



The Kiosk

March-April 2026 | June Parsons, Editor



Loop Woodblock Print 2018 14" x 10" Mary Brodbeck

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NOTES FROM KIM

I would like to share my go-to strategy for finding and energizing my creativity.

First, take a walk: Fresh air and movement are the perfect combination for generating those random bursts of creativity and ideas.

Journal it: Don't let those ideas vanish. Use an Art Journal to note or sketch ideas as they appear. And, you can build on those great ideas later.

Walk away: If you get frustrated in any way, just stop and walk away. Go organize something small and return when your mind is clear.

Repeat all of the above and have fun!

The LSAA board has recently completed organizational mandates and is currently working with other artists, groups, and agencies to support the arts and artists in a collaborative and inclusive way. We are brainstorming how to improve the way our organization serves you, our valued members and sponsors.

We are planning to continue and expand the popular Art Adventures for Kids this fall, and we may have some surprises for you at upcoming members meetings. The DeVos Art Museum on the NMU campus will be featuring an exhibition of works in its permanent collection by legacy LSAA Artists to coincide with LSAA's 75th Anniversary.

Make sure that you plan to celebrate LSAA's 75th year with host Jack Deo at the Marquette Regional History Center. There are more events in the works. If this sounds interesting to you, please get involved and show your support!

Kim Danielson

President, Lake Superior Art Association

MARK YOUR CALENDAR FOR LSAA EVENTS

March 14 Art Adventures for Kids: Eco Collage 1:00-3:00 pm Studio 1 PWPL

March 16 Applications due for North of the 45th juried exhibition

March 17 Art Talk with Kathy Binoniemi: Pastel Painting

March 19 Celebrating Legacy exhibit at the DeVos Art Museum opens

March 31 Applications for Art on the Rocks are due

April 21 Reception and meeting for LSAA Members at the DeVos for the Celebrating Legacy exhibition

April 24 Entries due for Blueberry Festival poster contest

May 13 LSAA Celebrates 75 Years at the Marquette Regional History Center with speaker Jack Deo

June 26-28 Fresh Coast Plein Air Painting Festival

July 24-26 Art on the Rocks

SUBMIT YOUR NEWS

Awards, recognitions, events, gallery receptions, stories, new media—anything of interest to other artists and LSAA members—submit your ideas to The Kiosk, Isaainfo4u@gmail.com

WANTED: TADYCH'S SLIPS

LSAA is still collecting **Tadych's Marketplace receipts** for the "We Share" program for non-profits. Twice a year, LSAA turns in our saved receipts for cash. Please mail your slips to LSAA, P.O. Box 9, Marquette, MI 49855 or deposit slips in the drop box on the pedestal across from the Deo Gallery in the PWPL.



Early Morning Rising (Pastel) by Kathy Binoniemi

LSAA MARCH AND APRIL EVENTS



Celebrating Legacy: Lake Superior Art Association in the Permanent Collection In celebration of LSAA's 75th Anniversary, the DeVos Art Museum brings together works of past and present LSAA members from the museum's permanent collection who were creating in a variety of mediums including ceramics, sculpture, photography, printmaking, collage, textile, and painting.

Reception for LSAA members Tuesday April 21 6:30 pm at the DeVos Art Museum on the NMU campus.

