



# Dust in the Wind

July 2024

## 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.

From the President	1
Judged exhibition	3
Members meeting	7
Upcoming events	8
Spring Workshop	10
Fall Workshop	12
Articles	13
Member News	15
Q&A, and Challenge	17
Calendar	18

## From the President



### Knowledge Transfer

Returning from the IAPS convention I was reminded of the importance of shared knowledge. And not just from instructor to participant but also from other artists in attendance! We owe it to ourselves and to others to share our unique accumulated knowledge, skills and experiences.

Let's start with the IAPS events.

### Workshops and Demonstrations

The days were filled with workshops and demonstrations by some of the very best pastel artists in the country (world), all of whom took time to share their unique approach to the pastel medium. Each artist's work is so different making it refreshingly clear that there is no right or wrong way to paint with pastel. It's all about the ongoing accumulation of knowledge, experience and perspective laid down with your personal calligraphy. Artist Barbara Jaenecke shared that as she was developing her skills she found the best way to learn a subject was to teach it. She would pick her weekly topic based on an area SHE wanted to pursue further.

### Paint-Around Event

One of the best demonstrations of style diversity was the paint-around event. Each of the five artists chose a different subject to paint, began their painting process in their own way, and as each of them touched the paintings, put their unique signature in a way that enhanced the unique scenes. The beautiful result - five unique collaborations.

### PastelWorld Exhibition

Ok. Wow. no, really. WOW! I walked through the show three times, seeing something different with each passing. I also participated in a guided walk-through with Nancy King Mertz for her unique perspective. That the judge was able to select a handful of winners was staggering.

The diversity of subject matter, techniques (pointillism!), styles, composition and even framing filled my notebook. A few of the things I noted from this year's show included an increased use of applied textured to the painting surface. I was also blown away by a few pieces (Tanya Avchinnikova's Over Light III) where subject matter and color were secondary to beautifully orchestrated mark making. And a completely basic observation was the sizes of the pictures which averaged 18 x 26 inches in the Master Circle division and 14 x 14 in the Open Division - note to self, paint larger.

### At the dinner table

But what I learned FROM the convention was only part of the story. Pat Duncan and I chatted one evening about the rich tapestry of experience each of us brings to our com-

munity. “We just don’t know so much about who people are, and what they have experienced.” One stand-out evening at dinner was spent learning about my friend’s backgrounds and life experiences. Who knew! Another heartfelt moment for me was needing help during the event and having such wonderful friends who jumped to my rescue. Thank you Nancy and Pat.

That’s a great question!

As the president of LCPS, I often receive emails from members asking GREAT questions. This week was no different and I’ve decided to record these questions and answers, and share them in our newsletter. AND, to pose a question in each issue to you, our members, to gather your wisdom which I will share as well.

Board Meetings are for Everyone!

I’ve said it before, joining the board has taught me more in the last four years about the art world and specifically pastels, than any class, workshop or book. Every member of the board brings a wealth of knowledge and experience to the team. What could you bring? Everyone is welcome at our ZOOM Board meetings. It’s a great way to learn a little more about the behind the scenes work we do. Send me an email if you would like a zoom invite to our next meeting On Tuesday July 2nd from 5:30-7:00 pm. .

“What...?”

One of my favorite conversation starters has always been “What are you reading?” From this I discover not just new reading material but also a lot about what interests a person and always at least one thing we have in common. But now I’m adding a new one, “What is the bravest thing you have done in your life?” At IAPS, I heard some CRAZY stories that still bring a huge smile to my face.

Let’s Connect

My call to action for you - next time you are at a gathering of friends (or strangers) set out to learn something really interesting about them. And share a bit about yourself as well. We all win when we share who we are and what we know.

Wendy

Quick share - for a truly unique, if not a bit depressing, perspective on the New York art scene check out the book [Get the Picture by Bianca Bosker](#).



# 2024 JUDGED EXHIBITION

## “TOUCH OF COLOR” ON DISPLAY THROUGH JULY 26, 2024 WHITE BEAR CENTER FOR THE ARTS in White Bear Lake, MN.

We had a wonderful turnout for our Opening Reception and Awards Ceremony on June 20th.



Judge Lisa Fertig



A great turnout!



Becky Jokela accepts her award



New member Jenny Lang and family



Pat Duncan is all smiles at the show!



Carol Rowley accepts her award



Wendy Peterson accepts the Fred Somers award from Christine Tierney



# 2024 Touch of Color Awards

Lisa Fertig's Shares Her Judging Criteria:

Judge Lisa Fertig presented the main awards and began by outlining her criteria for judging a show:

1. Connection - I need a connection, which can be emotional, intellectual or that encourages me to linger. (Why are you painting this)? Does the painting stop me in my tracks? Does it have the "wow" factor?
2. Design - Is it a solid design using the Elements and Principles of Design? How do the elements and principles of design work together? How does the artist use the elements and principles to get our attention? What is the composition?
3. Technique - What are you trying to express, where is the vision? Does it express your personal visual language (your history)? Is it unique, fresh and unusual?

