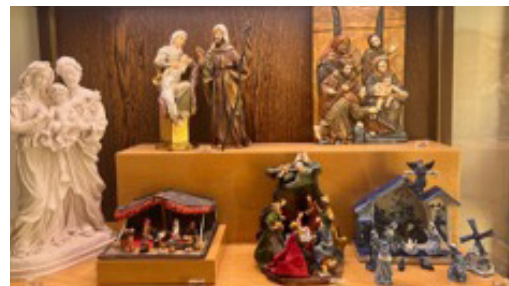
### Travel, Artists & Makers

My husband Dan and I recently returned from a trip to Portugal, a beautiful and diversely landscaped country filled with friendly and open people. Although I had no time to make art myself, I sought art, artists, and makers along the way. I hope you enjoy a few highlights.

The Tiles. You can't travel to Portugal and not admire the beautiful tilework around every corner – on the buildings (inside and out) the sidewalks and the plazas. Turns out they have been decorating their buildings with tiles since the late 15th century when they were used to cover the walls of palaces and churches.



The Galleries. Our favorite was the Gulbenkian Museum in Lisbon, a small but beautifully curated collection. A few highlights included The Stocking by Mary Cassatt (PASTEL!) and The Wreck of a Transport Ship by Turner. Prior to our trip I began a study of Portrait of Camille Monet by Pierre-Auguste Renoir, which made it even more fun to see the original in person. Another interesting stop was the San Francisco Church's Nativities collection showcasing 400 of the best sets from their total collection of 2600 from over 80 countries!





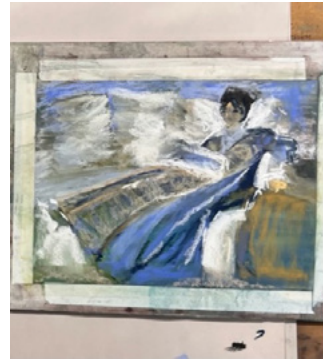
The Stocking  
by Mary Cassatt



The Wreck of a Transport Ship by Turner



Camille Monet by Renoir and my study in progress.



Local Artists. One of my favorite local artists was found in Tavira (also our favorite city). His name is Juan Galan and this piece (with his use of light and shadow) stopped me in my tracks.

Of course, the scenery was jaw-droppingly gorgeous throughout the country. The food and wine (central to the Portuguese lifestyle) is as beautiful as it is tasty. Fado, the genre of music that pays homage to the heartbreak and longing for things or people lost, is achingly beautiful. But in the end, it was the people who made this country so beautiful. They were gracious, boisterous, and seemed genuinely happy to welcome us into their world.

As I go through our HUNDREDS of photos it occurs to me that Portugal is a living masterpiece.



Coleccion Patios 22  
by Juan Galan

Wendy Peterson  
President

# Upcoming Events

## November 14, Paint Around, New Brighton Community Center

We will feature five members who volunteered to do a paint around. If you have never seen one or wish to get new ideas and tips, then do come to this gathering. The five painters are: Cheryl LeClair Sommers, Christine Tierney, Nancy Parr, Sandy Gildersleeve, and Dawn Lees. These five people will bring one of their own printed pictures, start on their painting and after about 12 minutes, pass their canvas onto the next painter. The final paintings will be auctioned off at the end as part of our annual fund raiser. This is event is an opportunity to buy an excellent painting for little cost. Starting cost for the Auction is \$25 for each of the paintings. But, beware, someone may outbid you!

## January 13, Paint In, New Brighton Community Center, room 224

We had a fabulous time and turn out for our annual paint-in last year at the Totem Pole park building. We also had a good turn-out for our summer pleine-air painting. This year our paint-in is expected to be just as convenient and fun. The location is in the New Brighton Community Center in room 224, because the Totem Pole Park building is under construction. Hope to see you there.