Artists in the exhibition include: Bobbi Ameen, Claire Bennett, Barry Bernstein, Helen Bice, Ben Bohnsack, Sally Brebner, Jon Brookhouse, Thomas Cappuccio, Alice Carr, May Cebalo, Sallie Chisholm, Kathleen Conover, Cynthia Coté, Jack Deo, Verna Depro, Nita Engle, Linda Ferguson, Wayne Francis, Christine Garceau, Vivian Glass, Paul Grant, John Gustafson, Niel Haapala, Elizabeth Hadley, Bill Hamilton, Claire Harkin, Ken Hatfield, John Heath, Kaye Hiebel, Marc Himes, John Hubbard, Kathy Carlton Johnson, Celia Kelly, Diane Kordich, Maude Kronquist, Robert LaLonde, Stella Larkin, Vida Lautner, William Leete, Yvonne Lemire, Marj Lehwald, Maggie Linn, Carl Mayer, Mark Mitchell, Josephine Morris, Tyne Ostlund, Carol Phillips, Vicki Phillips, Bernard Park, James Quirk, Ed Risak, Sue Robishaw, Ann Russ, Christine Saari, Steve Schmeck, JoAnn Deuel Shelby, Betty Shirtz, Patty Smith, Helen Steinhoff, Patrick St. Germain, Dorothy Tracy, Dale Wedig, Sally Wilson, and Marvin Zehnder

Art Adventures for Kids meets up on March 14 with instructor **Marlene Wood** encouraging students to use found and upcycled items for art that's easy on the environment.

Kathy Binoniemi will be the guest artist at an **Art Talk on Pastel Painting** March 17. Kathy will be presenting tools, techniques, and examples that demonstrate the pastel process from start to finish. You'll discover the rewards and challenges of this art form that, despite its origins in the 16th century, remains one of the more rare mediums for artistic expression. Kathy is a local artist who has been painting exclusively with pastels since discovering the medium about six years ago. She will inspire you to appreciate this medium and perhaps explore it for your own art.

Plein Air Wow!

The LSAA February Art Talk was all about plein air painting. **John French** and **Julie Highlen** led an interactive session with an audience that filled the Heritage room of the Peter White Public Library. **Marlene Wood**, one of the scheduled presenters, was unable to attend, but included notes in the slide presentation.



John French started the program by defining plein air painting as “capturing the essence of the scene in front of you.” A massive benefit of painting outdoors is that it teaches you to paint quickly because the light constantly changes, and the weather can become unpredictable. Painting quickly often results in a looser, more spontaneous style.

Julie described her first foray into plein air, “I didn’t even know the term *plein air* when working on my first few paintings outdoors. I just knew I didn’t want to be inside; I wanted to be outside – and I wanted to paint.” Julie’s first plein air attempt—a barn seen from her back yard—got her hooked.



John and Julie both had to learn not to paint everything in sight. John discovered that the limited time taught him the magic of editing the scene. He tries to work in a 2-hour time frame. When considering composition, John asks himself, “What captures my interest and makes me want to paint this scene?”

It is not necessary to paint an entire vista. John suggests that artists think about what to leave out. During a painting session in a field filled with old farming equipment, John had an epiphany. All kinds of equipment were in the field, but an old tractor caught his eye. He discovered that it is okay to edit!



Equipment: John and Julie discussed various easels, palettes, packs, and other equipment, sharing that an artist doesn’t need expensive, professional equipment to start.

Here’s a list of basic supplies:

- Easel
- Palette
- Palette holder or table
- Brushes
- Paints
- Paper towels and garbage bag
- Painting surface
- Bug spray
- Drinking water

John demonstrated how he packs all of his equipment in a large backpack and displayed the wet paint box he uses to transport work without getting it smudged.

There was lots of back and forth about umbrellas. An umbrella can offer shelter (for the painting!) from sun and rain, but the wind can whisk the umbrella into Lake Superior without a life jacket. John does not use an umbrella. “Too difficult to carry.” Julie has her doubts. “You can set up a basic umbrella in sand or dirt, but not on rocks where we often paint.” Julie just uses an old shirt to protect her painting in case of rain.

Location, Location, Location! When it comes to painting, there is nothing like painting outdoors. Listening to the sounds of nature while painting is priceless.

You get to be outside in the fresh air, often admiring a beautiful landscape. You might see weird and cool things: wildlife, people doing wild things, the sky, the trees. It all cements your connection with the wide world around you.

John and Julie showed some of their favorite plein air painting locations. Here's one of Marlene's.



We had fun with guessing “Where is John French?” Can you find him in the photo below?