She then spent time on each winning piece sharing thoughts about each as summarized below.

## 1st Prize \$150 - Kathe Drake - Wolf Hat



Wolf Hat stopped me in my tracks. It has the WOW factor. This painting has a penetrating elegant stillness that captures a certain quality of dignity and power. It is flawlessly executed in tonality and color. The edge control creates movement throughout the painting. The figure's eyes, challenge us as to who is this? The overall presentation is clean and attractive.

## 2nd Prize \$100 - Laura Irwin Schack - Superior Vision



Superior Vision captures the mood perfectly with low light using subdued values in the background and more expressive colors in the foreground. The delicate lacy, transient waves rolling in capture our attention with movement and rhythm. The range of values in the foreground holds our attention.

## 3rd Prize \$75 - Wendy Peterson - Australian Banyon



The beauty of the tree is emphasized in an intriguing and strong composition, it compels you to notice it. Varied lines entertain us throughout the painting. The dominance of a warm painting is offset with some subtle cool colors. Mark making is visible in the dabs of color highlighting the complementary orange and blue hues.

## Pastel Society Award \$100 - Lisa Stauffer - Enter the Garden



The theme "Touch of Color" fits this painting perfectly. The beautifully executed horizontal composition is offset nicely with the vertical archway. Harmonious saturated green hues entertain us throughout the painting, mixed with delicate detail of the foreground foliage. The foreground neutrals on the steps contrast nicely against the pure hues.

### **Outdoor Painters Society Award \$100 - Connie Ludwig - My Space**



Don't you just love a bird with attitude? My Space is a well-organized painting with a pleasing mix of decorative visual elements alongside naturalistic shapes. (The light shapes) The intensity of the hues of the bird tells you who to look at. The background has a mixture of larger shapes against the delicate line work of the branches and their lovely neutrals.

### **Awards of Merit \$50**

#### **Patricia Duncan - Our Sacred Earth**



Very creative combination of organic and geometric shapes, Delicate blue geometric shapes weave themselves throughout the painting creating a beautiful movement and pattern. The dominant color of green is offset delicately with the complementary color of the orange marks.

#### **Becky Jokela - Moonlight**



Moonlight captures the atmosphere of a winter's night to create an evocative setting. The artist creates a brilliant, chromatic light effect that conveys the strength of the moon. Composition is unique with bringing us into the painting in the foreground, then visually excites us on the moonlight path up into the house. The glowing snow is portrayed nicely with warm and cool colors.

### **Honorable Mentions \$30**

#### **Carol Rowley - Pink Path**



Pink Path invites the viewer down this intimate path with intriguing texture and fleeting light and shadow. Beautiful presentation of warm and cool greens that move our eye throughout the picture. Aerial perspective is conveyed nicely with lower intensity of colors in the background.

#### **Karen Stombaugh - Transcendence**



Transcendence draws us into the scene with entangled and exquisite line work. This realistic painting has some beautiful abstract qualities with the oblique contour top shape being intertwined with the line work throughout the piece. Rich saturated color in the foreground is beautifully combined with the complementary color of the blue. Nice color harmony.

Christine Tierney presented the Fred Somers Award

**Fred Somers Award - \$100 – Wendy Peterson for Australian Banyan and Urchins**

Marks of expression for the tree and water show fresh creative skills unique to each subject. Although “Australian Banyon” is not a large painting, the composition is powerful and expresses a large vision. The juxtaposition of the small, yellow light area and the tree shaped silhouette on the left side, contrasted with the distant road and pathway for views’ eyes to travel. (summarized)

**People’s Choice Award - TBD**

Here are the participants in our exhibitions:

- |                         |                     |                             |
|-------------------------|---------------------|-----------------------------|
| • Art Weeks             | • Carol Zartner     | • Jennifer L K Lang         |
| • Janice Nelson Johnson | • Christine Tierney | • Nancy Punderson Parr      |
| • Steve Budas           | • Lauri Hanson      | • Joanne Carmody Meierhofer |
| • Connie Ludwig         | • Gwen Solberg      | • Cheryl LeClair-Sommer     |
| • Frederick D Somers    | • Nancy Larson      | • Linda Adams               |
| • Kathe Drake           | • Karen Stombaugh   | • Michelle Wegler           |
| • Carol Rowley          | • Dawn Lees         | • Kathleen Vinehout         |
| • Carl Nelson           | • Susan Warner      | • Becky Jokela              |
| • Patricia Duncan       | • Marcia Sheppelman |                             |
| • MaryAnn Cleary        | • Karen Berning     |                             |
| • Laura Irwin Schack    | • Wendy Peterson    |                             |
| • Nancy Dahlof          | • Lisa Stauffer     |                             |

## NOVEMBER EXHIBITION

This coming November we will have our member-judged exhibit at the St. Paul Monastery Gallery, where we have exhibited before. Our next newsletter will have the details, guidelines and paper work for the application process. Start thinking about what you may want to exhibit – like your results from our plein air event on July 9th! The gallery is available for public viewing at least six days a week, from 10 am to 5 pm.

