

Dust in the Wind

November 2024

From the President



Painting with Heart

Lake Country Pastel Society recently had the pleasure of hosting a workshop by esteemed artist Lyn Asselta. LCPS Member Gwen Solberg tenaciously took on the task of overseeing this event and has written a wonderful recap of Lyn's workshop in this month's issue.

I have been a long-time fan of Lyn's work and was so excited to attend that I was one of the first to register! The key idea I took from her class was about painting with heart.

But before we talk about that, let me back-up for a minute. At some point in time, as artists, we decide to take our art a little more seriously and spend time, energy and money to learn HOW to become better artists. We take classes and workshops, study composition, color theory, materials, mark-making and all of the countless other aspects that make for technically strong work. This is certainly time well spent and the process of gathering this knowledge brings a feeling of accomplishment.

But technical skill does not make great art. GREAT ART REQUIRES HEART.

I'm at a place where I'm feeling that my technical skills are strong enough to capture a scene, but that much of my work lacks that certain something that draws people in, connects and inspires. Yep, it lacks heart. So I've been digging a little deeper and seeking guidance on how to unleash this elusive element. I recently read the book *No More Secondhand Art: Awakening the Artist Within* by Peter London. In it he shares this idea:

"The greatness of a poem or a painting is not that it portrays the thing observed or experienced, but that it portrays the artist's or the poet's vision cued off by their encounter with the reality. Hence the poem or the painting is unique, original, never to be duplicated."

As it turned out, this was just what Lyn's workshop was about. From the very beginning she stressed the importance of painting a FEELING. That every decision we make throughout the painting process is centered on our INTENTION.

Lyn stressed that she does not paint an image of the scene before her, that a reference is

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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only that - the BONES of an idea. She uses it as inspiration and sets out to “be the story-teller that exaggerates”. But most importantly, she is always singularly focused on her INTENTION for the painting. I’ve found her work to be consistently captivating and felt she was letting us all in on a secret.

After the workshop, I returned home and looked at my art with fresh eyes. More than asking myself “Did I do a good job representing that _____?” I asked, “Does the painting tell the story I wanted to tell?” Unfortunately many fell short, mostly because they were painted without a clear intention from the start.

My intention in writing this piece is to encourage all of us to take more time formulating our story before we set to painting. Regardless of our skill level we can paint from the heart. A beautiful story executed well will always be more inspiring than a weak story executed beautifully.

My new favorite emoji pairing: ❤️ to 🎨 (heart to art!)

Wendy



Upcoming Events

Members Meeting

Upcoming Members Meeting with Mandy Madsen on Framing, November 12

New Brighton Community Center, 7 – 9 pm.

Mandy 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.”

In this presentation she will cover the topic of how to frame a pastel painting. Her discussion will focus on the various approaches to framing a pastel painting, as well as her own approach. Do you know what “French” style of framing means? How about the various types of non-glare glass that are available for your frames? When do you use a matte and when not to, and why? In addition to answering all of these questions, Mandy will bring materials along to demonstrate what she is referring to, as well as giving attendees a chance to play with ideas after her talk. Special coupons will be available for those who attend the presentation. For many of us, this is good timing for getting our next paintings framed before our summer exhibition. Which, by the way, will be a judged exhibition to be held in Mandy’s “Frameworks Gallery!”



January 4, 2025, Saturday - Paint-In

New Brighton Community Center, 1 - 4 pm.

Join several of your fellow painters for companionship, feedback and support of your beautiful artwork, as we together, work on a current painting that we would like to finish. Last year, all nine people had a great time in this bright, sunny room. It's a chance to be inspired by others and to get tips or other ideas for painting with pastels. It also gets you out of the house for Mid-winter!

March 11, 2025 Tuesday – Allison Ecklund, How to Start Your Own Business

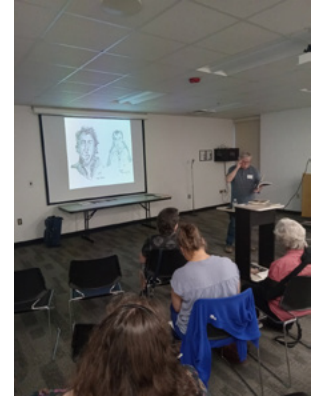
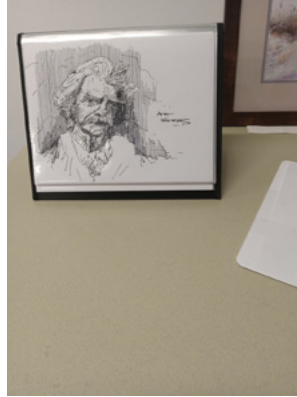
New Brighton Community Center 7 – 9 pm