And what about the weather? When it's cold, bundle up. If there's wind or rain, find shelter. The overhang of a porch roof works. Find a quiet cove. Sit in your car's hatchback. Paint from a window with a view (But not during a formal Plein Air competition.) You can even paint under a bridge.



Encouraging ways to start your plein air journey:

- Painting with friends
- Attending workshops
- Perusing Plein Air Magazine
- Residencies
- Competitions
- Fresh Coast Plein Air Painting Festival is an open competition with a novice category that's a great place to start!

Competitions challenge you to develop your skills, and they're a fun opportunity to meet other artists.



Final thought: By being mindful of your fears and preparing for them accordingly, you can navigate issues and focus solely on creating beautiful artwork. Plein air painting can be an unforgettable experience. All it takes is a little courage to get outside your comfort zone!

Wrap Your Arms Around the Intangible



Photo by Jacob Darner

Who knew that tiny flotsam swept off the floor could become art? An enchanted audience in the Community Room of the Peter White Public Library discovered the answer during **Emily Weddle's Art Talk, *Wrapping Your Arms Around the Intangible: Wrestling the Conceptual into Physical Form.***

It began, said Emily, one day after an art session with her home-schooled kids. She was sweeping the floor and noticed some cast off glitter. There were tiny bits of paper that the kids had snipped from colorful wrapping paper. A scrap of fabric. Some thread. And maybe a few crumbs from a chocolate chip cookie.

Lying on the floor were the elements of a composition. And so, Emily gathered it up, affixed it to paper, and framed it.



Something Only a Mother Could Love 1
Emily Weddle 2023

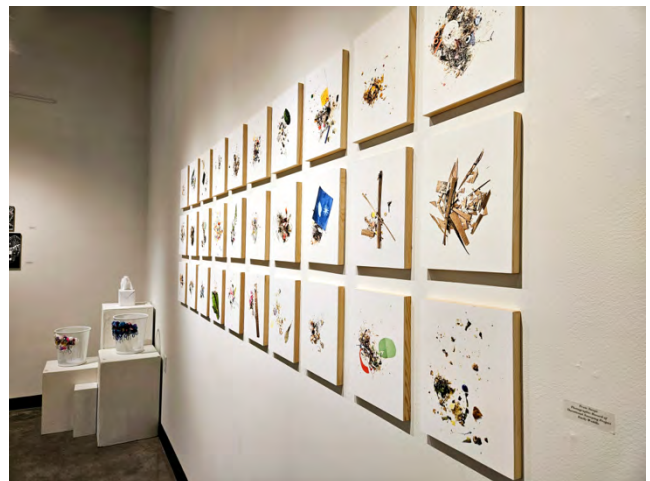
That was the beginning of a series of works eventually gathered together in a collection called *Swept, Series 1.*

In Emily's own words, "Swept is an intentional, durational, performative project in which I engage in the domestic task of sweeping, and document the discarded refuse I collect in my home. In many ways these images are able to serve as a chronicle of daily life, perhaps better than other traditional means of documentation."

She continues, "Archaeologists have long looked to the midden heaps of previous civilizations to learn about daily life of past cultures. I began collecting these images to document the dust piles I sweep at home where googly eyes peer through dust covered macaroni noodles and pipe cleaners whirl through piles of dirt and debris. Through this project the domestic task of sweeping has taken on greater meaning in this phase of motherhood as I recognize that this time is fleeting, and one day I will perhaps only find the occasional dropped coffee bean and shed strands of my own graying hair in my dustpan when my children have grown and moved on."

What came as a revelation to many of us in the audience was that art was not only esthetic, but it was also *archival*. "I can look at these collages and remember exactly what we were doing at the time," said Emily. "It's kind of like a time machine."

Displayed in a gallery, the *Swept* series is quite stunning.



Changing media, Emily described the process for creating a needle-felted life-sized wolf with mixed media elements called *Tired of Winning*. It is a wolf in sheep's clothing—a wolf made of sheep's wool.