Steve Budas, Program Chair



# Members Meeting

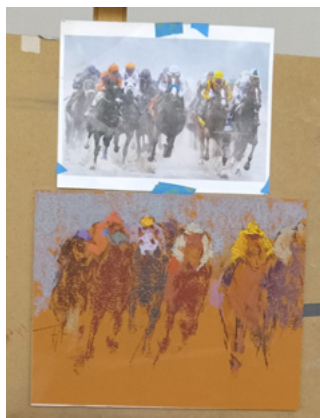
## Recap of May 14 Presentation by Aline Ordman



Introduction

There were 36 people who were excited to learn about Aline's techniques that evening. Her first stage is to begin by stepping back and squinting at her picture. This gives her the idea of where to use her charcoal for sketching the dark areas of her painting. These sketches are nothing more than basic shapes. The paper she prefers to use is Art Spectrum, but more recently has enjoyed the smoothness and texture of Pastel Mat. Her painting technique involves moving in circular motion with her whole arm, not just the hand. The source of her movement is from the shoulder. Using just the hand is drawing, not painting. When she makes a mistake here, she just erases it. Now that the shapes are done, she begins stage two, Carving.

Aline "carves" out her areas with the background color of the basic shape. She is looking for spots of color. No detail work is done in this stage. In terms of how the painting should look at this point, she refers to a quote she heard in the movie EMMA. "Oh, she's a Monet, alright, beautiful from a distance, but up close, she's a mess." And believes this is how all paintings should look like at this stage. Her favorite pastels are Blue Earth, which are made here in Minnesota from that town.



End of Stage 2



Another Sample

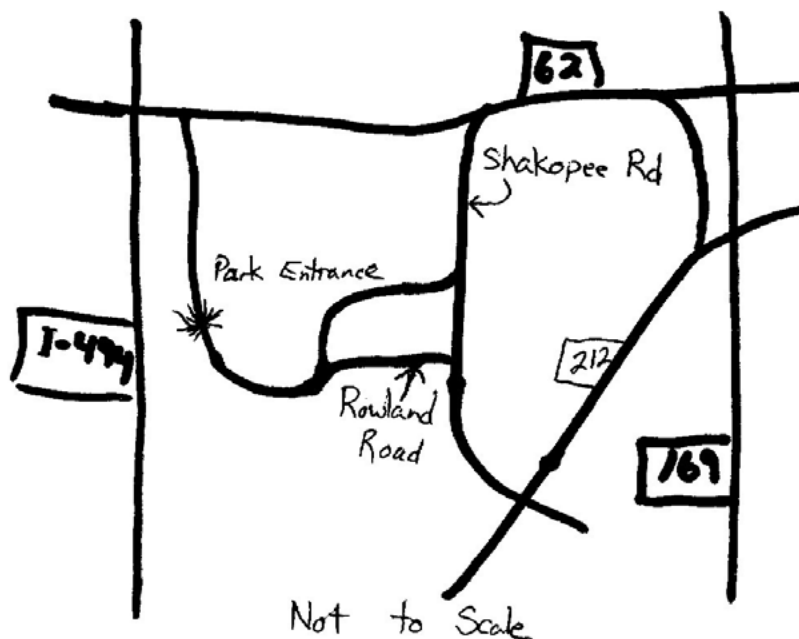
Stage three is finding harmony with the next layer. This is when she begins work on the details of the painting. The trick here is to define some hard edges, but not everything has to have a hard edge. The painting and its strokes must maintain the feeling of movement throughout. As a practice, she never puts matting on her paintings, as she believes that too much dust falls on them. Nor does she use a fix-it when finished. She will frame them all, using spacers, against the glass. The largest size she ever does is 16" x 20". Her four simple rules are the four S's. Squint, Simplify, Step out and Stop. It's important to know when to stop fussing with the details.



