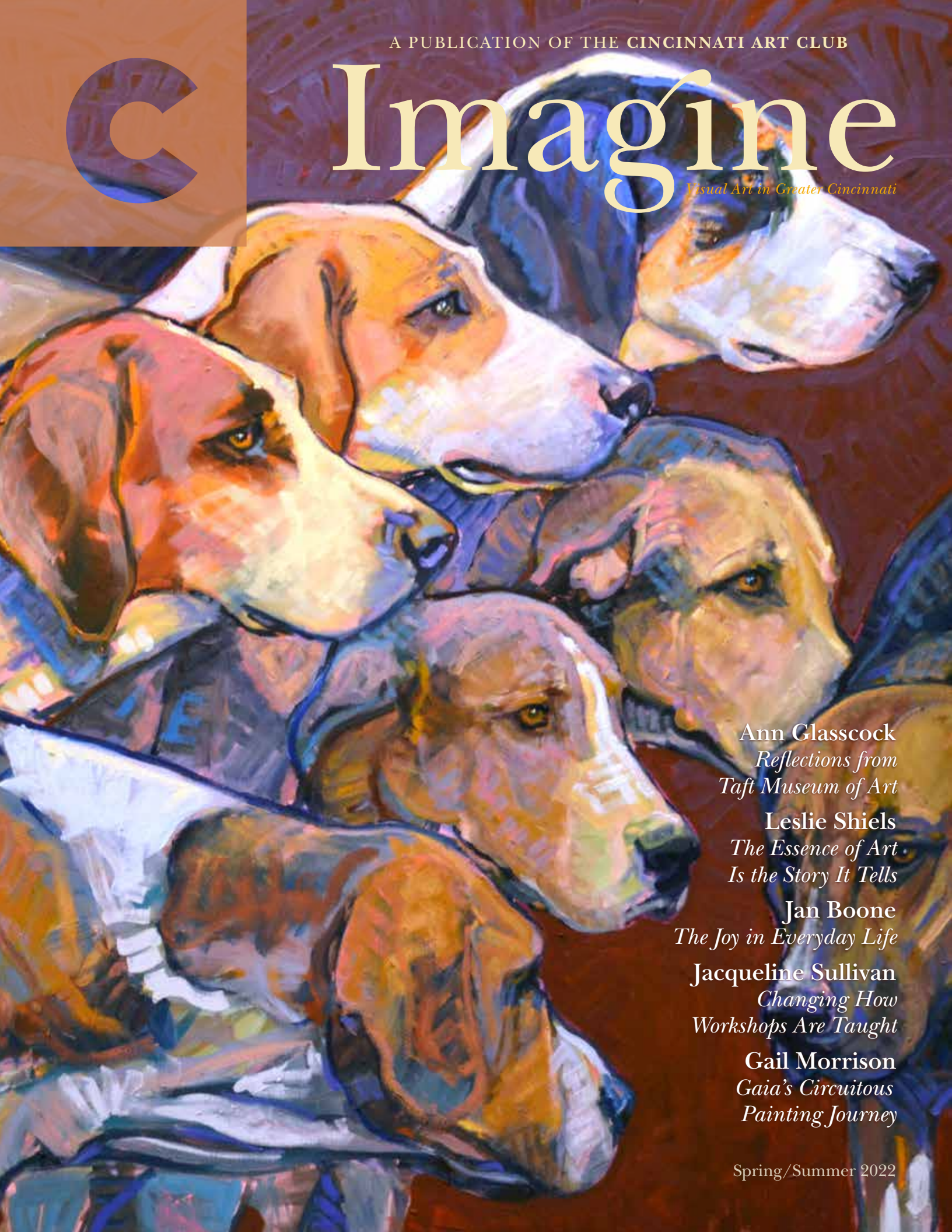
A PUBLICATION OF THE **CINCINNATI ART CLUB**

Imagine

Visual Art in Greater Cincinnati



Ann Glasscock
Reflections from Taft Museum of Art

Leslie Shiels
The Essence of Art Is the Story It Tells

Jan Boone
The Joy in Everyday Life

Jacqueline Sullivan
Changing How Workshops Are Taught

Gail Morrison
Gaia's Circuitous Painting Journey

Spring/Summer 2022

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FASHION & SENSIBILITY

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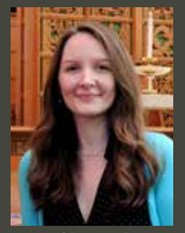
REFLECTIONS

from the Taft Museum of Art



Ann Glasscock
Associate Curator,
Taft Museum of Art

David-Louis Courvoisier (Swiss, 1726–1789) and Jacques-Frédéric Houriet (Swiss, 1743–1830), clockmakers, Mantel Clock, *Paris, France (case) and Le Locle, Switzerland (movement), about 1785, marble and gilded bronze with glass, enamel, brass, and steel, 18 13/16 × 22 1/2 × 5 1/4 in. Taft Museum of Art, 1931.322*

As a curator, I'm often asked if I have a favorite work of art in the museum's collection. Of course it's hard to pick just one, but this clock certainly ranks in my top five. Made just before the dawn of the French Revolution, it features two classically draped allegorical figures. Representing the importance of the arts and education, one figure draws, while the other reads a book inscribed "L'étude la plus nécessaire a l'homme est celle de l'homme" (The most necessary study for human beings is that of humanity). A rooster, one of the national emblems of France and a symbol of bravery and vigilance, stands proudly above, perched atop a stack of books. Below, a sprig of laurel, believed to inspire creativity, frames the clock's white enamel dial.

Despite this clock's beauty, it hides a toxic secret—another reason why I find it so intriguing. To produce its gleaming gold surfaces, craftsmen used a technique called mercury gilding—discovered decades later to be hazardous. First, gilders applied a paste made from ground gold and liquid mercury to the object. Next, they heated it, causing the mercury to evaporate and the gold to bond to the surface. The piece was then polished to a lustrous finish. Unbeknownst to this clock's original owner, the workers who gilded its bronze surfaces would have inhaled toxic fumes, leading to mercury poisoning and premature death.

You can find the Taft's mantel clock on view in the museum's historic house, which will reopen in June after an extensive rehabilitation project. We hope you think of this fascinating work of art as we begin the countdown to this momentous occasion!

Jimi Jones Selected to Exhibit at Ohio Arts Council 2021 Bicentennial Juried Exhibition

The Ohio Arts Council 2021 Bicentennial Juried Exhibition at Medici Museum of Art featured "Waiting" by CAC member Jimi Jones. Jimi was one of 50 Ohio artists honored at the exhibition out of 1,800 entries. Jimi's works are constantly on view at Ohio art museums and Art Centers.