The wolf, designed as an installation “stalks the gallery space shrouded in a fleece whose bold patterning calls to mind the lesser-known dazzle camouflage that was implemented during the first world war.”

The audience was dazzled by the patterned fleeces and their similarity to the painted designs that WWI ships used, not so much to hide as to confuse viewers and make them doubt what they were seeing.

Here is an example of “dazzle camouflage.”



And here is one of the wolf's fleeces.



Emily describes herself as “mother, maker, and mixed media fiber artist.” Her work has been in several exhibitions, including the Deo Gallery.

Always whimsical, Emily's art uses materials in unique ways. She relates the story behind a work in her *Second Nature* collection.

“You know how there are always socks that come out of the dryer without a match. I put those socks aside, hoping that the mate would eventually show up. But many of the socks remained singles. One day I realized that it was time to give those lonesome socks a new life and created this sculpture.”



Emily's presentation was one of the LSAA's sponsored Art Talks for 2026. We encourage all LSAA members to attend these talks and bring along a friend. If you are interested in presenting an Art Talk about your work, about your favorite artist, or any relevant art topic, send an email to LSAAInfo4u@gmail.com.

Kids in Dreamtime

LSAA's February Art Adventure for Kids focused on Aboriginal Dreamtime art from Australia.

Led by **Johanna Worley**, students located the Australian continent on a map. They discussed the meaning of "Indigenous" and how it relates to art and artists of a region. They learned that the Dreamtime is a special focus of Australian Aboriginal artists with symbols created to tell stories in their art.

The Aboriginal Art Library describes the Dreamtime as "the foundation of Aboriginal religion and culture. It dates back some 65,000 years. It is the story of events that have happened, how the universe came to be, how human beings were created and how their Creator intended for humans to function within the world as they knew it...First Nations Peoples believe that the Dreamtime was way back, at the very beginning. The land and the people were created by the Spirits. They made the rivers, streams, water holes, the land, hills, rocks, plants and animals. It is believed that the Spirits gave them their hunting tools and each tribe its land, their totems and their Dreaming."

Although styles vary from artist to artist, many Aboriginal Dreamtime works feature a dot-painting style, such as this work by indigenous artist Mirree.



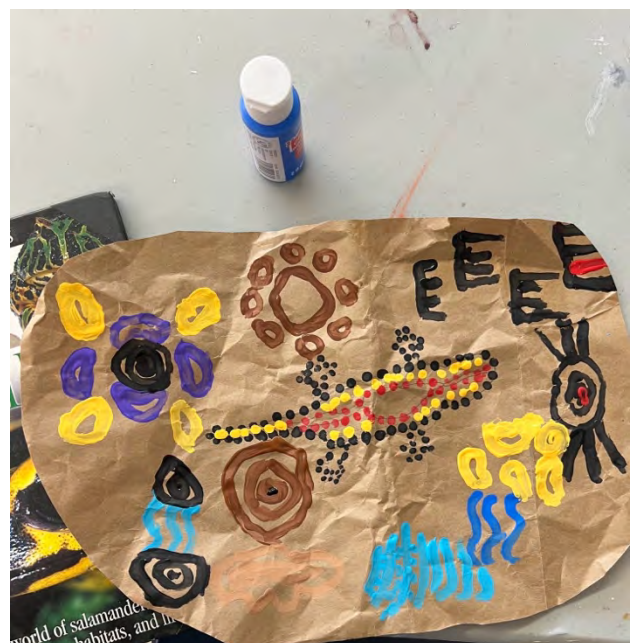
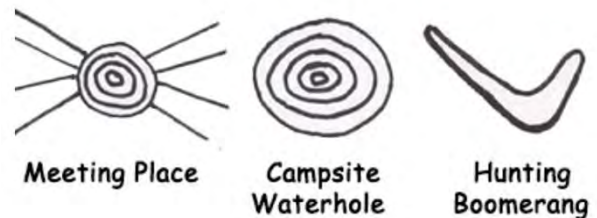
Students in the Art Adventure began by choosing their favorite animal and thinking about what it would look like in an x-ray. To encourage creativity, Johanna introduced the book *Animal Dreaming: an aboriginal dreamtime story*.