# Upcoming Events

JULY 9, 4 - 7PM Paint out in Bryant Lake Regional Park, Eden Prairie

This location is in the Western suburb of Eden Prairie. From north or south you can take any of the following: Highway 62 west, I-494 either from the north or south and Highway 169 from either north or south. Take both of them to 62 West. Now take the Shakopee road exit, going south. Take the Rowland Road exit, going west. Follow Rowland Rd, which has a few curves, until you see the park sign on your left. Once you have entered the park, go past the first, regular parking lot and follow the sign to the boat launching ramp parking lot. Park in the car designated area in back and you will have several options for painting along the shore of the lake. (See map)



New Brighton Community Center, room 224

Art Weeks is an award-winning artist in a variety of mediums including pastel, oil, acrylic and watercolor. He is active in the Lake Country Pastel Society, Minnesota Watercolor Society, Outdoor Painters of Minnesota, and North Star Watermedia Society among others. He is also on the faculty of the Minnetonka Center for the Arts and teaches Pastel Landscape and Watercolor Foundation on a periodic basis. A retired architect, he holds a B.A. in architecture from the University of Illinois and led many successful projects in the private and public sector during his career. He enjoys pastels as an artistic medium because of the rich color and combination of drawing and painting skills the medium requires.



Mardalsfossen Waterfall



Spring Planting



## OCTOBER 1 - Lyn Asselta Demo

New Brighton Community Center, 7-9pm.

Pastel, as a medium, seems to be a perfect metaphor for her relationship to these landscapes... vibrant, expressive, exuberant, and tactile; pastel allows Lyn to hold a piece of color in her hand and to capture the essence of the wild, untouched beauty she finds in the world.

Lyn is a Pastel Society of America Master Pastelist, an International Association of Pastel Societies (IAPS) Eminent Pastelist, and a member of the Salmagundi Club of New York City. She is the founder and past president of the First Coast Pastel Society (FL) and is a Southeastern Pastel Society Member of Excellence. Her award winning paintings have appeared in shows and exhibitions throughout the United States, and in invitational exhibitions in France and China. Her work has been featured in several books on the pastel medium, as well as in Pastel Journal magazine, Pratique des Arts magazine, and Plein Air magazine.

## November 12, Amanda Madsen on The Topic of Framing Pastels

New Brighton Community Center, 7 – 9pm.

Amanda Madsen is an artist herself, who owns the Frameworks Gallery in Highland Park of St. Paul. She is one of the lucky ones who is an artist and owns her own business, which is a custom picture framing shop and gallery. She has been framing for twelve years and owner of the shop for seven now. She has said about her work: “Along with custom framing, Frameworks is an art gallery. We support local artists by showing and selling their work in the space and promoting their art in person and online.”

Steve Budas, Program Chair

# Workshop - Aline Ordman - 13 - 15 May

Painting is learning to see. To paint what you see, you must break down everything you are looking at into abstract shapes. Don't SEE a "house", SEE a series of interlocking shapes.

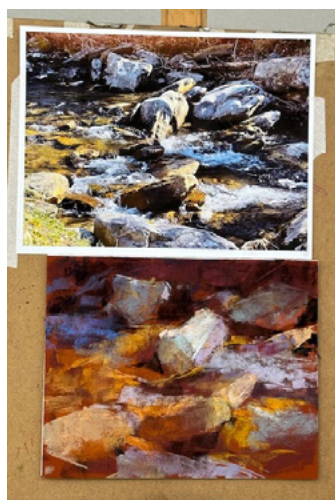
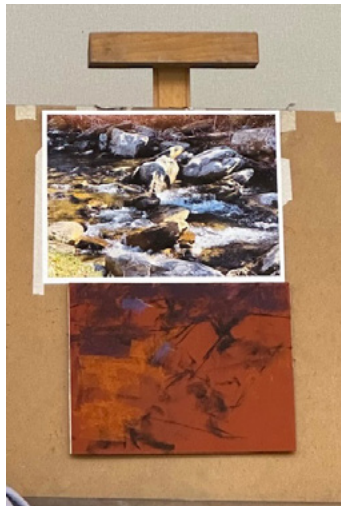
~Aline Ordman

The Lake Country Pastel Society hosted award-winning artist and instructor, Aline Ordman for a workshop on May 13-15. During these three days, Aline taught 18 enthusiastic pastel painters just how to "break down everything" and use this abstract way of thinking to create beautiful illustrative paintings.



Each morning Aline demonstrated painting a different subject... a close-up of rocks and water, a city scene, a fall landscape, and a (bonus) portrait demo.

Aline typically began her paintings with a toned medium dark background. She SQUINTED to find value shapes and SIMPLIFIED as she created a basic drawing with vine charcoal. She was inspired by the photo, not "wedded" to it. Rather than drawing each shape and filling it in, Aline "carved" around the edges with pastel. She STOOD BACK throughout her process, finally adding details and STOPPED before overworking.



As students painted for the remainder of the day, Aline emphasized these important steps in the painting process. She spent quality time with each painter, encouraging their personal style. Throughout the workshop, Aline shared her wealth of knowledge and experience and provided lots of helpful painting tips. Here are a few...