## March 12, New Brighton Community Center, Community Room B (first floor)

Mary Ann Cleary will do a presentation on Tonalism. MaryAnn Cleary has woven her love of fine art into every aspect of her life. As a well-seasoned global traveler, MaryAnn has lived throughout the American West, overseas on assignment in Suzhou, China, and has finally found her heart along the Rum River where she enjoys a lazy view of the riverside near Cambridge, MN. With a backbone built on the basics of drawing and color, MaryAnn delights in plein air or on-site painting because it helps fund her wanderlust and creative time in her riverside studio. She received a 2023 Creative Arts Grant from ECRAC. MaryAnn is honored to be a Signature Member of the American Women Artists Society and she served six years on the East Central Regional Arts Council Board as Secretary and Vice-Chair.

Steve Budas

LCPS Program Chair

# Recruitment



My husband found this T-Shirt that he said is perfect for me, because I am such a spreadsheet nerd. I blame it on my long career in Materials Management. I was always in the middle of some complicated spreads'heet to keep track of everything imaginable. Now that I am retired, I rely on spreadsheets to keep track of all kinds of things in my personal life: finances, my stamp collection, the pastel colors I own, and especially my Art inventory. I can tell you the dimensions, titles, dates, owners, and locations of all my art that I have produced since I started painting in 2013. My nerdy side must have been obvious to Linda Ricklefs Baudry when she recruited me to take on the role of LCPS Treasurer. I have been in this role since 2021. Since then, I have reformatted the existing treasurer spreadsheets and I have created a few new ones for keeping LCPS finances on track. I think I have the process streamlined so it is not such an intimidating task.

Right now my husband and I are firmly in the "Go-Go" years of our lives which means I am usually doing my treasurer job remotely. That is working out for this role, although it's hard for me to commit to being in any particular location these days, and I often miss out on in-person gatherings.

According to the By-laws, each term for officers is 2 years and there is a limit of 2 terms allowed. That means my 2 terms as Treasurer should be up at the end of 2024. That gives me time to find a replacement, but when you look at the other officers on the board, some of them have been waiting patiently for a volunteer to come forward to replace them for some time. For example, Nancy Dahloff has been diligently keeping the minutes of board meetings as Secretary, even though her term has expired. Our President Wendy does not have a Vice-President waiting in the wings to take over when her term is complete. She and Steve, our programs chair, have been doing double-duty to make sure we still can have our exhibits. And don't forget that Becky Jokela is ready to pass on the reign as workshop chair.

Not only are we keeping board chairs in their post beyond the 2 terms, but we also have several positions that have been empty for months/years. We have not had a public relations chair since I became Treasurer. Just think if we have someone to oversee the Facebook and Instagram pages. We could do some advertising to increase membership and participation in workshops and exhibits. Income from all of those activities is what keeps us viable as an organization. We could solicit more donations from Art Materials Retailers in order to get gift cards and prizes for our member meetings and other events. It's kind of a snowball effect: if we make our events and meetings more exciting, we'll get more members, and then we will be able to make our events and meetings even more exciting. One more position that we has all but forgotten about is the hospitality chair. They are the ones who keep us supplied with snacks for our meetings and arrange for the food at workshops and exhibits. Without a hospitality chair, someone else has to pick up those tasks.

I'll leave this subject for now, but please consider helping out. Most of the roles can be split between 2 or 3 people. If you find value in LCPS, please consider participating at the next level.

In the meantime, I'll go back to my spreadsheet that I am using to keep track of the sizes of mats, glass and frames that I have in stock. It sure comes in handy when I am getting ready for a big show.

Susan Warner  
LCPS Treasurer

# Workshops

## October Workshop with Desmond O'Hagan

The Lake Country Pastel Society had the pleasure of hosting Desmond O'Hagan for a three-day workshop at the New Brighton Community Center October 9-11. He hails from Denver, CO and has traveled the world. The three days were filled with demonstrations, valuable painting wisdom, useful business tips and continuous individualized painting help. With Desmond as our instructor, artist... and story-teller, we had a thoroughly enjoyable and enriching painting experience!