Jimi Jones is taking in the beautiful hall where his painting is hanging.

ON THE COVER
Leslie Shiels
Seven

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Editor's Note:
It was National Woment's Month across the country. Imagine celebrated this event with an All-Women issue to highlight some of the spectacular local women working as full-time professional artists. Sadly, space was limited so we featured but a few. Our cover is graced with a closeup view of one of many paintings of hounds by Leslie Shiels. Jan Boone and Gail Morrison have been creating beautiful canvasses for decades; Jan focusing on scenes of everyday life and Gail creating still lifes. Jacqueline Sullivan, while a notable abstract herself, makes her living teaching at workshops across the country. We also feature the first-ever Cincinnati Art Club exhibition featuring women artists, past and present.

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The Portrait of a Soul for Children's Hospital

"Poppies" by Martha Weber. In 1997 Martha Weber became the first woman to be president of the Cincinnati Art Club, serving for two years. She was followed by Judith Barnett (1993-1995) and Kay Worz who was elected in 2008 and served through 2010.

The Essence of Art Is the Story It Tells

Written by Dale Wolf, Designed by Katie Hughes

Leslie is foremost a nationally acclaimed painter of animals, created in her unique style. But if you stop there, you will miss the essence of her art. Leslie's animals help her wrestle with complex thoughts about historical and contemporary issues of life.

"The first animal that taught me that 'dead' was dead was a parakeet. It was my parakeet, and it would sit on my head, and I played with it. I played under a table covered with a blanket that created my own fort. The parakeet was under the blanket, and as I rolled over, I rolled over the bird. It was dead. It was final, and I have been saying my apologies in my art ever since."

Her love of animals is reflected in her hounds, spaniels, cats, turtles, moths, deer, roosters, swans, pelicans, and robins. Leslie studies these animals and how they interact with one another, and the human characteristics they display. She also studies people as she did with a series of birds sitting on the heads of real and fictional people and a series of human figures that illustrate how we are connected, even when our world strives to disconnect us.

Her Studio Companion

Charles is a big dog Leslie rescued a day before he was to be euthanized. Charles has a huge woof that can make the hair on your neck stand straight up. But he is loyal to Leslie and goes every day to her studio. As she is painting, Leslie will often ask Charles a question, and then in a whispered voice, she answers for him. "Charles, am I your person?" "Yes, ma'am, you are my one true person." "Charles, will you stay with me forever?" "Yes, ma'am, I will."

"The Parakeet was under the blanket, and as I rolled over, I rolled over the bird. It was dead. It was final, and I have been saying my apologies in my art ever since."

Leslie's expansive warehouse of a studio is in the Solway Building, located in the shadows of the FC Stadium. It takes up the entire back half of the fourth floor of Solway. She has painted there for more than 10 years. When you walk up the four flights of stairs and enter her studio, you are immediately impressed with the stacks of paintings leaning against the walls. There are racks and racks of her paintings. "I am the biggest collector of my work," she says.

(Opposite) *Bird Watcher,* 36" x 36"
(Top) *Oyster Catcher,* 36" x 36"
(Above) *Je t'aime,* 36" x 36"

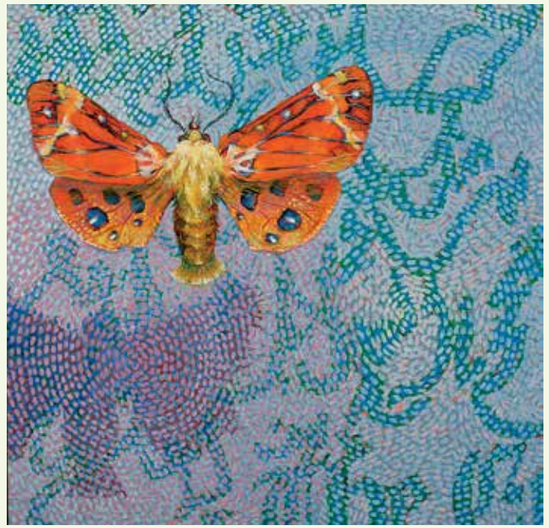
Marketing Works for Leslie

"Fortunately, I have been a reasonably successful marketer of my work, particularly earlier in my career after graduating from DAAP. I had to build a reputation and visibility for my work. I would enter every art competition around. Now I am more selective. I continue my website and social media – Facebook, Instagram, LinkedIn, Pinterest, and YouTube videos. Still, I must confess that now I spend less time promoting myself and more time painting.

Leslie's paintings hang in 11 museums. In addition, she has won many awards in national art exhibitions. Her clients include elite corporate offices and homes in North America and Europe.

The Moth Series

"I did a series of moths to illustrate my perceptions of rebirth. Moths are found in every part of the globe except Antarctica and demonstrate their ability to travel great distances. They are the symbol I chose to explore how cultural differences become misunderstood. Moths allude to our historical and contemporary failures to recognize and embrace the basic commonalities and frailties that bind us together as a species. The patterns in the background of these paintings had their genesis in language. They are a compilation of modern and ancient communications – cuneiform, JavaScript, runic script, and binary code. Despite awareness through language and culture, we have failed to heed the lessons of history. We are drawn in as moths go toward flame and self-destruct, becoming fodder when the cycle begins again.



Moth of Arabia, 48" x 48"

The Cultural Connection Series

When Leslie traveled to France, she went with preconceived notions. Instead of an aloof people with a complex language, she found approachable, friendly folks who loved culture, art, and food. You are rewarded tenfold if you make the slightest effort to speak their language. She traveled from France to Africa, again with preconceived notions. Once again, real-life experience (versus media-based representations) opened her to people who were multilingual, creative, proud, and independent. The Namibians love their cultural roots, as do the French. This caused her to question our attitudes about First and Third World nations. She recognized how media and western education had influenced her opinions that she had accepted as fact. This series of paintings reflected her evolving awareness. She hopes it will cause others to question things.

Author, Author, 48" x 48"

Abracadabra, 48" x 48"

The Blue Rim Glass Series

"When Covid isolated us all, we lost personal relationships and felt a sort of depression. I created the Blue Rim Glass as a series to reflect my personal response to our situation. I could easily paint the devastation we were going through. But instead, I wanted to recapture a sense of optimism. My glass is 'half full.' I wanted to paint something positive, more lovely. I wanted beauty back. It also enabled me to apologize again to my deceased parakeet, who pops up on some of the rims. The glass is artesian, has a blue rim, and is my favorite for bourbon. I filled the glass over and over with birds and flowers. Each 12 x 12 painting put side-by-side shows a rhythm – the return to normalcy that people craved."