Allison formed Ecklund Law PC, her solo law practice, in 2007. She is former President, and now, Events Director for Outdoor Painters of Minnesota (OPM) and is the lead organizer of Plein Air Grand Marais, Plein Air Duluth, and other painting events throughout Minnesota and beyond. With her vast lawyer knowledge, she will explain how one is able to start their own business selling art, and all the intricacies involved with owning a business.

Members Meeting

Recap of the September 10 Presentation With Art Weeks

Art began by talking of his personal history and how he started with line drawing. This was mostly due to the fact that he was an architect and that was the practice he knew. (slide portrait image) Using a slide presentation he was able to show examples of his work. The structural integrity was important. In the beginning he began with portraits, taking many of his subjects from MAD Magazine.



It takes some good hand/eye coordination to do a good portrait. Now he started to study the work of other fine artists who did line drawings. Again, giving examples of these works through his slide show and books he brought along for the evening. Attendees each got a list of his favorite artists and some of their written books.

Later he wondered if he could apply his line drawing technique to landscapes. And whether the line technique could be applied to pastels, so more experimenting was done. Sometimes he uses value from water color paintings, or even other media, that used only one pigment, as studies for his paintings. Combining lines with shapes, he felt good about the paintings he was doing. More samples of his pastel works were presented, some just line drawing and some using lines and shapes.



Following this, he gave a demo of his technique, using several pens. He showed how he handles the pens when he is drawing, from the side and mentioned that it is all about the pressure and angle of the pen to create the effect you want. He prefers using hard pastels for the most part. They are good for making lines, blending the colors and maintaining the edges of the painting better. Following the program attendees were able to practice some of these techniques with various pens that were provided for them in the back of the room.



Recap of the Meeting in October 1 - Demo by Lyn Asselta



Lyn began by describing the image she was going to paint in her demo. It was called Kresge Point, along the shores of the Atlantic. It is one of her favorite and isolated points she enjoys going to for contemplation. She wanted to highlight the path that leads one out to Kresge point.

The format she chose was to use the vertical position for highlighting the path and the point it leads one to. In the foreground was a lot of grass, but in her drawing, she chose to change that area into more rock formation, and explained how to make the path slightly different to reinforce her intent. As she did her under painting, she explained her process and why she chose the value she did. Then, on a whim, she decided to make the painting a nocturne scene.

As she was working, she did answer people's questions as they came up. It is important to know when to stop. For her, it is recognizing when you are slowing down and taking longer to make a decision. Some of the questions she answered were about the double film sticky paper she uses to set her paper onto a backing. (She uses mostly gator board and a sheet called grafix.) If she makes small mistakes, she removes them by painting over them. For larger mistakes, there are several options: one can erase it altogether; or possibly turn it into gray by using a complimentary value; or re-balance it somehow so it does not stand out. (See the image of the finished product.)



Her demo was astounding and the final product was very different from the original image. Of course, the painting sold immediately when she was done. Afterwards, many people wandered around to look at the many samples of art work that were either in progress or completed by the workshop attendees.

Steve Budas
LCPS Program Chair

LORENZO CHAVEZ WORKSHOP - May 14, 15 & 16, 2025

“It is the simple glimpses into nature that move me to create.”

~Lorenzo Chavez

The Lake Country Pastel Society is excited to host internationally known award-winning painter, Lorenzo Chavez for our Spring 2025 workshop! It will be held on May 14-16, 2025 at the New Brighton Community Center, New Brighton, MN.

Chavez is a renowned fine artist specializing in pastel and oil landscapes. He is also a sought-after instructor who teaches workshops across the United States.



Born and raised in New Mexico, Lorenzo Chavez has been a professional artist for over 35 years. His first inspirations and foundations as a young artist were formed by the local landscape and the art history of the area. Lorenzo now makes his home in Parker, Colorado and uses his location as a base to travel and paint throughout the region and across the country.



