



Coming Events

All Events Subject to Covid-19 Rules:
Masks No Longer Required Inside
Clubhouse.

Critique Group Opening

Friday, February 3, 6 - 9 PM

Critique Group Exhibit

Saturday - Sunday, February 4 - 5,
1 - 4 PM

Sketch Group

Mondays: 1 - 4 PM

Thursdays: 7 - 9:30 PM

Board of Trustees

Wednesday, February 8, 4:30 - 6:30 PM

Monthly Member Program

Margi Hopkins – The Story Teller

Color Pencil Demonstration

Saturday, February 18, 10 AM

All Member Meeting

Clubhouse Exterior Refresh

Saturday, February 18, 12:30 PM

Abstractionists

3rd Thursday of the Month,

February 16, 7 PM

Email for invite:

abstractionists@cincinnatiartclub.com

DAWG

Last Thursday of the Month,

February 23, 7 PM

Continuing Education

Figure Drawing with Carin Hebenstreit

CAC Masters: Techniques of

Cincinnati Art Club Masters

with Marlene Steele

8-week Class, now starting at Session 4

Thursday, February 23, 3 - 5:30 PM

April 27 - June 29

No Class May 11 or June 15

Exhibitions

[Mt. Adams and Beyond](#)

[Non-Figurative](#)

[Associates](#)

[High School Plein Air](#)

[ViewPoint](#)

[Fall Signature](#)

and [More](#)

Publications

[Imagine](#)

CAC [YouTube](#) Channel

Big Day at the Club, February 18

Be sure to register separately for each event!

Monthly Member Program / Brunch

Saturday, February 18, 10:00 AM,

\$10 at the door

Register at

dinner@cincinnatiartclub.com

All-Member Meeting

Saturday, February 18, 12:30 PM

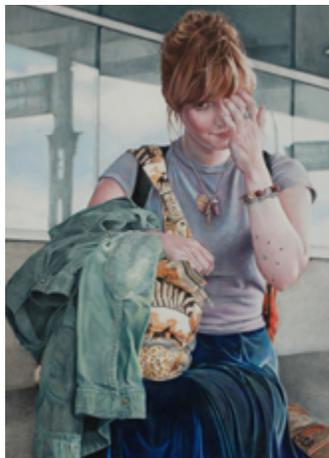
Register at

president@cincinnatiartclub.com

For many of us, this might be the first time to the clubhouse since the Pandemic that stormed in like the

Grinch who stole Christmas. Renew your friendships and gain some new friends. Attendance has been picking up since September and we are hoping February 18 will be back to what it has always been. Masks are no longer required, but feel free to wear a mask if you want. **Jim Conroy**, Hospitality and Catering Chair, is serving us donuts and other temptations from the Servatii Pastry Shop. Hot coffee and cold drinks will also be available. The cost is \$10 per person at the door. What could possibly be better for our last brunch of the year?

Margi Hopkins Shows Off Her Colored Pencil Magic



Colored Pencil Portrait by Margi Hopkins

Program Chair **Michael Paolercio** arranged to have award-winning Margi Hopkins as our showstopper. Margi will demonstrate how she creates portraits and animals with colored pencils. She has been juried into ViewPoint several times. Margi began working with colored pencils in 2001, after a 20-year career as a veterinary assistant. She has developed her own approach to this art form, mixing pigments together on her surface with burnishing and solvents. Margi specializes in portraits and animal drawings. She says, “Each piece I paint tells a story. And as I continue to grow as an artist, I’ve learned to trust intuition over aesthetic theory. If something from a reference photo sparks, I try not to overthink the composition with a lot of rules learned in art school. Perhaps there’s an interesting angle, dramatic lighting, engaging colors, quizzical expression, or texture that titillates. The trick is to blow on the spark gently.”

The All-Member Meeting to Discuss Our Building Refresh Concepts

If we want to become a more representative force in the community, it is time that our building represents who we are. An exterior revitalization will make a positive first impression on anyone approaching our building and be a source of great pride for CAC members. A more modern design will convey our updated and more energetic branding. It will reflect us as the friendly organization that we are today.

Joe Stewart, the leader of the Building Refresh Subcommittee has developed plans. You will see artist renderings and construction drawings, outside design, color scheme, entryway, lighting, signage, branding, walkways, and landscaping. A question-and-answer period will precede the final vote. Please RSVP for February 18 at 12:30 PM by email to president@cincinnatiartclub.com.

Dragonfly Member Newsletter



CINCINNATI ART CLUB
Cultivating Creativity

The Dragonfly is published for and by members of the Cincinnati Art Club

Cincinnati Art Club

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dragonfly@cincinnatiartclub.com

by the first of the month prior to publication. Photographs submitted must be at high resolution (300 pixels per inch).

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President's Message from Don Schuster



A New Outlook?