Parakeet & Dried Rose, 12" x 12"

Two Birds, 12" x 12"

Wally's Iris & Glass, 12" x 12"

The Birds of Ukraine Series

"Now, I am painting a series on the tragedy in Ukraine. I want it to be a tribute to the people plus all the little things that get destroyed in such a scorched earth kind of war – the fields, the rabbits, the birds, the deer, the flowers, and trees. Everything is being wiped out. So I chose to create a series of floral paintings that used the birds that live in Ukraine as symbols. It is why I choose to paint some things. I keep painting each series until I have expressed all that I have built up inside my head."

Birds of Ukraine, 40" x 40"

(Opposite Top Left) *Dizygotic Hound Left,* 40" x 60"
(Opposite Top Right) *Water Hound,* 30" x 40"
(Opposite Bottom) *Ohio River Barge,* 48" x 48"
(Above) *Three Couples,* 30" x 30"

(Above) *South Road,* 30" x 30"

Leslie's Painting Process

Her artistry is accomplished with slap-dash brush strokes and an acute sense of color. She goes through tubes of paint scattered across her studio with almost no thought of the cost. "I love paint and use it liberally."

"I try to portray artistically the feel of these animals rather than an exact reproduction such as John Ruthven did so beautifully. What he did is not what I do. My approach is more like shorthand to get to a piece of art that I like."

"I start by covering the canvas in cadmium red. Then I start drawing. I like to draw, and I feel it is important. There is a familiar saying, 'If you can't draw, you can't paint.' Drawing is where I begin to work out the composition and understand why I am doing this painting. Then I begin to apply oppositional colors over the drawing and establish the areas where I want the values to be most saturated. For the most part, the red base is obfuscated and smothered, but I know it is there. Sometimes I let it peek through.

"I try to portray artistically the feel of these animals rather than an exact reproduction such as John Ruthven did so beautifully … My approach is more like shorthand to get to a piece of art that I like."

Leslie applies her paint in thick layers, paint on top of the paint. She mixes her colors on sheets of paper palette paper. Color is then placed precisely where she wants it over the drawing, not mixing color on the canvas. Always purposeful color as if it came out of the tube. This sets the tone – a good feeling. Her brush strokes are staccato, short slaps of color. Gradually, the detail is added. Her backgrounds are often repeating patterns of symbols that help her support the allegory of the painting.

Stepping Back

She rides back home each night after a day of painting with her friend Charles sprawled across the seat behind her. Maybe it's time to pull out that favorite blue-rimmed glass and pour out a spot of bourbon. Time to pay homage to her childhood parakeet that she has never forgotten. A little step here, a little one there, and then you reveal the rest.

The Joy in Everyday Life

Written Mandy Putnam, Designed by Katie Hughes

Some of Jan Boone's paintings, such as "Old 224," reflect her upbringing on a farm in Van Wert County. But the common denominator in Jan's wide range of subject matter is her drive to depict the joy she sees in everyday life. "I'm a people watcher and always looking for interesting colors and ways to light something. I take tons of photos. Everyday life is inspiring. The visual message I put into my work is 'life is beautiful.' The mood I'm looking for is joy."

Initially, a painting major at Miami University, Jan changed course to pursue a more "practical" career as a graphic artist. After graduation, her career plans – to work as a textile designer – took another turn when she and her husband Tim moved to Cincinnati. Like several other artists in this area, Jan spent many years at Gibson Greeting Cards and worked her way from doing mechanical finishes to supervising the lettering department. Then, after a stint as a salesperson for a fundraising company, she went full circle to become a full-time painter.

"The visual message I put into my work is 'life is beautiful.' The mood I'm looking for is joy."

(Opposite) *Another Time,* 30" x 24", Oil on canvas

(Above) *Old 224,* 12" x 36", Oil on panel
(Below) *Eden Sledders,* 16" x 20", Oil on canvas

Mentors, Clubs and Workshops Fuel Growth

"My inspiration is N.C. Wyeth. Two of my mentors have been David Mueller (see the Fall 2021 edition of Imagine) and Greg Storer. I studied with David for a few months. He's very generous with information. I also took lessons from Greg back

(Above) *Superior*, 24" x 36", Oil on canvas
(Above right) *Retired*, 36" x 48", Oil on canvas
(Lower Right) *The Grandson*, 8" x 10", Oil on panel

in the 90s. He and David started the Mason Art Association. That's what motivated me to join an art group. We had monthly meetings with programs, and we shared information. We did shows together. Because I was in a club, I learned so much about the creation, presentation, and marketing of art.

"I've been very involved with the Cincinnati Art Club through the years. I went to Sketch Group, and some of us would get together and paint. Right now, I'm very involved with the Woman's Art Club of Cincinnati and teach painting at the Barn to a range of students from beginners on up. Some only paint in class, and I understand that. I used to be that way.

"If somebody wants to improve their mastery, they should take workshops. If you follow an artist and want to learn something like how someone mixes colors, sets up the situation, and so forth, workshops are the most efficient way to learn. If you end up hating it, you've only wasted a few hundred dollars and a few days, and you move on. You don't feel trapped. Some people work with their teacher for too long, and their painting is more reflective of the teacher than themselves. With Greg Storer, for example, I found myself painting too many country houses. I do return to that subject matter occasionally because it reflects my farm roots, but the world only needs one Greg Storer."

Focus on Efficient Use of Time and Materials

Jan uses a process that optimizes her efficiency. "I put a few layers of gesso on a canvas, sand it down, and then I tone it with a wash of oil paint – for example, raw sienna really watered down. If I'm working from a photo, I use my CorelDRAW program to put a grid over my image to ensure my drawing is correct. I don't want to spend my time correcting drawing. I usually build up the paint in layers, beginning with a thin underpainting. But I try to nail the value and color with the underpainting. I don't purposely put the wrong color or value down, thinking I'll change it. You aren't economical with your time or paint if you aren't trying to nail values and colors on the initial underpainting. Then, I build up more paint. You don't want to see streaks through a finished painting. You don't want it to look like a sketch.

"If someone wants to improve their mastery…workshops are the most efficient way to learn."

"I use a palette knife occasionally, but my paintings rely mostly on brushwork. I usually do a pastel study initially to solve value, color and cropping problems. When you rely on photography, the color is not great. So, it's better to design your painting first with some sticks of pastel.