His award-winning work is featured in prestigious exhibitions, galleries and publications, as well as private and corporate collections throughout the US and internationally. He has been a recipient of awards from notable groups as the Pastel Society of America, California Art Club, and the American Impressionist Society and is an active member of Rendezvous of Art, Signature member of The Plein Air Painters of America and the Pastel Society of America, the California Art Club Signature Member, American Impressionist Society, and the Pastel Society of Spain.

Lorenzo's workshop will focus on the fundamentals of landscape painting with an emphasis on shape, line, values, colors, edges, emotional involvement, and atmospheric and linear perspective. The importance of simplifying the landscape and composition will be emphasized. His workshops offer lots of individual attention with daily demos and an opportunity for relaxed and inspiring group discussions. His goal is to “awaken your artistic vision.”

A former workshop student quoted, “Lorenzo is the king of pastel landscapes. His art is amazing, inspiring, majestic and even spiritual. Plus he is a great teacher and one of the nicest people you will ever meet!”

I have admired Chavez's work since I started painting twenty years ago and have always wanted to take a workshop from him. So you know who will be the first to sign up!

Below is the registration form. Let me know if you have any questions.

Becky Jokela

LCPS Workshop Chair

[bjokela\(at\)gmail.com](mailto:bjokela(at)gmail.com)

Initial Registration Form

LORENZO CHAVEZ WORKSHOP – LAKE COUNTRY PASTEL SOCIETY – MAY 14, 15 & 16, 2025

Name: _____

Address: _____

Cell Phone: _____ Other: _____

E-mail: _____

Amount enclosed: _____ \$100 Down Payment OR

_____ \$465 Full Payment (\$505 non-members)

Make check payable to **LAKE COUNTRY PASTEL SOCIETY** or **LCPS** and mail to:

Gwen Solberg, LCPS Workshop

1033 Tamarack Lane

Lino Lakes, MN 55014



LORENZO CHAVEZ WORKSHOP – LAKE COUNTRY PASTEL SOCIETY – MAY 14, 15 & 16, 2025

*Return this portion with balance by **APRIL 10, 2025***

Name: _____

Address: _____

Cell Phone: _____ Other: _____

E-mail: _____

Amount enclosed: _____ \$365 due if initial payment was \$100 (\$405 non-members)

Make check payable to **LAKE COUNTRY PASTEL SOCIETY** or **LCPS** and mail by **04/10/2025** to:

Gwen Solberg, LCPS Workshop

1033 Tamarack Lane

Lino Lakes, MN 55014

Workshop - Lyn Asselta

Workshop – Lyn Asselta – Sept. 30 – Oct. 2

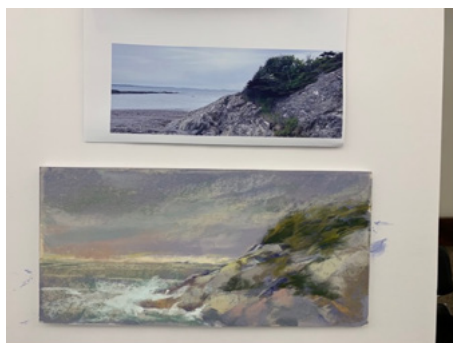
“We are not here to do what has already been done.” Robert Henri

The Lake Country Pastel Society hosted award-winning artist and instructor, Lyn Asselta, for a workshop on Sept. 30 – Oct. 2. Lyn taught 16 excited pastel painters a way to approach the process of painting that would help to create art that has a unique voice. Art created with intention and a story to tell can be far more impactful to the viewer than a painting that is just a copy of a scene or photo. During the 3-day workshop Lyn walked everyone through some key strategies for creating a painting with a unique story and she paired her strategies with creative student exercises and inspiring demos.

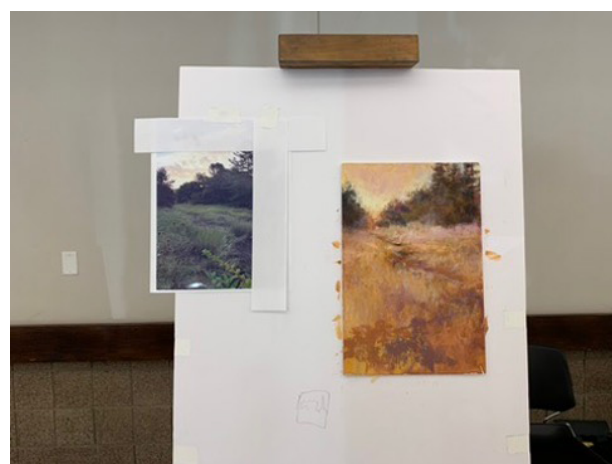


Here are some highlights.