Be inspired by your photo, don't replicate. The painting takes on a life of its own.

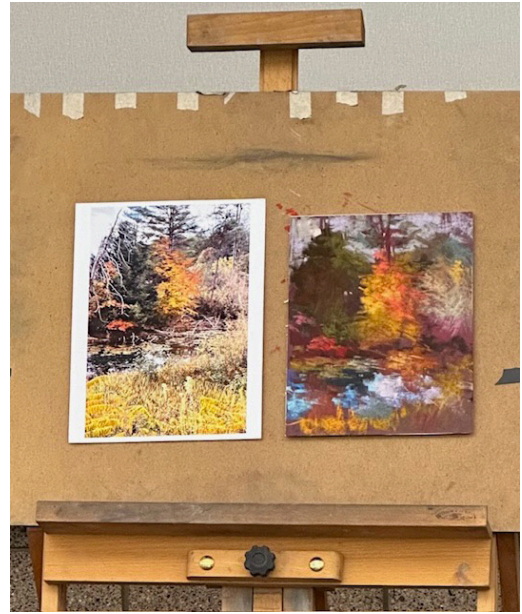
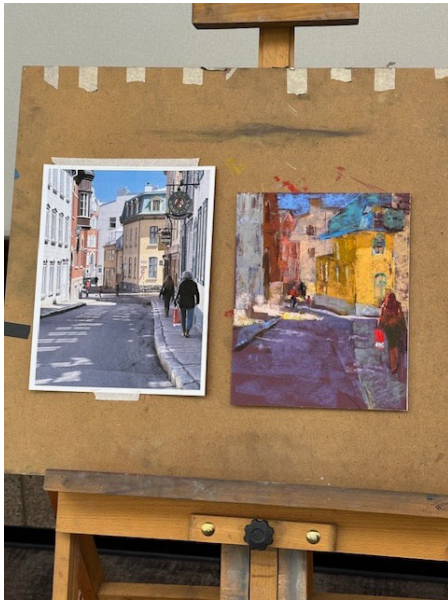
Composition: Decide... Is it about the sky or is it about the ground? NO to the horizon line in the middle.

Edit! Put in enough information to tell the story. You don't need every detail, rock or blade of grass.

Make your decisions based on value shapes.

Understand color in terms of value, temperature and intensity.





Don't fill in shapes with color, instead create shapes with your color.

A painting will appear garish when there are too many competing intense colors. They are all screaming, "look at me!"

No smearing. It kills the vibrancy.

Think in an abstract way to create a realistic, illustrative result.

And... Remember the four "S's":

1. SQUINT at your photo or subject.
2. SIMPLIFY as you begin each painting.
3. STAND BACK throughout your process.
4. STOP before overworking

The workshop ended with a positive group critique. It was encouraging to see how each person had improved from day one to day three. I believe everyone grew as an artist and had fun doing it - and was inspired to go out and paint, thanks to our awesome teacher, Aline Ordman!



Becky Jokela

LCPS Workshop Chair





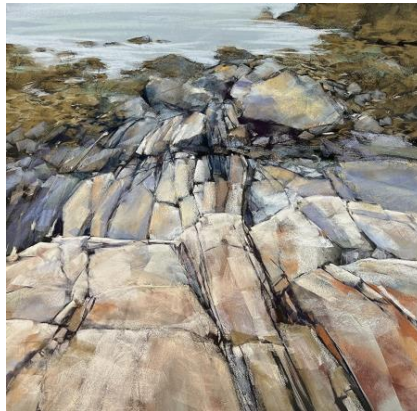
# Fall Workshops - Lyn Asselta - Sept 30, Oct 1-2

## FALL WORKSHOP

“A painting should speak to your soul”

~Lyn Asselta

The Lake Country Pastel Society is excited to host instructor and award-winning artist, Lyn Asselta for our fall workshop. It will be held on September 30, October 1 and 2, 2024 at the New Brighton Community Center, New Brighton, MN.



Choosing pastel as her medium, Lyn Asselta creates vivid, thoughtful images of places that tug at her heart. These images are often purposefully meant to make her viewers feel as though they have stumbled upon a place of quiet strength and solitude. She chooses to create a narrative in her images, but welcomes and encourages you to create your own.

Her workshop goal is to guide you through new experiences with pastels in ways that are both challenging and informative. With an extensive background in teaching, she prides herself on being able to offer new ways to approach your artwork, and will give the inspiration needed to get out there and paint with more confidence!