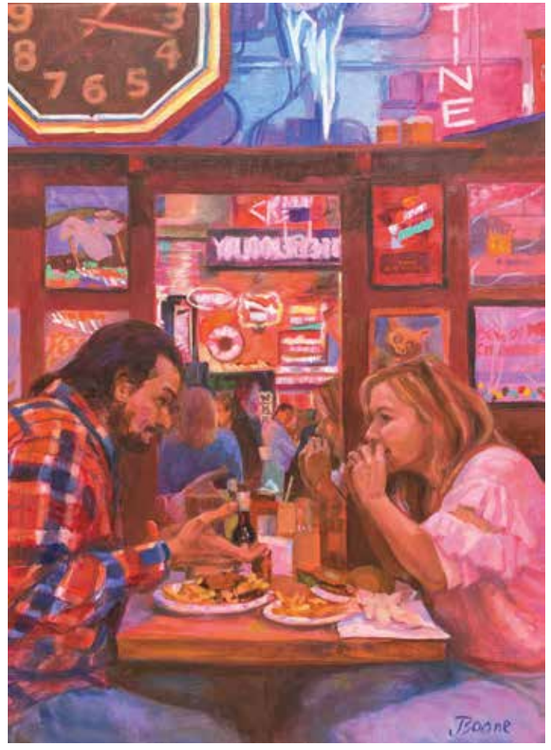
"Sometimes, I like the pastel study more than the painting. The colors are fresh, and the marks are looser. I like the small studies, but there is no market for tiny sketches. Once, I tried taking framed pastels to a street fair. Even with spacers, the pastel stuck to the glass due to moisture in the air."

Marketing at Art Fairs

"I like doing art fairs, but they are a lot of work. Last year, the Hyde Park Art Show returned, but when COVID-19 hit, there were no art fairs. Galleries also closed. Tim and I look forward to more art fairs returning this year. We do well at them, and I often get commissions from people who have seen my work at art fairs. However, I don't like the art fairs that extend into the evening because it's not the optimal way to show artwork.

"To participate, you need to be tuned in to know when the calls for artists are coming to apply. Art fairs balance different kinds of artworks – for example, a certain number of painters, jewelry designers, and so forth. One good thing about COVID-19 is that applications went digital. Before last year, for example, you had to schlep your original artwork to the senior center for the Hyde Park Art Show on Saturday morning. Then, you would wait in line until the judge for your type of artwork interviewed you. Often, preference is given to people who have been in previous shows. But now, with applications online, art fairs have an opportunity to freshen their shows."

Jan with *Morning News*



Late Bite at Terry's, 16" x 20", Oil on canvas

Artists Must Have Fun

Jan likes to play in the mud – both mud from her garden and clay. "I take a pottery class for fun. I've made a few flowerpots with faces. But I'm as bad as my students – only working on pieces in class. I have clay from my Zoom class over there (across the studio) waiting for me."

Jan is a Signature member of the Cincinnati Art Club and the Woman's Art Club of Cincinnati. She also is a member of the Wassenberg Art Center, which provided her with a scholarship. Jan has collected several awards from area art shows, the most recent from the Reading Community Art Center. Her "Best of Show" award for "Morning News" earned her a front window display for a month. Jan is currently represented by the Sharon Weiss Gallery in Columbus, Ohio.

Changing How Workshops are Taught

Written Dale Wolf,
Designed by Katie Hughes

(Left) *Climate Change,* 18" x 48", Mixed media on canvas
(Below) *Dreaming of Italy,* 15" x 2", Acrylic on paper

A 30-Year Career On-the-Road Teaching Abstract Art

Growing up in a rural area has its advantage, like large families with lots of kids running the neighborhood. Jacqueline and her friends mostly played in a wooded area with hills, trees, and a creek. Along the creek, she began to observe things around her – the shapes, colors, and reflections that are necessary skills for all artists.

"Teachers at Mother of Mercy introduced me to calligraphy and traditional art in the mid-60s. Then, I studied painting with Father Robert Hasselhoff at Elder for two summers. He taught me more than anyone else, before or since. He led me into abstract art, painting stuff in a junkyard and under bridges and blowing them up so large that they went abstract with lines and values."

"I absolutely do not want ever to be a teacher."

Jacqueline earned a scholarship at the University of Dayton towards a degree in art education. "I took all the classes but I quit when it came time to do student teaching. By then, I did not see this as something I wanted to do with my life. I absolutely did not want to be a teacher. Painting abstracts was still a passion but not a steady source of income.

"I did not see this as something I wanted to do with my life. I absolutely did not want to be a teacher."

So I decided to learn graphic design, went to Sinclair College for two years, and switched to the commercial world."

Life often plays tricks on us, and Jacqueline was no exception.

Jacqueline, who wanted nothing to do with teaching, became a teacher. She was attending a meeting of the Beavercreek Art Association where a friend was setting up classes for their members. Her friend asked if anyone else would like to offer a workshop. Jacqueline thought it might be fun to do a class on calligraphy – something she had been doing since high school. That first class had four students. Sometime after that, in 1996, Jacqueline found herself team-teaching how to incorporate calligraphy into metal art at an International Calligraphy Conference in Sonoma, California.

"By then, I was married and had two small children at home, one with a disability. But I also

Jacqueline teaching a series of techniques delivered in small bites to the Cincinnati Art Club

wanted a career of my own. I liked teaching that first class and searched for more workshop teaching opportunities. So, yeah, I found myself on a career path as an art teacher long after I refused to do student teaching at Dayton. While I still do my own abstract paintings, now I make most of my living traveling worldwide doing workshops on calligraphy and abstract art techniques."

She Becomes a Golden Certified Artist Educator

"I had been using Golden paints for a long time in my own work because I discovered that I could use less paint when I used Golden. They had more pigment. Between my own painting and my classes, I used a lot of Golden. So, I asked them if they would provide me with paint since I was promoting them to my students. I ended up speaking with Barbara Golden, the wife of the owner. She said, 'Sure, how much paint do you need?' That was in 1997. Since then, they have grown a lot and tightened their rules on giving away paint. I had to take formal training at Golden to learn all about the technology of pigments and binders, colors, and methods and became a Certified Art Educator for Golden."

Jacqueline has found the secret to staying busy teaching art workshops is to constantly research upcoming workshops around the country, pick up the phone proactively, and ask to be included in the curriculum. "You cannot just wait for these organizations to invite you. You have to ask for what you want. Now, I have workshops scheduled most of the time."

"I was taught by artists who would open their classes with a demo, showing how they paint, and then walk around the room to work with students. I reflected on how I learned calligraphy, where the instructors would break each stroke into basics before moving to the next stroke. This made sense to me. So I broke down the steps and techniques I use when painting. If I could teach this step by step, it would be easier for the students to build up a series of skills rather than learn to paint only in my style. We learn better when complex things are broken into smaller bites."