For the past several years your Board of Trustees has been weighing the information gathered in the Strategic Planning Session of 2019. Outshot of that meeting was the feeling that the Cincinnati Art Club was an unknown entity within the community. That we need to be more outward facing and reestablish our presence in town.

Our new brand identity and Imagine Magazine were two steps toward that goal. Now after extensive development by the Building Refresh Subcommittee of our House & Property Committee, we are ready to roll out an exterior revitalization of our clubhouse. It will make a statement about our Club being up to date and forward thinking. We will be a striking presence on the Eastern approaches to Mt. Adams at the corner with Eden Park, and we believe an asset to the neighborhood.

This is not a slap-dab, put paint on an aging building type of project. It addresses some structural issues with our front lawn, creates an exterior room from our under-utilized patio and replaces the front door with one that is ADA compliant. It will take a serious commitment on our part to pull it off. Please join your Board of Trustees at the Building Refresh All-Members' Meeting. See what we might accomplish and share your thoughts.

Yours in artistic pursuit,
Don

The Good News and the Bad News

The good news is that **Marlene Steele** has once again been granted access to document the proceedings of the Householder/Borges prosecution for the media, surely one of the most sensational trials of the year. It was no surprise that our CAC Signature Member was chosen for this important trial. It further corroborates her skills as one of the area's best figurative artists. She has developed over the years and senses the most important moments in a trial so her drawings capture the drama for the news media (courtroom photography is prohibited). This underscores why her CAC Continuing Education class, "Techniques of the Cincinnati Art Club Masters," is a popular addition to the CAC curriculum.

But the bad news is that the trial has forced us to move her upcoming class back to April 27. Hopefully, all of the students already registered for the class will be able to adjust their calendars to be a part of this unique way to improve our artistic techniques and skills.

"The Techniques of the Cincinnati Art Club Masters" will provide you with the techniques used in four different paintings from the Club's Vault. They were carefully selected by Marlene for the variety of techniques that would be

most useful for artists today. The 8-week course is divided into two components: the first week will be spent copying and learning the master's tricks of the trade and in the second week, students will put those new skills to work in their own painting.

The main details:

Classes begin April 27 and end June 29 (no classes on May 11 and June 15)

Registration deadline: April 20

Classes meet on Thursday afternoon, from 3:00 to 5:30 PM

Students are invited to attend the Thursday evening Sketch Group, at 7:00 PM

Fees for the 8-week course: Club members \$200; non-members \$300



What's it Like to be an Artist?

Most of us consider ourselves to be artists. This is true whether we are working a job while doing art as a hobby. Or we are retired and found time to push ourselves into the art world. Or we are full-time professional artists.

We work in isolation. There is no company to go to every day and work alongside other artists.

The Imagine magazine editorial staff wanted to get an overview of what artists think about as they go about their work. We went back through the pages of Imagine magazine, now in its 8th issue. We also took a look at Dragonfly which amazingly has been in production for 66 years. In the last five years we have interviewed well over 200 artists. Each one has a different story, but collectively, an image of what it feels like to be an artist begins to take shape.

Take this journey with us through the first three issues of Imagine. Can you see yourself here??



Imagine Issue 1



Imagine Issue 2



Imagine Issue 3

Jeff Morrow, Painterly Realist. “While I’m looking for someone who is interesting to paint – a character or something of an attraction – I go for the overall look. Design and composition are the primary things for me. Someone may be wearing something interesting or doing something interesting, but it won’t work if they aren’t part of a strong design.” Imagine issue #3, with 52 pages

MaryBeth Karaus, paint with emotion. “My paintings are not photo-realistic. I like to put emotion into it. When everything is detailed to the “n th” detail, it loses its emotion for me. I like to create a sense of space with the object. If we keep working diligently at the craft of good painting and mastering our skills of composition, color mixing, and creating form on canvas — if we do our part in the hard work — once in a while, the painting transcends to a higher level ... maybe it was divine inspiration.” Imagine issue #3. With 60 pages

Trish Weeks’ Learning Moment. Steve Perucca, a retired Miami University art professor, saw her potential and encouraged Trish to find her own style. “Why do you want to paint like everyone else? Try working with a palette knife.” “I fell in love with the palette knife and how I could layer thick strokes of color with it.” Perucca was watching her pile on paint with her knife. “You use paint like you are a millionaire, but don’t stop! That convinced me that I was doing it right. I still paint like I am a millionaire. It is the way I paint.” Imagine issue #1, with 32 pages

Chuck Marshall, Capturing Nature. “Plein air is an experience, and I find it’s always better than a photo. You can’t beat painting from life. I found I always get a sense of truth painting from life that I have to force into a painting I do from a photo. If I hadn’t painted from life, I don’t think my work would be as good as I desire it to be. I think the viewer notices it too.” Imagine issue #2, with 52 pages