Involved in fine art and fine craft for the past 30 years, Lyn Asselta is an award-winning artist and a sought-after instructor. She is a Pastel Society of America Master Pastelist, an International Association of Pastel Societies (IAPS) Eminent Pastelist, and a member of the Salmagundi Club of New York City. She is the founder and past president of the First Coast Pastel Society (FL) and is a Southeastern Pastel Society Member of Excellence. Her award-winning paintings have appeared in shows and exhibitions throughout the United States, and in invitational exhibitions in France and China. Lyn has had the honor of being an Artist in Residence for the National Park Service at Acadia National Park in Maine. Her work has been featured in several books on the pastel medium, as well as in Pastel Journal magazine, Pratique des Arts magazine, and Plein Air magazine.

This workshop is filling up fast! If you're interested in participating, let me know at [bjokela@gmail.com](mailto:bjokela@gmail.com) and/or send in your registration form as soon as possible.

## Pastels in Art Journals

Along with many others, I have been creating art journals/vicul journals for many years. Many art supplies lend themselves to filling pages. Collage, too. A rule with this kind of journaling is There Are No Rules!

Recently I have been adding more soft pastels, charcoal, and water soluble graphite to the mix. Sometimes paper gets fixed with spray fixative or an acrylic medium. Sometimes the powdery pigments are left to do as they please. Pan Pastels work particularly well - either for toning paper or making specific marks. Fun!

This can also be a way to use up those bits and nubbins of pastel that happen as we paint our usual masterpieces. Use these tiny sparks of color for abstract designs. Moosh them together - just to see what happens. Fix the page. Let dry. then use inks, markers, or colored pencils to scribble a favorite quote, note a memory, or make a sketch. Use pastels as border accents. Do something that will bring more joy to you as you play on the page. There are no rules.

Some of us skip ahead in journals to pre-tone a page here and there. So the eye does not know when it will find a delightful yellow and orange spread or a moody grey-blue space in which to say more.

If you already play in visual/art journals you might enjoy introducing some of your blank pages to the beauty inherent in hard or soft pastels (yes, we can add oil pastels to the mix, too!). It is great to experiment, to have fun, perhaps relieve some stress, create to simply create.



Just remember - in art journaling - there are no rules!

Sue Rowe

## Plein Air Painting Tips

Plein Air painting has grown tremendously in popularity and those who love it extol the virtues of capturing nature's light and color in a way that no photograph can record. But taking your art on the road is not without its challenges. Once piece of advice I have often heard is to avoid thinking you will create a successful, complete painting on site. Instead focus on creating studies – of light, or color or just capturing the essence of the scene.

We hope you will attend our upcoming paint-out event! For those of you who have not painted outdoors we thought we would offer some tips:

- Place yourself near other more experienced artists. Check out their set-ups. Ask them why they chose their subject matter. Observe how they start their paintings. What do they leave in, and more importantly, take out of their painting?
- Keep it simple and small. Zoom into one main subject rather than trying to take in the entire scene. Keep it small – maximum 9 x 11.
- Focus on Studies: A sketch and a color study – just dabs of color on the page for future reference.
- Have fun and enjoy being in nature with friends!

As for your painting kit – keep it as streamlined as possible!

- Most artists use some type of portable easel option, but a paper mounted to a hard surface is really all you need. You can sit on a blanket on the ground or in a chair.
- Easel Options
- Full or half French easel
- A lightweight aluminum easel works fine, but you will want to have a way to secure it and avoid tipping from wind
- Pastel box (such as Heilman designs) with tripod attachment and STRONG tripod
- Dakota Universal Travel Box – compact travel box
- Tripod – Bogen/Manfrotto 725B Digi. Ball-joint, quick-release head – Most important is that it is STURDY as the weight of the box with pastels will overpower most lower quality units.
- Optional: Umbrella – Artwork Essentials (lifts off in wind)
- Pastels – A good selection of pastels that match your subject matter. Look for small 30-piece landscape sets if you are just getting started. You don't need every color! It is best if you have all your pastels stored in a single box rather than juggling many.
- Paper – Several small pieces in a variety of formats – taped or mounted to board.
- Small watercolor set with brushes or hard pastels for underpaintings
- Small Stiff brush for corrections
- Small Sketchbook and tools
- View finder
- Camera or phone
- Viva paper towels and baby wipes
- Liquid for underpainting – water or alcohol
- Tape and clips for securing your paper and board
- Tracing Paper Tablet (for storage) or glassine
- Liquid Gloves or similar barrier cream or disposable gloves
- Hat
- Water and snacks
- Folding chair or stool
- Bug spray
- Sunscreen
- Kleenex

Wendy Peterson



## Fred Somers

This piece was displayed in Masters Circle exhibit at IAPS.



### Everlasting Fountains Psalm 84

I have painted Prairie Creek Nerstrand Big Woods for over 50 years. A treasured moment of open water, early winter frost from a snow edged small creek fed by three springs welling up from ancient depths. Mirrored waters reflect the clear blue sky of heaven above.

Psalm 84:6-7 "Who passing through the valley of weeping make it a well. The rain also filleth the pools. They go from strength to strength."