Teaching at the Cincinnati Art Club

This is how Jacqueline taught a class of 20 students at the Cincinnati Art Club. The workshop was a series of techniques delivered in small bites. Each exercise was a structured, unhurried lesson in a particular abstract painting technique.

Jacqueline showed how to use materials on different surfaces. In well-defined exercises, Jacqueline had her students practice using paint, pastel, charcoal, tissue paper, cheesecloth, calligraphy, and mixed media. The students learned basics such as line, value, contrast, color, and focal point. They practiced using analogous colors and simplifying compositions with balance, active and quiet areas, repetition, and textured spaces.

"... I broke down the steps and techniques I use when painting. If I could teach this step by step, it would be easier for the students to build up a series of skills rather than learn to paint only in my style."

By the conclusion of two days, they were integrating visual elements into new ideas and feelings. In a socially comfortable critique session, they then gathered in the Club library for a wine and charcuterie board tasting, including Cincinnati's finest chocolates. Rather than learning to paint like Jacqueline, they had hands-on experience with tools that gave them the confidence to develop their own abstract painting style.

Her Spirit Drives Her Forward

Jacqueline crisscrosses the country in a career that demands travel and time away from home. "I love seeing the creative light bulb come on in someone's eyes! Having a regular creative practice has gotten me through many life's challenges, and I like to inspire others to use that tool! When teaching, I try to make certain that I get around to each student individually several times during the class and help them one-on-one. Every student arrives in a different place, and I think that it is important to meet them at this place."

Personal artistic development has been a lifeline to her as she works her way through the challenges in her life. Her mixed media, book art, calligraphic and acrylic work have been shown in galleries and top juried art fairs nationwide. She enjoys experimenting with texture, layers, marks, paint, and dyes. She says, "Always ask 'what if?' and keep a spirit of adventure and discovery. Some paintings teach you more than others, and often they are the ones you put away in your closet."

(Above) Two students at Jacqueline's workshop

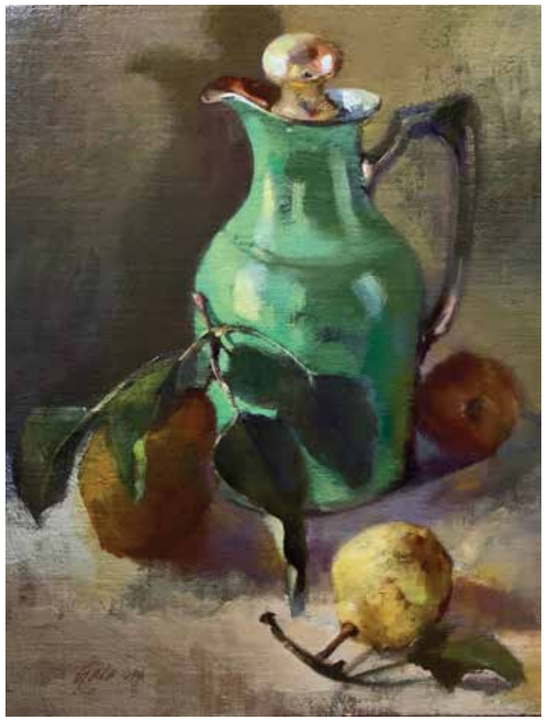
(Below) Jacqueline makes it a point to get around to each student during class and help them one-on-one.

Jacqueline is tentatively scheduled to teach for the Cincinnati Art Club again this summer.

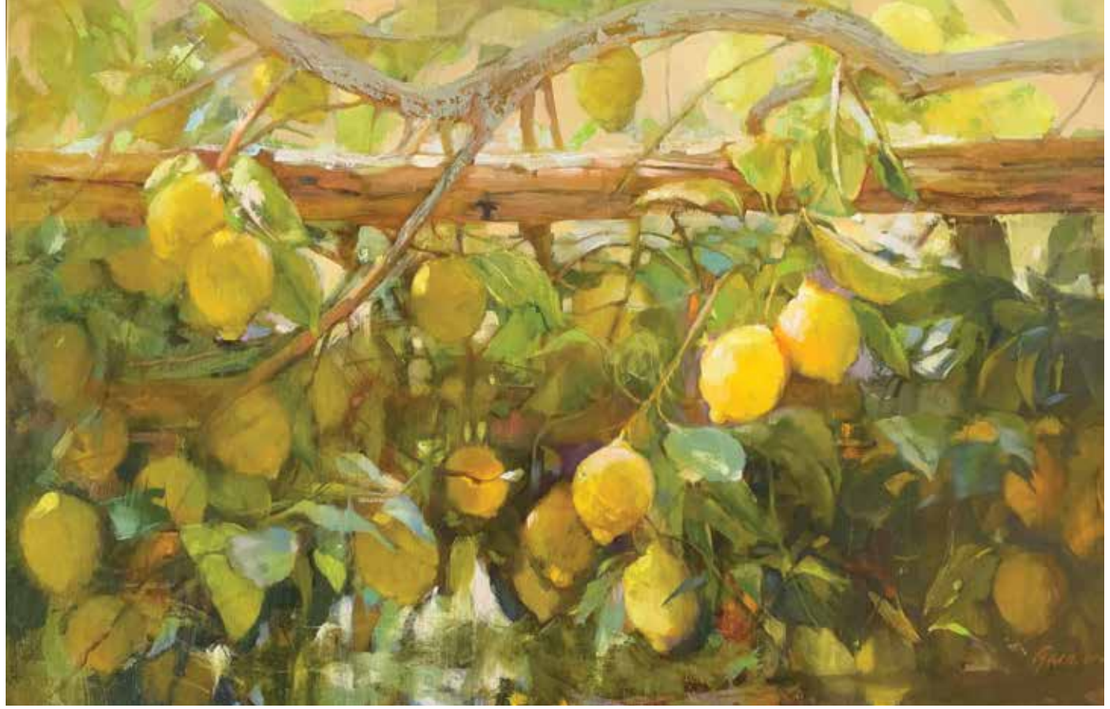
Visit Jacqueline at: http://classes.jacquelinesullivan.com

Gaia's Circuitous Painting Journey

Written Mandy Putnam,
Designed by Katie Hughes



(Top Left) *Cobalt and Copper*, 20" x 16", Oil
(Bottom Left) *Daily Bread*, 20" x 20", Oil
(Above) *Fallen Pears*, 14" x 11", Oil
(Opposite) *Profusion of Lemons*, 20" x 30", Oil



Despite her keen interest in creating art as a child, Gail Morrison didn't pick up a paintbrush until she was fifty. Instead of embarking on an art career, she became a successful marketer, eventually applying her expertise as Director of PR/Marketing for the Shedd Aquarium in Chicago.