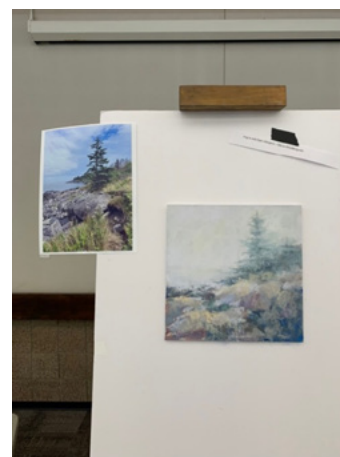
What is your WHY? Set an INTENTION. Why are you painting this particular scene? What feelings do you want to convey? What story do you want to tell? Support your intention by thoughtfully editing, cropping, composing and choosing your color palette. Even the format of a painting, whether it is a square, rectangle, panoramic or some other shape, is a powerful tool that can change the feeling or personality of a painting. Be bold, be brave, exaggerate! Play with your scene, change the color palette, move things around. How does it make you feel when you make these changes? Do the changes support your intention? You have the power to mold this scene into a piece of art that speaks! What do you want it to say? Once you start your painting and the key elements are in place, stop using your reference photo!



Choose a COLOR palette that supports your intention for the painting. Color is an “emotional driver” and it is felt both physically and emotionally. From a distance, color pulls people into your painting. You don’t have to use the local color your eye sees! Who knew you could take a summer daytime scene and turn it into a frosty nocturne painting! WHAT? That blew my creative box open wide! When choosing your color palette there are some basic combinations to pull from. A complimentary color palette can help to create tension or vibration in a painting. Complimentary colors also can be combined to create neutrals and tone down areas of a painting. Analogous colors, whether warm or cool, help to create a harmonious palette. If you want to create some drama, go for a monochromatic color palette. Pay attention to what colors are next to each other and how their proximity adds to or changes the feel of your painting. A color wheel is your friend and a great resource to have handy when making your palette decisions.



The WEATHER CONDITIONS and ATMOSPHERE are also important to consider. How does the weather feel? Is it sunny, rainy, foggy or really windy? What color palette would help support the atmospheric condition you want to portray? Are you supporting your WHY? Careful and intentional MARK MAKING further supports all of the thoughtful work you have been doing to create your painting. Lyn impressed upon everyone that if you want to paint landscapes, you must spend time in the outdoors. Taking the time to deeply observe and paint while out in nature offers valuable and insightful information. How do trees look on a sunny day vs. a stormy day? How does the landscape look on a dewy morning when edges are softer vs. a hot afternoon when edges are sharp? Always remember, the sky creates the light whether you have sky in your scene or not and the colors in the sky show up in the landscape. Another sky tip Lyn shared; complimentary colors in the sky create volume and mass.



EVERY DECISION YOU MAKE EITHER SUPPORTS AND DETRACTS FROM YOUR INTENTION. Choose thoughtfully and with purpose!

Lyn's favorite landscape painting book: "Carlson's Guide to Landscape Painting" by John F. Carlson

Lyn noted this next book was a great resource to help gain a deeper understanding of the impact of color and composition on emotions. "Picture This: How Pictures Work" by Molly Bang

Lyn shared many inspiring quotes and here are some favorites.

"To love a painting is to feel that its presence is not an object, but a voice." Andre Malraux

"Make interesting, amazing, glorious, fantastic mistakes. Break rules. Leave the world more interesting for your being here." Neil Gaiman

"I know I cannot paint a flower. I cannot paint the sun on the desert on a bright summer morning but maybe in terms of paint color I can convert to you my experience of the flower or the experience that makes the flower of significance to me at that particular time." Georgia O'Keeffe

Lyn taught such an inspirational workshop and in speaking with the students nearing the end of the three days I heard many great comments. “One of the best workshops I have been too!”, “Makes you feel differently about everything!”, “Inspirational!”, “Eye opening!”, “Explosive!” I couldn’t agree more!

I will end with some beautiful workshop feedback from Wendy, our LCPS President.

“No, you will not always tell your story clearly (and therefore be misunderstood) and even when you do, not everyone will like what you have to say. But every once in a while, you will connect so deeply that the viewer will not just love your work, they will feel sad if they don’t adopt it.”