Students viewed examples of traditional Dreamtime paintings and noticed how of the drawings of animals were depicted with their lifeline running through them.

The significance of the dot style of brushwork was emphasized.

While Digeridoo music played in the background, students used the dot painting technique to draw an x-ray vision of their animal and then started filling it in with dots of various colors. Some students chose to work on "bark paper" made from a paper bag to simulate bark, other students worked on watercolor paper.

To complete their works of art, students added symbols based on examples from handouts of elements from the Dreamtime.

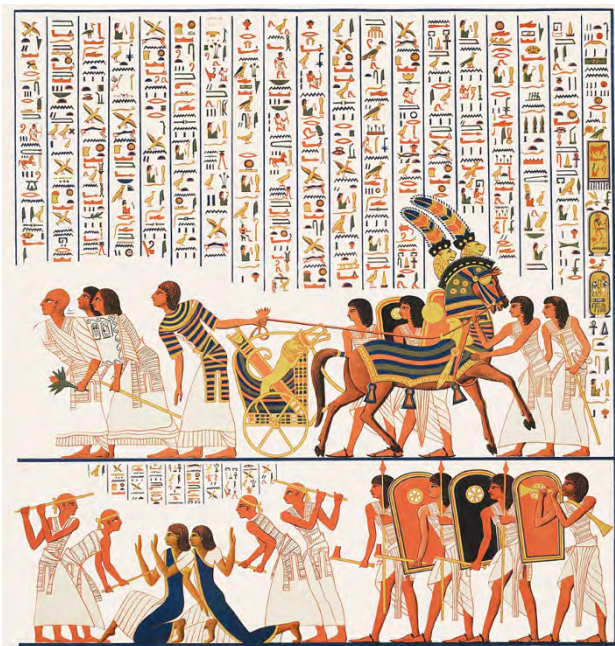


Adventures in Egypt

In January, the Art Adventure for Kids featured the art of ancient Egypt. Instructor **Lynn Buckland Brown** began the session with a funny video and then set the stage for an engaging activity.

Where is Egypt? How old is its civilization? What are the pyramids?

Students viewed examples of Egyptian art, recognizing how figures were often drawn with feet as a side view, but torsos on three-quarters view. Symbols and hieroglyphs were also important elements of ancient Egyptian art.



Students were supplied with scratch-off paper, gold or silver coated with black. Scratching the surface revealed the metallic undercoating. Who could resist?



CONGRATULATIONS! Visual Art Grant Awardees

Every year, LSAA sets aside \$5,000 for Visual Arts Grants. Congratulations to the recipients of the 2025 grants!

Sandy Knoll Elementary and Cherry Creek Elementary schools for a ceramics program involving 700 students in grades K–5. Requested by Jacqueline Wagner.

Ishpeming Carnegie Library for art supplies needed in the summer programs serving kids, teens, and adults.

Gwinn Area Community Schools to supplement the school's art budget for purchasing paint, Play-Doh, ceramic glazes, permanent markers, and sculpture tools. Requested by Jenny Hamel.

Aspen Ridge Middle School for purchasing Speedy Carve Blocks and ink for a printmaking lesson for all 8th grade students. Requested by Libby Nelson.

Michigamme Township for supporting art enrichment classes held in the township community building and library, benefiting west end participants. Requested by Julia Leake.

Artists in Excellence for purchasing art supplies and materials for 30 young artists to explore interests beyond the classroom, such as studio tours, artist talks, hands-on workshops, collaborative art projects; and also to provide access to high-quality materials regardless of their school or financial situation. Requested by Meghan Soucy, Alex Trotter, Jake Fether and Belle Shevey.