Patrick Romelli, Searching for the Impression. “C. W. Mundy once told me ‘It’s not photography. What’s important is the atmosphere surrounding the subject.’ He took my brush and quickly made a couple of strokes over the painting. That was my introduction to impressionism. It changed my whole style from graphic design to impressionism, and I’m still painting like that today.” Imagine issue #2, with 52 pages

Heidi Hanssen, Watercolorist. “I think the Cincinnati Art Club offers many opportunities to expand friendships with artists. I have met so many wonderful people serving on the Board of Trustees these past two years. I joined the Club not knowing anyone! I wanted so much to meet more artists and the club been a great help to me.” Imagine issue #2, with 52 pages

Richard Lushek, Toys Are Us. “While I always work from life to get a better sense of form and color, in the composition stage, I do sketches and manipulate photos in Photoshop to test out designs. I use traditional techniques to paint what’s relevant today. He wants his work to tell a good story. “I think art should always be beautiful and uplifting. Besides, I like to make the work amusing.” Imagine issue #2, with 52 pages

Cecilia Brendel, The Painter of Light. “When I select a scene to paint, I look for the light. If it is not there, I will often add it on my own. It is the light that provokes the emotion that I want in a painting. My style evolved from the dark classical colors against the bright contemporary hues. Translucent thin paint set off with thicker strokes.” Imagine issue #1, with 32 pages

Bruce Neville, Lighting is everything. “I can talk about a lot of things like process and design and brushstroke and values and all that, but, to me, light is everything. I’m always looking at the light source. If I can create the light, I think I’ve got a successful painting.” Imagine issue #1, with 32 pages

Jimi Jones, Museum Painter. “For my larger pieces aimed at museum audiences, I always start with a preliminary sketch or study to guide me to the final larger painting. These studies are where I work out the final issues of composition. My composition helps me to know where and how to apply paint. My sketches also are where I work out the story I want to tell and refine my ideas for the preliminary painting.” Imagine issue #2, with 32 pages

Calista Bockenstete, Art Becomes Poetry. “The light was streaming through the window, reflecting off the grand piano. My client was there in the light of the window. I was standing alongside the piano when the concept for the painting burst into my head. I surprised myself and just asked the woman to take off her clothes and sit on the piano. She was surprised, too. The painting was beautiful.” Imagine issue #3, with 60 pages

Nancy Nordloh Neville, Loves Watercolor. “I often mix paint on the paper. I’ll wet an area where I’m working, not the whole sheet. I also don’t do many washes. I just lay the paint down and leave it alone. “ Imagine issue # 2, with 52 pages
More stories will come in future Dragonfly newsletters. Being an artist is a journey.

The All Member Building Refresh



Be there on February 18 at 12:30 PM to learn about this exciting project. Be there to vote on how the Club should move forward.

Board News

Cincinnati Art Galleries Funding for Restoration of Permanent Collection.

David Hausrath, the owner of Cincinnati Art Galleries on Sixth Street, downtown, has dedicated proceeds from the CAG Panorama of Cincinnati Exhibition to help fund the restoration of art now in our Permanent Collection. To date, CAG has provided \$12,550. We thank David and his talented crew for supporting our efforts.

Three New Members were approved by the Board: **Sibel Ozer**, **Ratee Apana**, and **Richard Schwartz**.

Sibel Ozer is an art therapist, mosaic artist, painter, and author who considers making art an integral part of her mindfulness practice. Sibel's approach to painting follows a simultaneously improvisational



and contemplative way to paint, involving a collaborative relationship with the art process, listening to the will of the artwork that exists as a force of its own. Her paintings reflect archetypal themes that remind

us of our interconnectedness and interdependence with Nature and all living things.

Ratee Apana is a Cincinnati-based figurative and abstract artist, Ratee, uses bold colors and strokes as she interweaves human emotions and color on canvas. She holds a Ph.D. in Business Strategy and has been painting in a neo-expressionist style since 2010. Her art deals with the human connection and its influence on ourselves and our humanity. Since the last year, she has exhibited at Basel in Miami as well as galleries in NYC, Austin, Los Angeles, Hong Kong, Berlin, Melbourne, Rome and Dubai.



Robert Schwartz attended the Interlochen Arts Camp to study music and then received a BS in Business from Albion College and Walsh College. His main creative outlet has been playing drums and percussion but he continued his interest in art and art history. As

a self-taught artist, he found that he enjoyed conversations about anything art-related.



He joined the Club to meet artists and see where his artistic journey will go. He will attend Club events, looking for

inspiration from other Club members. Robert's interests also include music and culinary arts. He signs his paintings with a pseudonym: "Arem.Es" which phonetically sounds like his actual initials, "RMS" for Robert M. Schwartz. But when it comes to greeting him, he goes simply by Bob.

Featured in the Masthead



"The Masthead this month features Jimi Jones' 'Aiden' from the cover of the Spring issue of Imagine."