Simplify. This was the common thread running throughout the workshop. Less is more. Desmond says that art is like music. There are slow parts and fast parts. If you labor over the details, the 'music' stops. He uses a limited palette. He has created a set of 40 pastels for Jack Richeson and claims that he could paint everything with this small set.

Desmond uses an abstract approach to create representational paintings. He doesn't do under-paintings, though he will tone his paper if it is white. Mark-making is important. He uses minimal strokes, flicks and edges for implied detail.



The following are some of Desmond's suggestions for creating a successful painting:

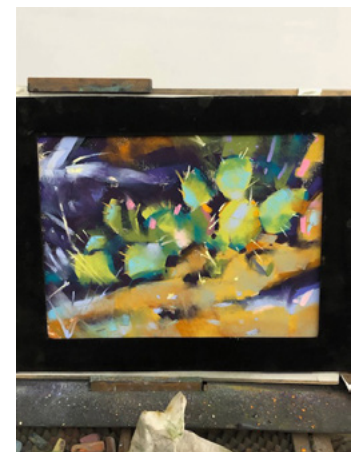
First of all, he encouraged us to find artists that we like, famous or not, and learn from them. He quoted Picasso who said, "Good artists borrow, great artist steal".



Strong composition is key. Your painting should be created as a whole, not a lot of paintings within the painting.

Balance and Contrast:

1. Value: your painting should have a wide variety of darks and lights. A good painting photographs well in black-and-white. Color is less important as long as the value is correct. Don't use pure white or pure black. Always start with dark shapes, then medium and end with light.
2. Temperature: your painting should have a good balance of warm and cool. Layering contrasting temperature creates vibrancy.
3. Color intensity: you need balance between strong and muted colors. Start with intense colors and overlap them with muted. The muted colors are as important as the intense ones. If you put two intense colors next to each other, they cancel each other out.



Focal point: Rather than a single focal point, it's more important to have the viewer move through the painting. Think about atmosphere, distance and depth.

Shapes: Abstract and less refined shapes move to the back and are less important.

Detailed shapes come forward.

Mark-making: Vary the pressure... Develop character with your strokes. The darker the color, the lighter the touch. Overlap but not more than four layers as it will get muddy and appear overworked.



When using photos for reference, remember that in a photo the sky is always too light. Also, photos are flat and everything is detailed. Adjust your painting accordingly.

Desmond also shared valuable information about the nuts and bolts and the business of art. Here are some of his tips:

Framing: Keep it simple. You want the viewer to see the painting first, not the frame.

Pricing: Price by size. Look at your contemporaries and price within your market. Find the sweet spot, not too much or not too little.

Always document your work. If you photograph your painting in the shade, it will result in a cool image as natural light is cool-ish. Desmond shoots in direct sunlight and uses a sunlight filter.

Photoshop is a good editing program but it is expensive. Here are some free programs that are similar to Photoshop.

1. Photoscape.org.
2. gimo.org
3. XNView.com

Social media: Having a website is important as it is like an expanded business card. Make it easy for people to contact you. He suggests including your phone number and email. Other social media, ie Instagram or Facebook, are great for exposure. Having an email address book is a smart idea. He sends new paintings to his group email about once a month.

Galleries: Once websites came onto the scene, galleries took a dive so many of them are now online. He encourages you to enter online shows.

Desmond suggests creating a notebook filled with publications, exhibits, photos of yourself, your process, résumé, etc. He gives his notebook to each gallery that represents him and has it easily accessible at exhibits.

Remember... 50% of painting is marketing.

At the start of the workshop, Desmond said that he would “gently” shake us out of our comfort zone and help us reach the next level of pastel painting. Through his shared wealth of information, valuable art experiences, painting expertise and his wonderful sense of humor, I believe we all moved to the next level. It was a great workshop!

Becky Jokela  
LCPS Workshop Chair

## 2024 Workshop - Aline Ordman

Mark your calendars...!

The Lake Country Pastel Society is happy to host award-winning Aline Ordman for a workshop on May 13-15, 2024.