LSAA VISUAL ART GRANTS

The LSAA Visual Art Grants provide funding for applicants in Marquette County that require financial assistance to purchase art supplies.

Grant applicants may be a group, non-profit organization, or individual 18 or older, though an adult may request a grant for a child's art materials.

Grants may only be used to purchase art supplies, not to pay wages or fees. Grant money must be spent entirely on the proposed program or activity described in the application.

The deadline for grant submissions is **November 15th** of each year. Grant requesters are notified during the month of January.

Within a year of receiving an LSAA grant, recipients are required to submit a final summary, stating how the grant was spent and including photos, if possible.

All parties requesting financial support must complete the Lake Superior Art Association Grant Request Form available at lakesuperiorartassociation.org and following the link to Grant Info and Application.

Exhibits, Classes, etc

CLASSES WITH MARLENE

Oil Painting, pastels, and drawing classes with **Marlene Wood** every Tuesday 1:00 pm in Studio 1 of the Peter White Public Library. Bring your own supplies. \$20 per class.

DROP IN & DRAW CLUB

The Ishpeming Carnegie Public Library hosts the Drop-In & Draw Club on the first Thursday of each month, from 1:00 – 3:00 pm, in the Ray Leverton Community Room. Bring your own drawing paper and pencils. Contact Michele at (906) 250-7364.



FIRST FRIDAY ART WALK

Every first Friday of the month in Ishpeming 5:30-8:00. Connect to the Ishpeming First Friday Art Walk Facebook Page if you are interested in displaying your work.

PETER WHITE PUBLIC LIBRARY EXHIBITS

I Hear the Caw (Clay, Fabric, Paint) by Lindsey Heiden in the Deo Gallery. **Awakening** (Oil and Acrylic painting) by Cole Bonino in the Huron Mountain Gallery. February-March.

High School Art Show on display April-May in the Deo Gallery. Reception April 23, 6-8 pm.

DEVOS GALLERY NMU

Speaking Volumes: Transforming Hate Jan 20 2026 - Mar 21 2026. This exhibit uses diverse media—sculpture, painting, photography, ceramics, printmaking, and more—to reflect, engage, and challenge. The artists in the exhibition confront the past and envision a more inclusive future through the power of art.

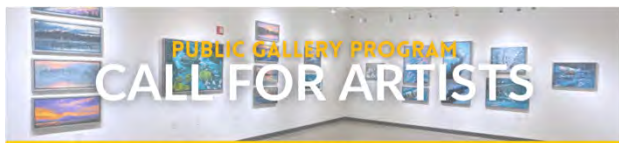


Emily Lanctot has work on display in a solo exhibition ***Salaiset Ruokahjeet: Secret Recipes*** at the Finlandia Art Gallery of the Finnish American Heritage Center in Hancock, Mi February 5 through March 5.



I did not Break. A solo exhibition by **Taryn Okesson** is on display in the Deo Gallery of the Peter White Public Library during April and May. The artist reception is Thursday April 9 6-8pm.

CALLS FOR ART



We want to host your artwork in 2027!

Application Period open: February 9 - March 22, 2026



The **Peter White Public Library** invites artists to propose exhibits to be displayed in 2027. **Applications are due by March 22, 2026.** These bi-monthly exhibits are hung either in the Deo Gallery or the Huron Mountain Club Gallery.



Art on the Rocks is LSAA's long-standing art festival popular with artists from all over the country. With thousands of visitors, Art on the Rocks is a showcase for your work. Applications for this juried event are online at marquetteartontherocks.com/application. **Deadline for applications is March 31.**



The **Blueberry Festival** takes place in downtown Marquette every July, the same weekend as Art on the Rocks. The poster gets high visibility, and it is good artist recognition. **Submission due by April 24.**

The **Outback Art Fair** is an alternative venue for artists and crafters hosted on the same weekend as Blueberry Festival and Art on the Rocks. **Applications for a booth at this event should be available in March.**

A poster for the 'North of the 45th 2026 Annual Upper Midwest Juried Exhibition' with a QR code and contest details.