Gwen Solberg
LCPS Workshop Co-Chair

Challenge - Fall Inspired

We didn't have any entries this month for our Challenge.

Perhaps it is time for something new to replace our bi-monthly art challenge. Suggestions are welcome.

Wendy

We've got mail!

Dear Lake Country Pastel Society:

I wanted to extend my deepest thanks to you for your generous reciprocal award donated to the Pastel Society of America 52nd Annual Exhibition, Enduring Brilliance, once again held at our home, the historic National Arts Club in Gramercy Park, New York City.

The Exhibition, on display from September 3 through September 26th, was a tremendous success, with one hundred twenty-five pastels on view representing the best in contemporary soft pastel art! Our awards juror was Jeremiah William McCarthy, chief curator of The Westmoreland Museum. It was truly an extraordinary show! Lake Country Pastel Society Reciprocal Award was listed in the PSA catalog, in our online exhibition, in emails to our membership and on our informational Facebook page, and was proudly projected on the screen during the Awards Ceremony, as the winners accepted their awards.

Matt Lister was the recipient of the Lake Country Pastel Society Award, as part of the Pastel Societies of the Midwest Award, for his beautiful piece, Key Limes.



Again, thank you so much for your generosity and support. On behalf of Jimmy Wright PSA President, the PSA Board of Governors and participating artists, we truly appreciate your wonderful reciprocal support, making this annual exhibition an exciting and fulfilling event and giving gratifying recognition to our deserving PSA artists!

Warm regards,

Adrian Giuliani PSA

PSA Award Sponsor Chair

Adrian Frankel Giuliani Fine Art

Signature Member of PSA, IAPS Master Circle, PSNJ-Distinguished Pastelist, Signature Member of APS, RRPSNV
(908)456-0459

Pastel Live 2024

I was the appreciative recipient of the drawing to attend the on-line Pastel Live 2024. I thought I'd share some of the highlights of this event with you.

The first thing that struck me as helpful was the materials list provided ahead of the event. Each instructor provided a list of their materials, a copy of the reference photo they were going to utilize for their demonstration (so participants could paint along, if they so choose), and swatches of the color choices selected for their piece. The color swatches, in particular, were very helpful to show the chosen color palette. Throughout the demonstrations, the instructors selected colors from their preselected color palette or other pastels similar to this color palette. This method limits the number of pastels to be utilized, which achieves greater color harmony.

The first day of instruction was focused upon Essential Pastel Painting Techniques, which would be helpful to beginner or intermediate pastel painters. The remainder of the teaching days consisted of various artists sequentially demonstrating their techniques. Observing the teaching styles of the many demonstrating artists would be particularly instructive to artists who are seeking to attend a workshop or purchase a Patreon subscription.

The remainder of the short demonstrations featured artists with many varied styles and subject matters. I particularly enjoyed the roundtable discussion with Harley Brown, an 84-year old rock star artist from Canada with decades of experience in portraiture. His book, *Harley Brown's Eternal Truths for Every Artist*, is a treasure trove of valuable information that I suggest you purchase, if you don't already own.

The instructor that provided the most innovative advice to me was Lana Ballot who paints landscapes featuring water, rocks, surf, and waves. She initially uses isopropyl alcohol to melt the initial pastel marks. She emphasizes the big shapes through the foam and water spray. She explained that wet rocks in shadow reflect the cool sky while the foam lines indicate the direction of the water. A bristle brush is used to wipe away the lighter pastel passages if an area becomes too thick and chalky. The warmest lights are saved for the surf and foam bursts hitting on the rocks in the sun. As the foam recedes, the marks become smaller, and the colors become cooler and duller. Pinks and lavenders along with blues and blue-greens are used for the sunlit foam. Towards the end of the painting, 70% isopropyl alcohol is poured into a jar. A toothbrush is wetted with the alcohol and dipped onto a white pastel. The brushes of the toothbrush are pulled to create spray, but she cautioned that the brush shouldn't be placed too close to the paper and you should avoid overdoing this technique. In addition, add some small white glazed marks over the white dots to connect some dots.

Since I attended Pastel Live 2024, I have become excited to delve into painting in pastel more often. I would recommend this annual event for artists who are seeking instruction from the comfort of their home. An additional feature is the post-event download in order to rewatch those sessions you weren't able to see or want to review again. As Harley Brown suggested, paint or sketch daily and "be an artist."

Cheryl LeClair-Sommer

A Pearl of Wisdom (or Nonsense for some!)