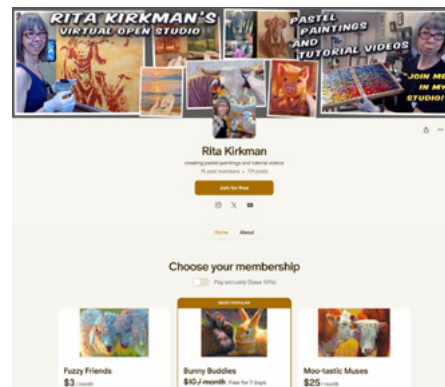
In this season of loss, my vision has been opened, flowing like everlasting fountains, this place of abiding in the courts of God.

Paint what you love, walk in the light

## Rita Kirkman

Rita Kirkman's Patreon is now accepting Memberships after a 3 month pause. Starting back in July, her Virtual Open Studio days are back on the calendar and will be posting the videos and live Zoom invites on her Patreon for Bunny Buddies and Moo-tastic Muses! (And don't forget, the Moo-tastic Muses also are eligible for one artwork critique monthly!)

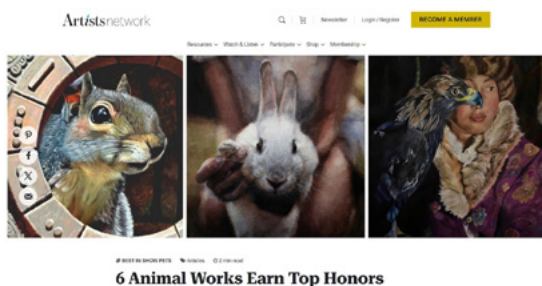
<https://www.patreon.com/RitaKirkmanStudio>



Rita Kirkman is excited to brag that some of her artwork has been included in an editorial on bird art in the summer issue of the Pastel Journal. She has two pages!

Pastel Journal Summer Digital Issue <https://www.artistsnetwork.com/store/digital-magazines/pastel-journal-digital/pastel-journal-summer-2024-digital-edition/>

## A Fun Judging Job



This year I was asked by the Artist's Network to be the judge for the "Other Pets Category" of their 3rd Annual Best in Show | Pets Art Competition. What fun! I love judging, and especially when the artworks have such fascinating and cute subjects!

Go here ( <https://www.artistsnetwork.com/art-competitions-inspiration/best-in-show-pets/6-animal-works-earn-top-honors/> ) to see the Other Pets Category Winners and read the artists' statements and my comments.

See here ( <https://www.artistsnetwork.com/art-competitions-inspiration/best-in-show-pets/hot-dog-winners-of-the-3rd-annual-best-in-show-pets-art-competition/> ) for the entire competition winners, in all categories. It's a delightful show!

## Lisa Stauffer

I was awarded Third place at Red Wing Plein Air by this year's judge, Kelly Shamberger. Other LCPS members also have awards in that show. Here is the link: <https://redwingarts.org/2024-plein-air-award-winners>

Oh, and I received my Eminent Pastelist pin at the 2024 IAPS convention, joining Fred Somers and 43 other distinguished painters and demonstrated for Multimedia Artboard Pastel Panel in the vendor's hall.

Here are several photos from IAPS



Aida Porras Carney-MMAB owner Richard McKinley, IAPS President, and me



New Eminent Pastelist Recipients



LCPS attendees - some of them

## THAT'S A GREAT QUESTION!

New member Tammy Lambas had three great questions:

1. This will be my first plein air attempt, so any/all tips are welcomed and appreciated! I have a Sienna plein air pastel pochade box with built-in easel and my husband's tripod. I thought I'd bring some extra pastels too in my backpack with other typical supplies? I'm used to painting from reference photos I take. I'm a little nervous about what I should bring? This may sound dumb, but do artists usually sketch small thumbnails, do alcohol underpaintings, the usual things they might do in a studio, in the field?

Answer: Check out my article in this issue which is an accumulation of tips I've gathered through the years for plein air painting.

2. I was wondering if the board meetings are "open" to members via a zoom link? I thought it might be something I'd like to listen in on occasionally.

Answer: Yes, board meetings are open to members. Meetings are held on the FIRST Tuesday, every other month -- one week before our Member Meetings. Just email a board member if you would like to attend. We will send you a link one week prior to the meeting.

3. Finally, I might be interested in the next Judged Exhibition in December? Is the protocol likely to be similar to the one that is going on now? Is it too soon to know what the theme is?

Answer: We have two member exhibitions every year. The exhibitions are "OPEN" meaning that everyone who enters the show is accepted. Only one of the shows is judged. Our next show is the non-judged show which will be held at The Monastery in December and January. Additional details, including the show prospectus outlining the rules and requirements, are included in the newsletter. Our shows do not have a theme - the more diverse the subject matter the better!