North of the 45th
2026 Annual Upper Midwest
Juried Exhibition

Scan to Enter

Call for Art Entries

DUE: March 16, 11:59 PM EST

Who Can Apply?
Open to residents of Michigan, Minnesota, and Wisconsin, 18+ who are living north of the 45th parallel (up to 45.9°).

\$20 Entry Fee!
Submit up to 5 images. For full call details and to apply visit: devos.slideroom.com

North of the 45th is a juried exhibition sponsored by NMU's DeVos Art Museum. LSAA members have been juried into previous years of this prestigious regional exhibition. **Submission due by March 16.** Let's get some more LSAA member art in the exhibition this year!

Art Refresh: Texture

By Lynn Buckland-Brown

The Elements of Art are like building blocks, essential for creating any piece of art. Each work of art uses at least two elements. Understanding art elements helps describe, analyze, and discuss art using a common language.

The final element in this four-part series is texture. The appearance of a surface depends on how it reflects light. Every surface shows a pattern of light to dark values, which enables us to make a judgement about the texture of a surface, whether we can touch it or not.

Texture is perceived in two different ways. When you touch something real, like a weaving, you experience **tactile texture**. When you look at a photograph or painting that appears to be a three-dimensional surface, but is actually a flat surface, you are experiencing **visual texture** (also called **implied texture**).

There are two kinds of visual texture: simulated and invented. **Simulated textures** look real, but they aren't. Laminate flooring can look like actual wood but is smooth to the touch. **Invented textures** do not represent anything in reality. They are used purely for decoration or visual impact, and are frequently incorporated into abstract art.



Les Arbres (The Trees), Albert Gleizes, 1910–12, oil on canvas, 1912

Janet Fish was an extraordinary American contemporary realist artist who recently passed away at the age of 87. Through oil painting, lithography, and screen printing, she explored the interaction of light with everyday objects. She was a master of visual simulated texture in the still life genre.



Grocery-wrapped Pears, Janet Fish, 1971

Many of her paintings include elements of transparency (plastic wrap, water), reflected light, and multiple overlapping patterns depicted in bold, high color values.

Drawing from the Dutch still life genre tradition of the 17th century, she challenged herself to paint familiar subjects in an extremely complex and detail-oriented style.



Six Water Glasses, Janet Fish, 1973

The tactile textures of Edgar Degas's sculpture *The Little Fourteen-Year-Old Dancer/La Petite Danseuse de Quatorze Ans* contrast with the simulated textures of Janet Fish's paintings.

Degas's sculpture is two-thirds life size. It was originally sculpted in wax, an unusual choice of medium for the time. When the sculpture was exhibited in 1881 it was dressed in a silk bodice, tulle tutu, and ballet slippers. A plaited wig of human hair was tied with a ribbon.



The original wax figure was cast in bronze after Degas' death. There are at least 28 bronze casts of this sculpture that appear in museums and galleries around the world today. The tutus worn by the bronzes vary from museum to museum. The one in the above photograph was restored in 2018, because the ribbon and tulle had deteriorated. All of the bronze sculptures have fabric tutus and ribbons.

Textile art is a form of creative expression that utilizes many of the elements of art, especially tactile texture. It includes a variety of techniques and materials, ranging from traditional weaving and embroidery to fabric manipulation and installation art.

The origins of textile art date back thousands of years. It is one of the oldest forms of artistic practice. Archaeological discoveries have revealed that ancient cultures like the Egyptians, Chinese, and Peruvians mastered spinning, weaving, and dyeing techniques.