THE ART SUPPLY BLAHS...

Yes, after years and years of playing with pastels, it's happened. I'm not using these wonderful art supplies much at all this year. Sigh. This has not been on purpose. The colors are right there – Open in the studio. I just haven't touched them as often as I "should."

Other creative doings have taken precedence. Hundreds of original art postcards have been sent to friends. Small acrylic paintings of bears, bunnies, and squirrels happened. Larger oil and acrylic paintings happened. This is being written in October – so Inktober is being observed. Many pages into visual journals have been filled. So art has happened – just not using pastels.

Are you still reading this? Ok.

I think this pause is temporary. I love using pastels. I love seeing how other artists use pastels. Their charm is forever.

For the time being I will remain a cheerleader for all of you starting paintings, finishing paintings, doing sketches, and entering shows and competitions.

Maybe it's time for me to at least go hold a stick or two. Pastel papers are at the ready. I'm hoping I will be ready again soon.

Sue Rowe

Member News

Kathe Drake

This is *Buccaneer*. It was featured in the Fall 2024 issue of *Pastel Journal* in an article on the IAPS show.

Another news is

I was awarded signature status in the Pastel Society of America in July.

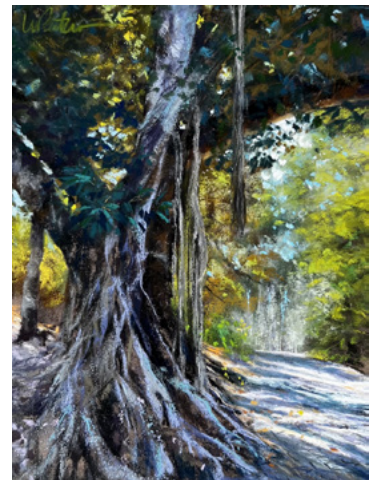


Wendy Peterson



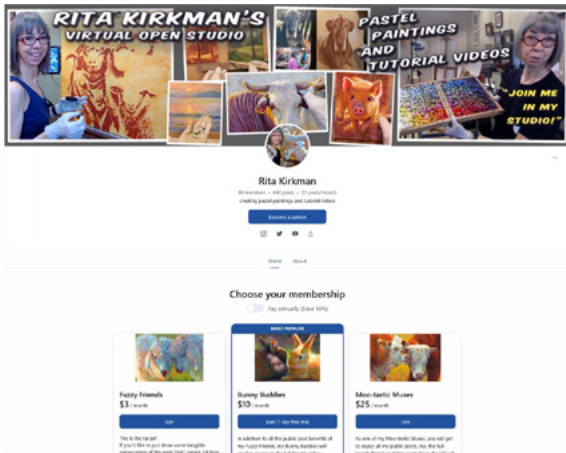
I am thrilled to share that my painting *Riverside Iridescence* has won an Honorable Mention in the Landscape & Interior category in the 26th Annual Pastel 100 Competition and will appear in the Spring 2025 issue of *Pastel Journal* magazine.

And my piece “*Australian Banyan*” was juried into the recent IAPS (International Association of Pastel Societies) online show in the Open Division.



Rita Kirkman

Will your New Year's Resolution be to improve your pastel paintings? Rita Kirkman's next in-person pastel workshop "Layering the Light" is with the New Orleans Art Association, Jan 29-31, 2025, in New Orleans LA. Register here <http://www.noartassoc.org/workshops.html>



For ongoing pastel inspiration, motivation and random art tips, check out Rita Kirkman's Patreon <https://www.patreon.com/RitaKirkmanStudio>. Follow the frequent informative public posts for free, or join as a Bunny Buddy for instant access to over 190 full length demo videos including 40+ Paint-Alongs. The highest level, as a Moo-tastic Muse, also gains you one free art critique per month!

Lisa Stauffer

Several members were painted in Plein Air Grand Marais. The event was Competition and Festival of Outdoor Painting on the North Shore of Lake Superior.

It was always lovely to be around painters. And this event is simply lovely, Here is a photo of us:



Christine Tierney, Cheryl LeClair-Sommer, Michelle Wegler, Marc Windahl, Lisa Stauffer, MaryAnn Cleary



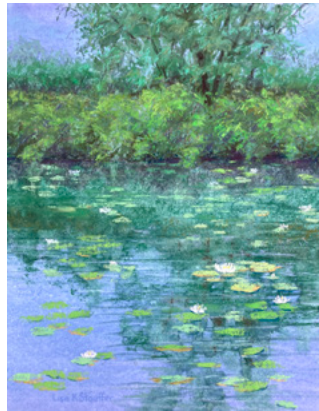
I also participated in Bluff Strokes-
the plein air competition in
Dubuque, IA



Summer flew by again, very busy with plein air competitions.