In the late 80s, an Outward Bound course sowed the seeds for Gail's change of direction. She met a woman with whom she had much simpatico, both aspiring to trek in Nepal someday.

"I resigned from the aquarium, and we departed in 1989 on a year-long trip around the world. Travel absolutely changed my life! Packed in my belongings was a Cotman set of watercolors. My small paintings were poor, but it was the beginning. During the trip, I fell in love with everything Italian, and in late 1990 I returned to Florence to study Italian.

"Eight months later, I learned from my colleagues at Shedd that an aquarium was being built in Genoa, Italy. Wasting no time, I made a cold call to the Boston architect. As dreams can come true, I was hired to head up marketing efforts for a year, preopening, and found myself living on the Ligurian Coast. When given my business cards, they read GAIA Morrison. The Acquario di Genova opened in June of '92, concurrent with my contract ending.

"Next, I was off to Tuscany to begin a three-month art workshop taught at Istituto Lorenzo de' Medici in Florence. Eighteen of us were housed in rustic stone farmhouses. Our open studios were assigned above the cantina. Having stretched and gessoed my canvases, I scribbled GAIA on their backs and laid them to dry."

"Packed in my belongings was a Cotman set of watercolors. My small paintings were poor, but it was the beginning."

The artist-to-be was "branded under the Tuscan sun." For the next 15 years, Gaia – as she was known – painted in Tuscany for months at a time. Her supplies "boarded" with Italian friends.

Immersion and Hard Work

Through the years, Gail has immersed herself in painting. Workshops and programs led by top artists like Richard Schmid and Quang Ho became integral to her growth, plus the camaraderie of fellow artists along the way.

"I attended a summer program at Oxbow (Art Institute of Chicago) led by Dan Gustin. He approached my painting one day and noticed I had eliminated the pastoral setting of the farmhouse

(Above) *Peonies in Silver Tureen*, 20" x 24", Oil, work in progress
(Left) *Amalfi Lemons*, 24" x 30", Oil

where his class had gathered. I had zeroed in on the door and potted flowers. He put his hand in front of my face and asked, 'What are you? An object painter?' His comment still haunts me because I've obviously become an object painter.

"Other significant influences have included studying with still-life painters David A. Leffel and Jeff Legg. At first, my setups were linear, much like Jeff Legg's. In contrast, Leffel emphasized compositions which included four key components – something dark, dull, light, and bright."

Ultimately, Gail found her way back to Cincinnati, where she rented a studio at the Pendleton Art Center (PAC) and painted eight hours daily for many years. "So strong was my passion for painting at the time, I had no other life."

Gaia's Process

"If you love what you paint, I believe an emotional connection appears in your painting. For example, I love my European pottery collection, and I grow my own flowers – a love inherited from my father's passion for gardening.

"I am a bit impulsive when composing my still-life paintings and prefer to arrange and rearrange until I'm visually satisfied. Sometimes a series of digital photos helps me see the best composition. Photography is also how I present options to clients before starting a commission. However, I rarely paint from a photograph. I want the visual excitement and tactile experience I get when painting from life.

"While I've experimented with lighting a still-life setup, I am much happier painting with natural light. My studio at PAC, where I painted for 23 years, had six large, north-facing windows. Although I moved out in 2015, I still paint in northern light.

"I most enjoy painting alla prima (no sketching on canvas) because I feel frozen with a pencil or charcoal in my hand. Although I don't apply paint thickly, I feel as if I'm sculpting with my brushes. There is a linear dance and boldness – an energy of objects moving in and out of space. From beginning to end, I am willing to paint out an area on canvas that previously seemed precious. Sensing moments of confidence now that escaped me 25 years ago seems to be the difference between my early paintings and those painted today."

Tools of Her Trade

"Painting gloveless, my brushes of choice are filberts, flats, and a fat fan brush. Bristle brushes were my go-to until five years ago when I discovered Rosemary Brushes. I don't have many of them, however. I observed the blending techniques of C.W. Mundy (paper towels) and Quang Ho (plastic credit cards) and tried both before I bought a rubber Catalyst W-01 from Plaza Art. It's a helpful tool, but I mostly rely on my fan brush to create those quiet neutrals that combine so many colors and unify your painting as you continue to build detail.

"My studio palette is a re-purposed glass tabletop. Grey paper pads in assorted sizes are best for plein air. When selecting palette knives, test them for flexibility before you buy. My original Italian ones are wonderfully flexible for mixing color and paint application.

"Maimeri Puro colors were my first oil paints. Gamblin Artist Colors are my standard today. Bob Gamblin and I were board members at the Vermont Studio Center, Johnson, VT, when he told me about the ratio of pigment to medium in a tube of oil paint. A high percentage of pigment is critical for color saturation and vibrancy. For this reason, I would advise any beginner to avoid purchasing student-grade paints. Less pigmentation means lower pricing per tube. If cost is a factor, you can buy fewer colors of artist-grade paint. My palette is very traditional – a warm and cool of each primary plus Sap Green and Titanium White. I've only added Viridian to my palette recently – what a yummy grey you get with Viridian, Cadmium Orange, and white. I've also tried the handmade colors by Williamsburg and Michael Harding. Both are wonderful."

Other Must Dos

"An artist rarely misses a day at the easel. Being an artist is all about exposure and practicing your craft. It's important to view art and seek the company of other artists to build a network. Competitions provide both positive affirmation and rejection. Don't avoid entering. I'm certain every artist you know has experienced both."

Gail Morrison is a Signature Member of the Oil Painters of America (OPA), the Cincinnati Art Club, and the Woman's Art Club of Cincinnati. Gaia's Viewpoint entry, "Papaveri in Toscana," was awarded Best of Show by the Cincinnati Art Club in 1993. She has since exhibited in many solo shows, been juried into national and international competitions, and received numerous awards. In 2019, she was invited to exhibit in the Virtuosos of OPA show, and in 2020, Gaia won the Still Life Award of Excellence at the OPA Eastern Regional Exhibition. She is represented by Eisele Gallery in Mariemont.