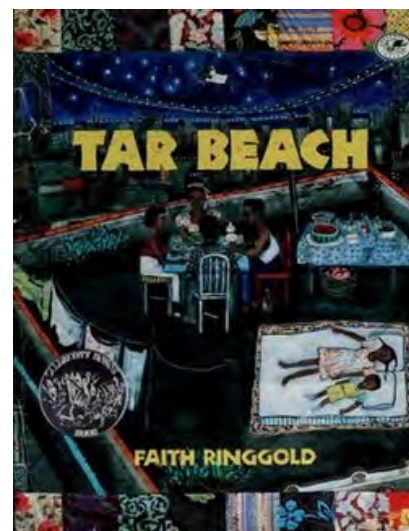
Textile art created by skilled artists can be seen in galleries worldwide and in most local art galleries as well. Quilting is a popular example of textile art.



Faith Ringgold (1930 – 2024) was an American artist, born and raised in New York City. She was an author, mixed media sculptor, and activist, but she may be best known for her narrative quilts.

The subject of Ringgold's quilts also inspired the children's books that she later wrote and illustrated. *Tar Beach*, which was published in 1990, is based on the 1988 story quilt of the same name.

This painted story quilt and book tell the story of Cassie Louise Lightfoot, an 8-year-old girl who dreams of flying over her family's Harlem apartment building and throughout the rest of New York City.



No matter what is your art medium, consider how you use and depict texture. It can add depth, realism, and emotional impact to your work.

Artist Resources

U.P. ARTS AND CULTURE ALLIANCE

The Upper Peninsula Arts and Culture Alliance (UPACA) is a 15-county group comprised of artisans, art organizations, and historians, as well as allies in related sectors such as tourism and recreation, local and regional government, and economic development. You can find lots of art resources at <http://www.upacalliance.com/> and follow on Facebook.

UPACA ARTIST DIRECTORY

The U.P. Arts & Culture Alliance has a website that lists local artists. You can sign up at directory.upacalliance.com and create an account, then log in and go to the Artist link on the dashboard to complete your artist profile.

MQTCOMPASS

The MQT Compass is currently the go-to website for information about what's happening in the local art world. Check out the Community Calendar by date for art exhibits, classes, and events. Find opportunities to display your art. www.mqtcompass.com.

DEVOS ART MUSEUM

Here you can find information about current exhibits and calls for art that will be juried and hung in the Devos Art Museum on the NMU campus. Here's the link: nmuartmuseum.com.

MARQUETTE MICHIGAN ARTISTS AND FRIENDS FACEBOOK GROUP

Follow this Facebook group for notification of wide-ranging activities in art, music, and creative writing.

LAKE SUPERIOR ART ASSOCIATION FACEBOOK GROUP AND PAGE

LSAA has a Facebook GROUP and a Facebook PAGE. Follow the Facebook PAGE for up-to-date information on LSAA programs, Art Talks, calls for art, and special events. When you join the Facebook GROUP, you can post info for your fellow artists.

LAKE SUPERIOR ART ON INSTAGRAM

LSAA has an Instagram feed! To follow, look for LakeSuperiorArt on Instagram.

ART FAIR CALENDAR

If you're thinking of taking your art on the road, check out the list of art shows here: www.artfaircalendar.com. You can use the links on the side of that page to find the best juried shows, shows in Michigan, or shows in Florida.

ART MATERIALS

When Michaels doesn't have the art materials you need, head online to www.dickblick.com or <https://www.cheapjoes.com/>. Also check LSAA member Taryn Okesson's Second Story Studio store, which carries a selection of art and photography books as well as art supplies. She and partner Kurt are also able to digitize 2D artwork and assist artists and photographers with printing. Second Story Studio is located at 118 B W. Washington Street above Wattsson & Wattsson Jewelers.

PENINSULA SCHOOL OF ART FIRST FRIDAY CRITIQUE

This free monthly Critique Group invites artists of all levels and backgrounds to reserve a 30-minute virtual block to share in-progress or finished work, to share viewpoints, and learn from other artists. A 30-minute session is free. More info here: <https://www.peninsulaschoolofart.org/critique-group>