Sunflower Sea



Sanctuary



Hoffman Farm Barn

[Sunflower Sea](#) won Honorable Mention at Prairie Lakes Plein Air.

[Sanctuary](#) won Honorable Mention at In To Nature, White Bear Center For The Arts' Plein Air painting competition.

In August, along with the 2 awards mentioned above, **Beautiful Birch** won **Peoples' Choice** award at Port Wing Plein Air.

In September, I was honored to be invited to participate in the **Fine Arts Exhibit** at the **Minnesota State Fair** as the **STUDIO:HERE** artist on Labor Day, Sept 2, thanks to everyone who came out to visit that day! Time flew by as I painted and talked with hundreds of people!

September Rain Over Superior won **Beauty Of Pastel** at Plein Air Grand Marais.

In October, [Hoffman Farm Barn](#) won Historic Dubuque Second Place at Bluff Strokes Plein Air competition.

Locust Lodge was juried in to the International Association Of Pastel Societies 13th Master Circle Exhibition, online now at iapspastel.org under current exhibitions.

Checking The Nets is in the Minnesota Watercolor Society's member show at White Bear Center for the Arts, up through Nov 15.

I was invited by Red Wing Center For The Arts along with James Turner and Naomi Try-Salgado to a 3 person show at Red Wing Credit Union. It will be hanging through August 2025.

In November, I will have 3 paintings in Lake Country Pastel Society's fall member show at St Paul Monastery, [2675 Benet Road, St. Paul](#), Nov 3- Jan 17.

Enter The Garden will be in Outdoor Painters of Minnesota's member show at Frameworks Gallery, [2022A Ford Parkway, St Paul](#), Nov 9-Jan 4, reception Nov 16, Saturday, 6-8 p.m.

Hope to see you there or at one of the other upcoming events or classes!

Upcoming classes at White Bear Center For The Arts-

[Exploring Underpainting for Pastel and Other Media](#)

Nov 22-24, 2024 9:30AM—4:00PM

Instructor: [Lisa Stauffer](#)

Play with the possibilities that 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.

[Supply List](#)

Date/Time: November 22-24, 2024

Friday-Sunday, 9:30 AM-4:00 PM

CLASS ID: P1L1

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

Material Fee: \$45 payable to instructor

Age/Skill Level: Adults, advanced beginner and beyond

In 2025:

I will be teaching [Artistic Essentials: Still Life In Pastel](#) at White Bear Center For The Arts, Feb 9-11

[Painting In Pastel: Landscapes From Photographs](#) at Grand Marais Art Colony, May 1-4

Plein Air Painting: Pastel, Grand Marais, MN, July 7-11, more info under workshops on this site or contact me.

It was a lovely extended fall season, great for painting in September and October this year!

Have a fantastic rest of 2024, and a wonderful holiday season with your friends and families!

I look forward to crossing artistic paths with you soon,

Board of Directors

President

Wendy Peterson

Vice President

OPEN

Treasurer

Susan Warner

Secretary

Nancy Dahlof

Program Chair

Steve Budas

Exhibit Chair

OPEN

Workshops

Becky Jokela

Public Relations

OPEN

Mentoring Program

Eileen France

Membership Chair

Michelle Wegler

Historian and Newsletter Chair

Dian Dewi

Past co-Presidents

Christine Tierney

Pat Duncan

Lake Country Pastel Society 2024 - 2025 Calendar

November 2024

1- Newsletter

2 - Exhibition - drop off artwork
10.30AM-2.30PM - The St Paul Monas-
tery

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

6 - Exhibition - Opening Reception -
6:00-7:30pm

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

January 2025

1- Newsletter

4- Member meeting - Paint in
event at New Brighton Community
Center

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

19- Exhibition - Pick up artwork
- 10.30AM-2.30PM - The St Paul
Monastery

February 2025

1-15 - Monthly Challenge

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

11- Member meeting - Allison Ecklund
on "How to Start Your Own Art Busi-
ness"



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, contact
Wendy Peterson