(Above Left) *Villa Lemons*, 48" x 60", Oil
(Bottom Left) *Boxed Copper*, 22" x 30", Oil
(Above) *Red Radishes*, 16" x 20"

Cincinnati Masters: Then and Now

Highlights from *Cincinnati Masters: Then and Now.* Demos by Carin Hebenstreit & David Mueller, gallery talks by Cedric Michael Cox & Kim Krause, and the *Then and Now Exhibition.*

By Don Schuster, President

The Cincinnati Art Club opened its doors to the public at the end of April for this year's Founders' Week activity, entitled *Cincinnati Masters: Then and Now.* A special display represented CAC members who have been recognized as national or even international talent, from our Club's Collection and our current membership. The Wessel Gallery's walls were graced with pieces from the Art Club's founding up to our Now Masters. You could meet and greet our Masters at social events, see LIVE demonstrations of their talent, and all Members were invited to display a piece in a special one-time online Exhibition Galley.

All the activities were free and open to the public! All made possible through a special Sustainability Grant from the Ohio Arts Council in support of this event, Club matching funds and many generous donations. If you were unable to attend, you can check out what the activities were and see the artwork displayed, both in the gallery and online, by going to our website's Founders' Week page and clicking the buttons for *Cincinnati Masters: Then and Now:* http://cincinnatiartclub.org/founders-week.

Finding Inspiration

By Margaret Kastner, President

Our Club's 129th Annual Juried Exhibition at The Barn in Mariemont ended on May 1st. Once again, the exhibition achieved our goal to "showcase fine artworks produced by women from Ohio, Indiana, and Kentucky." One hundred twenty-four women (Club members and non-members) submitted about 230 artwork images for entry in the tri-state area. Our juror selected 61 pieces for the exhibition.

Our judge, M. Katherine Hurley, presented 20 awards to the artists. The top three awards were:

• 1st Place – "Mangoes and Cherries" — Chris Krupinski, AWS-DF, NWS Joan Cord Award (Cord Foundation)

• 2nd Place – "Pico de Gallo" — Jo Atkinson Belmont, Woman's Art Club Award of Excellence (WACC)

• 3rd Place – "F, The Train" — Jennifer Geraci, Woman's Art Club Award of Merit (WACC)

Congratulations to all who were selected for this exhibition, and of course, to all the award winners.

But I'd also like to tell you about one of the awards that truly struck a chord with those attending our Opening Reception. An anonymous friend of the Woman's Art Club of Cincinnati and The Barn asked the Club to create an award "for a work that would inspire others through subject matter, technique or medium." Our friend graciously donated $500, making it one of our top awards.

The 2022 Inspiration Award winner was determined with a variation on "people's choice." Ballots were available to all exhibition visitors from April 1st through the Opening Reception on April 10th. Our "tally team" estimated about 175 votes were turned in.

The top vote-getter was "Do my arms look FAT in this photo?" by Suzanne Welham, a relatively new member of our Club. Suzanne said she was humbled to be chosen for the award among all the talented artists. "But most of all, it actually inspired me to continue with my own art journey, and this is truly the gift I needed."

For me, it was just so gratifying to know we had a hand in "making their day" for so many women artists. I saw people taking photos galore of their favorite artists. I heard from several non-member artists how thrilling it was to be chosen for this exhibition. And I'll never forget the line of visitors winding out the door, ballot in hand, waiting to see all the artwork before voting.

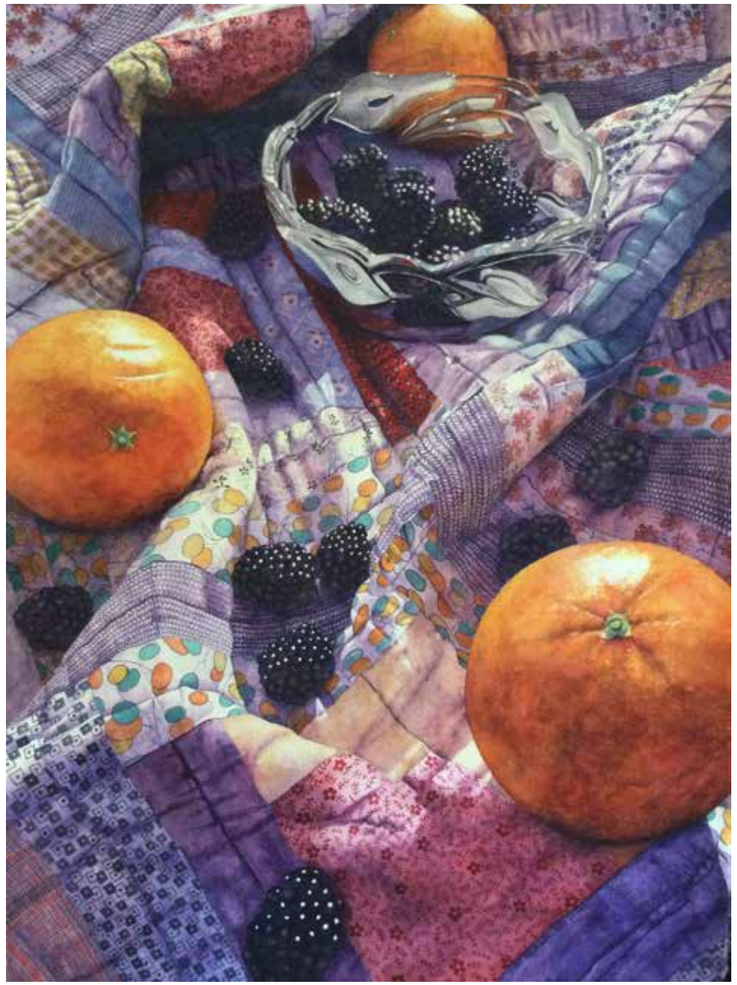
What a great note to end on before the Club's summer break. Also, I'm at the end of my term as Club president. But fear not. Sue Blaney will keep you updated going forward as our 2022-2024 president.

Pictured from top,
Chris Krupinski, *Mangoes and Cherries*,
Transparent Watercolor, 30" x 22"
Jo Atkinson, *Belmont Pico De Gallo*,
Transparent Watercolor, 20" x 28"
Jennifer Geraci, *F, the Train*,
Oil on Canvas, 10" x 10"

The Women of CAC Exhibition

Our First-Ever, Full-Length Show by the Women of CAC

By Marlene Steele, Vice President, Exhibitions Chair



Chris Krupinski, *Blackberries and Oranges,*
Watercolor on paper,
30" x 22"

"The Women of CAC" exhibit had its origin in 1979 when the Cincinnati Art Club first admitted women into membership. We have the distinction of being a Club for both men and women longer than any other art club in the United States.

Since 1979, the Women of CAC have joined with the men painting together, going to sketch sessions together, working on committees together, and winning local, regional, and national awards and recognition. This show puts a spotlight on the body of work these women have been generating for the last 43 years.