Aline has received numerous accolades, including PSA Master Pastelist, Eminent Pastelist with IAPS and is a Signature Member of the American Impressionist Society. She has won awards several times in the Top 100 Pastels issues of Pastel Journal and was a featured artist in this year's February issue.

She is also a highly recommended instructor and teaches workshops throughout the country and in Europe. Her website is [www.alineordman.com](http://www.alineordman.com) and she maintains a blog at <http://alineordmanartwork.blogspot.com>.

More information and registration forms will be sent to LCPS members by December 1. Meanwhile, please contact Becky Jokela if you have any questions. [bjokela@gmail.com](mailto:bjokela@gmail.com).

Becky Jokela

LCPS Workshop Chair

# Articles

Congratulations to Connie Ludwig for her amazing success at our 2023 Judged Exhibition! Connie won the equivalent of the LCPS Artist Triple Crown! First prize for “Fairy in the Prairie”, the sale of “Peony” and finally The PEOPLE’S CHOICE AWARD!



**Wet Paint**  
1684 Grand Ave St. Paul, MN 55105  
[wetpaintart.com](http://wetpaintart.com)  
651-698-6431  
M-F: 10am-8pm Sat: 10am-6pm Sun: 12pm-5pm





# Members meeting

Due to the cancellation of the original speaker on the topic of “Still Life”, Steve Budas and Wendy Peterson did a presentation on the topic of “Under painting Techniques.” Each presented three under painting techniques including the use of hard pastel, watercolor, Pan Pastel, Art Graf Blocks, gesso for texture and using colored papers.



Wendy began on the topic of using pan pastels for your under painting base. This particular technique was demonstrated by Dawn Emerson. The beauty of pan pastels is that they don't create dust like the sticks do.

A sponge is normally used to apply the pastel to the paper and allows an additive or subtractive method to be used. Wendy began by explaining how you might choose your technique based on your subject matter and chosen surface. It was pointed out that everyone should have a copy by now of the different types of paper one can choose from. During the demo, several questions were answered regarding the technique she was using. Once she finished her under painting, she showed a finished copy of the subject matter she chose for that demo.



Steve then began explaining that he has learned his technique from Susan Jenkins, also a close friend of Karen Margulis. Once the topic is chosen, the complimentary colors are used for the under painting. It was noted that sometimes alcohol is used for water colors, rather than water, since it allows the paper to dry more quickly, for an immediate use of soft pastels on top of the under painting. Other questions regarding the use of water color paper were also answered during his demo. His two water color samples are in the current exhibit that LCPS has in the Presbyterian Church in South St. Paul.

Wendy then moved on to demonstrating how Art Graf Blocks are used, and previously demonstrated by Karen Margulis. Starting primarily with an ink-base medium, she drew her under painting for the topic chosen.

Part of the demo included using a stencil for adding or removing some of the under painting. Again, she answered questions and had a finished painting to show that was based on the under painting she used. Wendy then explained how white gesso is used to cover old paintings that one does not want and then painting over the original with a new one. Or, the old can be used as an under painting and the gesso “sketched” off the paper to create a new painting.

Steve went next with a demo that used hard pastels for the under painting, showing how the values behind blend through the soft pastels on top. He had two finished paintings to show that he used the hard pastels for the under painting. Then he explained that sometimes people will use color paper instead of doing an under painting. He showed a finished painting that used blue paper for the topic chosen.



Lastly, was his explanation for using sanded paper in place of an under painting and the advantages of using it, with a finished painting as an example as well.

Steve Budas, Program Chair  
Minneapolis, Minnesota

# Desmond O'Hagan Member Meeting Demonstration

On October 10th we were treated to a meeting featuring a pastel demonstration by Desmond O'Hagan. The internationally-known artist was teaching a three-day workshop class, but gave others of us not participating a vivid glimpse into his process. His way with evening urban scenes is well known. O'Hagan said that he loves dusk, the energy of the city, and jewel-like color.