**AND NOW YOUR QUESTION.** Email replies "Subject - QUESTION" to Wendy at [wlpeteking@gmail.com](mailto:wlpeteking@gmail.com)

Nancy King Mertz's most repeated comment on the artwork at the IAPS show was about "Color Harmony". Do you do a color study before you start a painting? Do you pre-select your pastels?

## Challenge: Less is more

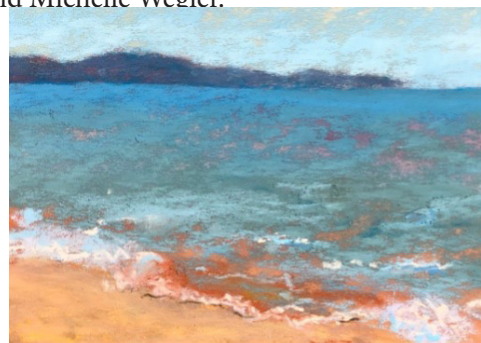
"Some of the most compelling artworks consist of only a few marks yet they communicate information about object identity and 3D form along with more abstract qualities such as emotion and movement" Rebecca Chamberlain "The Development of Expertise in the Visual Arts"

This month's challenge was to create a piece that conveys your message or idea in as few strokes as possible. And when you think you are finished -- go back and ask yourself if you can remove three things and still get the message across.

We had two entries -- our repeat Challenge participants Jan Johnson and Michelle Wegler.



Jan Johnson



Michelle Wegler "Summer Song" 4 x 6

As you will recall, the award for this month was one of my favorite books: Picture This: How Pictures Work by Molly Bang. Rather than awarding just one new book - both agreed to getting a "very good condition" used book which allowed me to double the award! Congratulations to both!

So, in this case MORE is MORE!!!

Wendy Peterson, President



## Board of Directors

### *President*

Wendy Peterson  
651-247-4405

### *Vice President*

OPEN

### *Treasurer*

Susan Warner  
832-663-1815

### *Secretary*

Nancy Dahlof  
952-544-8927

### *Program Chair*

Steve Budas  
952-221-6285

### *Exhibit Chair*

OPEN

### *Workshops*

Becky Jokela  
507-263-5681

### *Public Relations*

OPEN

### *Mentoring Program*

Eileen France  
717-572-1205

### *Membership Chair*

Michelle Wegler  
218-343-6887

### *Historian and Newsletter Chair*

Dian Dewi  
612-999-3106

### *Past co-Presidents*

Christine Tierney  
612-210-3377  
Pat Duncan  
612-644-6798

## Lake Country Pastel Society 2024 Calendar

### July 2024

1 - Newsletter

2 - Board Member meeting 5.30PM-7PM  
- Zoom

12 - Member Paint-Out event 4PM-7PM  
- Bryant Lake Regional - 6800 Rowland  
Rd, Eden Prairie, MN 55344

### August 2024

1-15 - Monthly Challenge

### September 2024

1 - Newsletter

2 - Board Member meeting 5.30PM-7PM  
- Zoom

9 - Member Meeting - 7PM-9PM - Ink  
line drawing - Art Weeks

30 - October 2 - Fall workshop - Lyn  
Asselta

### October 2024

1 - Special member meeting - 7PM-9PM -  
Demonstration - Lyn Asselta

1-15 - Monthly Challenge

### November 2024

1 - Newsletter

5 - Board Member meeting 5.30PM-7PM  
- Zoom

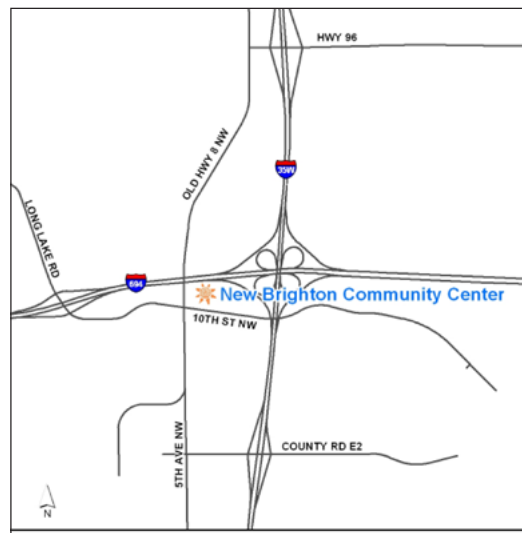
12 - Member meeting - 7PM-9PM -  
Framing Pastel - Mandy Madsen from  
Frameworks Gallery

### December 2024

1-15 - Monthly Challenge

### December - January 2025

Member judged exhibition - The St  
Paul Monastery



**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 con-  
tact people who don't have email.**

**If you have questions, call Wendy  
Peterson 651-247-4405.**