Nine brave women formed our first class: Eunice Bronkar, Lois Cohen, Joan Cord, Nova Davis, Shirley Hahn, Joan Kent, Dianne Loos, Peggy Ward, and Martha Weber. Seven more joined later in 1979: Virginia Brooks, Shirley Jeckering, Nancy Lavery, Florian Lawton, Betty Murray, Marilyn Phillis, and Edna Piersol.

From the 80s to the present, women have brought their skills and leadership to strengthen our Club. Today, our membership is 55% women. Half of the Chair positions have been led by women.

Three of our past presidents have been women: Martha Weber (1985-1987), Judith Barnett (1993-1995), and Kay Worz (2008-2010) each exhibited their work. While Martha was unable to attend, Judith and Kay were in attendance. In addition to our 3 women presidents, 39 others displayed their work.

(Left) Noriko Fields, *Color Symphony,* Gouache, 8.5" x 8.5", Heuck Collection

(Above) Gilda Horn, *Vintage,* Oil on Linen, 20" x 16", www.gildahorn.com

(Below) Judith Barnett with her son Mark in front of her portrait of him at the Women of CAC exhibit

Cincinnati Masters: Then and Now

This year, the Founders Week team spotlighted works created by many of our earliest members and the work of six contemporary masters. The Wessel Gallery was filled with electric excitement from April 28 through May 3. David Mueller, Carin Hebenstreit, and Marlene Steele provided demonstrations. In addition, gallery presentations were made by Kim Krause and Cedric Cox.

Herman Wessel,
Portrait of Bessie Wessel

Ohio Arts Council

Donald A. Schuster, *Great Gate*, 12" x 24"

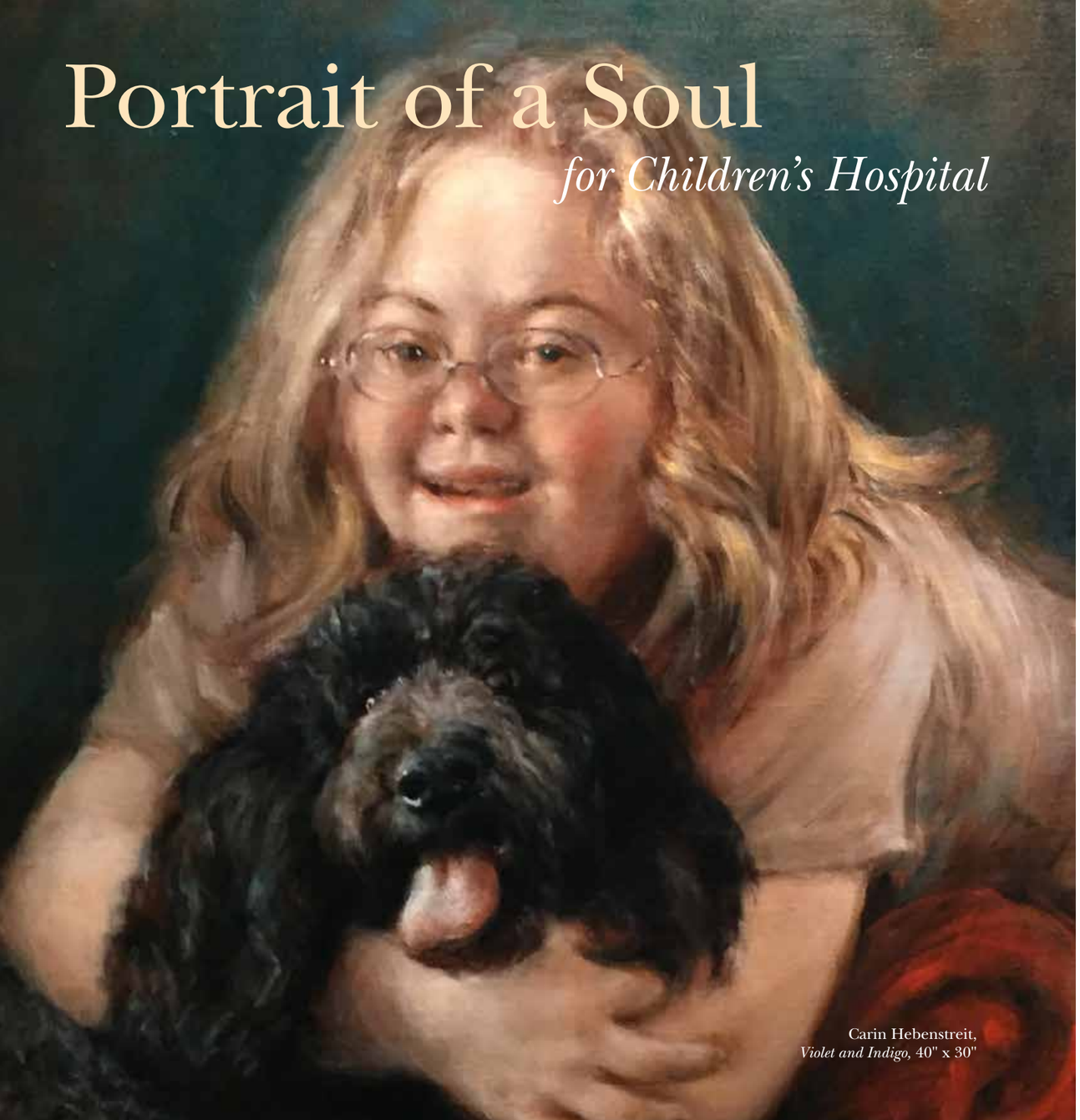
To see a full image of *Great Gate*, go to www.cincinnatiartclub.org/2022-spring-signature/

2022 Spring Signature Show

The top talent from the Cincinnati Art Club is shown twice a year, in the Fall and Spring. The show in mid-May was just getting hung when Imagine had to go to press. However, we were able to get a photo that illustrates the quality that is on display this year at the Wessel Gallery.

Portrait of a Soul

for Children's Hospital



Carin Hebenstreit,
Violet and Indigo, 40" x 30"

The latest contributions of Cincinnati artists to the Children's Hospital of Cincinnati's "Portrait of a Soul" reveal how art can mend spirits where medicine leaves off. The artists this year included Fran Hall and four from the Cincinnati Art Club: Tom Post, Jim Effler, Dodie Loewe, and Carin Hebenstreit (her painting "Violet and Indigo" is on this page). "Portrait of a Soul" is designed to help children with recognizable conditions to take pride in themselves by having a portrait painted of them, something usually reserved for the rich and famous. The paintings reflect the great worth, beauty, and inner vision of these brave children. Participating artists beam with happiness at helping these kids cope with life and to see themselves as the special people they are.

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