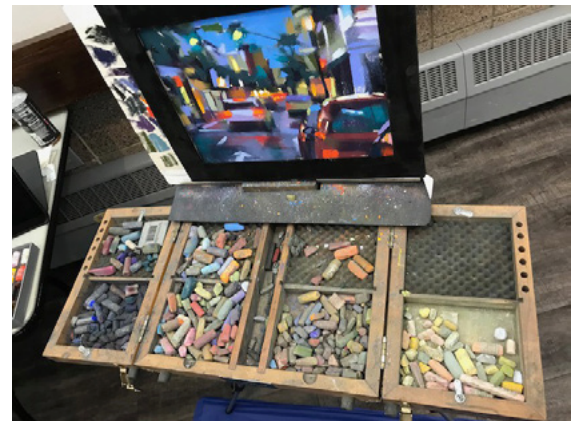


Working on UART 600 paper, he takes an oil painter's approach - in an abstract expressionist way. He doesn't use an underpainting, choosing instead to use powerful straight-lined strokes to block in main shapes. He prefers to imply detail - "It's what you leave out that's important."

Going from dark to light, he tests colors on a paper strip adjacent to the painting surface. Most often using the side of a pastel stick he paints over a spare charcoal sketch. "The darks are kind of like a roadmap - to get that foundation."



As he explained his color choices and painted we watched a damp, darkening, street scene come to life. "I like to change temperatures as I go," he stated - adding bits of yellow and orange over darker areas. He wiped each stick on a paper towel every few strokes - to keep sticks and surface clean. To vary values he pushed down on a stick's front and back ends - not using the tips of pastels.



Most of his original marks became covered by smaller and smaller areas of color. Sticks used ranged from black, purples, grey-greens, and dark reds to mid-tone greens, oranges, and blues to teal, sapphire, and yellow.

O'Hagan occasionally practiced a move in the air before committing pastel to paper. and most often blended by placing pigment over pigment.

More notes on the evening:

- Photographs are simply starting points. He will move components around to improve the composition of a painting. He feels free to change colors and positions of vehicles in the street. "I like to take the photo and go from there."

- As the painting progressed, shapes became smaller and more precise. Bits of high toned lights appeared. Abstract shapes became more "real." But - not really. The small shapes of color, when seen from a distance, read as buildings, streets, and vehicles. But, when viewed close up these same areas of color became quite abstract. O'Hagan said, "The closer you get, you 'll realize how abstract it is."

So much of what we thought we saw was only implied. "You have to put the marks on and move on."

Usually a painting is put aside when about eighty percent done. Then the artist will return to it, consider more actions, and create a finished piece.

It was an evening very well spent by those in attendance. And a joy to watch a master at his craft.

Sue Rowe

More workshop photos:



Adding color to sketch



Comparing final version with the reference photo



Desmond O'Hagan talking to attendees



Desmond O'Hagan's previous demos

# Challenge: Autumn

What a glorious Fall season we are having this year! Thank you to our members for sharing their take on this most colorful of seasons.

Joanne Meierhofer – Maple Glory (Grand Marais)

Chris Walton – Autumn Splendor (Near the Gunflint Trail)

Janice Johnson – Fields of Gold

Steve Budas – Falling Stream

And the two winners of the Pastelmat Board in “Buttercup” are: Steve Budas and Chris Walton!



Maple Glory  
Joanne Meierhofer



Autumn Splendor  
Chris Walton



Fields of Gold  
Janice Johnson



Falling Stream  
Steve Budas

## Michelle Wegler

Cheryl LeClair-Sommer and Michelle Wegler are excited to invite you to our exhibit: “We are Water.”

“We are Water,” a multimedia exhibit, is on exhibit NOW through January 6, 2024 at the Great Lakes Aquarium, 353 Harbor Drive, Duluth, MN 55802. 218-740-3474.

Join us and view the exhibit at the Artist Reception November 9, 2023, 6:00-8:00pm.

This unique exhibit speaks to the interconnection between humans and water through two-dimensional paintings in soft pastel and oils. It includes paintings highlighting the wide variety of waters in Minnesota, and are accompanied by poems and inspirational quotes with the thoughtfully grouped paintings, to encourage the you to further inquire and be aware of the universality and interconnectivity of water and how water echoes the human experience.

We painted plein air (outdoors) on site and in the studio. Painting plein air in different seasons and settings exposes us to the elements and enriches the art. Paintings completed in the studio reflect the experience of the outdoor setting. Some preliminary drawings of the creative process are included in the display.

**Cheryl LeClair-Sommer  
Michelle Wegler**

A multimedia exhibit of original paintings  
by award winning artists  
focusing on the extremes of water in Minnesota.

**We Are Water**  
September 13, 2023-  
January 8, 2024

Come Celebrate with us!  
Reception  
November 9, 6:00-8:00

Great Lakes Aquarium  
353 Harbor Dr  
Duluth, MN 55802



Flowing towards Evening  
Michelle Wegler



BWCA Symphony  
Cheryl LeClair-Sommer

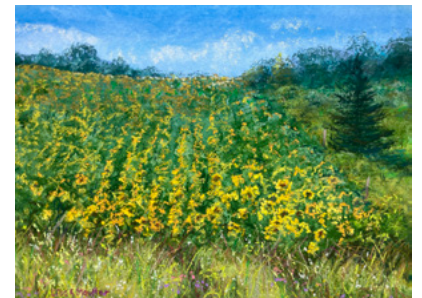
## Lisa Stauffer

I won a few awards at the final plein air events of the season.

Second Place, Artistic License at Bluff Strokes in Dubuque, IA for “Concrete Cairn”, 12x12.

Beauty Of Pastel award at Plein Air Grand Marais for “A Silvery Day”, 12x12.

Honorable Mention for “Summer Sunflowers”, 9x12, at Prairie Lakes Plein Air.



I participated in the inaugural plein air event at the Minnesota Marine Art Museum over the last weekend of September along with other Lake Country Pastel Society members Fred Somers, Michelle Combs, Pat Duncan and other regional painters. Fred and Kami Mendlik offered a 2 day workshop, Michelle and I and others gave free public demonstrations around Winona, MN.

And here is a class I will be teaching at White Bear Center for the Art  
**P1A4 – Exploring Underpainting for Pastel and Other Media**

Instructor: Lisa Stauffer

Play with the possibilities that a loose underpainting can provide for the abstract foundation of your painting. Experiment with a variety of media to create colorful and textural designs to paint on. These will include watercolor, oil stain, inks, gesso, and more to begin your paintings with abandon. These underpaintings will work for nearly any media, but instructor demonstrations will continue in pastel. Bring photos, paintings, or field studies of subjects that you love to paint. This class works well for all opaque mediums such as pastel, acrylic, gouache, and watercolor.

November 17-19, 2023

Friday-Sunday, 10:00 AM-4:00 PM

CLASS ID: P1A4

Tuition: \$230 Member/\$288 Non-Member

Material Fee: \$40 payable to instructor

Age/Level: Adults, Advanced Beginner and Beyond

Location: WBCA

Here is the link to the class:

[https://whitebeararts.org/inspire\\_events/p1a4-exploring-underpainting-for-pastel-and-other-media/](https://whitebeararts.org/inspire_events/p1a4-exploring-underpainting-for-pastel-and-other-media/)

### *Carol Pruchnofski*

I was surprised, excited, and honored to find out my painting “Purrfect Pair” received an Honorable Mention from the Dakota Pastels Third Quarter competition in the Emerging Artist division (almost 400 entries). Thanks goes to Nancy King Mertz who judged this quarters’ entries. This painting has a partial copper metal-leaf background and went through many changes. Towards the end I changed some of the color in the cats to make it more harmonious over all; and lastly decided to cut a few inches off the bottom - which I think helped the composition. I’m always questioning my decisions until I finally call it finished. Sometimes it helps sometimes, not so much. LOL ... always learning!



## *Thomas Jeffers*

Dear Pastel Artists:

I want to share about my show at Spectrum Gallery/Salon. A reception is scheduled for Saturday, December 9, 6-8:00 p.m.

Also, on the chance that you want to visit the Spectrum on your own schedule, here's how to be sure the salon will be open.

Salon/Gallery website:

<https://spectrumsalonmke.com>

Address: 226 East Mason St. (just west of Broadway)

The salon has no phone line, but each operator may be texted or called per individual cell numbers posted on the site.

Generally, Spectrum is open Tuesdays, Wednesdays and Thursdays 10 to 4, but again, I would suggest you call or text an operator to confirm the gallery will be open.



**RECEPTION for Tom's Salon Show**  
**Saturday December 9**  
**6-8 PM**

**Spectrum Salon and Gallery**  
**226 East Mason Street**  
**Milwaukee**

**Please join us!**

**Nibbles and Beverages.**

**Art work that interests you may be purchased and taken that evening. (Additional works will be added to fill in any resulting gaps for the final weeks of the show.)**

**All proceeds will benefit:**  
**The Boys and Girls Clubs of Greater Milwaukee.**

## *Carl Nelson*

Hi Everyone. These are two recent pieces that will be displayed in the Studio Pintura gallery at the NKB "Art Attack." The larger painting, "Duck Lake" provided an enjoyable time working with a favorite subject: a peaceful pond setting complete with lily pads. The other one is entitled "Crash." It was created in a similar fashion to the piece "Rock Solid" that I received recognition for in our show in South St. Paul. In this piece I applied an under painting in terra cotta to pick up some of the mineral content of the rocks.



Like all of us, I would love have a couple more weeks of Fall to capture colors...but its been nice up 'til now. We'll take what we can get.

## Rita Kirkman

A “Golden Tamarin” Paint-Along with Rita Kirkman, on Zoom

\$25

Release your Wild Side! Come have a wild time at this Paint-Along Demo! Saturday, November 18, 2023, at 1pm Central Time.

Register here: <https://www.ritakirkman.com/workshop/34367/golden-tamarin-paint-along-demo-on-zoom>

Rita will be using pastel with an acrylic-based underpainting, but you can use the medium of your choice. Plenty of instruction will focus on values and temperature which are universal to all color mediums.

When you register Rita will send you the Zoom invitation, reference photo, and suggested materials.

The paint-along will start at 1pm Central Time and will last about 2 hours.

(PS: Registration includes a link to the video which will be sent out just a few days later! So if you must skip out early, or come in late, no worries!)



**“Golden Tamarin”  
Paint-Along Demo!**

Saturday,  
Nov 18, 2023, 1pm CT  
on Zoom

photo

Release your  
Wild Side!  
Come have a  
Wild Time at  
this Paint-Along!

(Registration link in description, or in IG profile Linktr.ee)  
@kirkmanrita

The poster features a light blue background. At the top left is a small reference photo of a Golden Tamarin monkey with orange and yellow fur, labeled 'photo'. To its right is a larger, vibrant painting of the same monkey, showing the texture of the fur with warm colors. The text is arranged in a clear, bold font, providing the event title, date, time, and registration information. A small signature 'KIRKMAN 2023' is visible in the bottom left corner of the painting.



## Board of Directors

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651-247-4405

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OPEN

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Pat Duncan  
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## Lake Country Pastel Society 2023 - 2024 Calendar

### November 2023

14 — 7-9PM MEMBER MEETING - PAINT AROUND: Fast paced fun - 5 painters collaborating on 5 pieces with just 12 minutes each. Followed by a silent auction for all pieces, proceeds support your LCPS events.

### December 2023

1 - 15 — Monthly Challenge

### January 2024

13 - SATURDAY, 1PM-4PM - Annual Paint-in Event - New Brighton Community Center

### February 2024

1-15 - Monthly Challenge

### March 2024

12 - 7:00-9:00PM - Member Meeting  
- Mary Ann Cleary - Presentation on "Tonalism"



**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 Wendy Peterson 651-247-4405.**

