



The Ohio Plein Air Society

# Newsletter

Winter 2004, Volume 2, Issue 4

## Lynd's Orchard December Paint Out 2004



*Snow Divas! L-R: Pam Turnbow (Indiana), Tamar Rudavsky (Worthington), Debra Dawson (Pataskala), Carrie Lewis (Cuyahoga Falls). Below left: Edie Dean (Columbus); right: Betty Peterson (Dayton)*



Dressed in multiple layers clothing including long underwear, wool sweaters, parkas, gloves, boots, winter hats and hoods, and probably some with “tootsie wootsies” in their boots, they set out to brave the elements this blustery cold morning. No, they were not sledding or skiing or venturing out on the cross country trails this bitter cold day in mid December. They were OPAS members with an adventurous spirit and dedicated enough to overlook the freezing temperatures to do what they love most, to paint.

Freezing was the greatest challenge fingers, toes, even paints and brushes were all feeling the abuse of the arctic blast. Some artists lasted longer than others, and one whose car was stuck in the fields lasted much longer than she had planned! As the painters either finished their paintings or succumbed to the winter air, they packed it in and headed for the warmth of the comfortable, welcoming home of Martin and Debra Dawson. A smorgasboard of hot soups, delicious snacks, desserts and drinks, a blazing fire in the beautiful stone fireplace, and a houseful of interesting, congenial and talented artists filled their home.

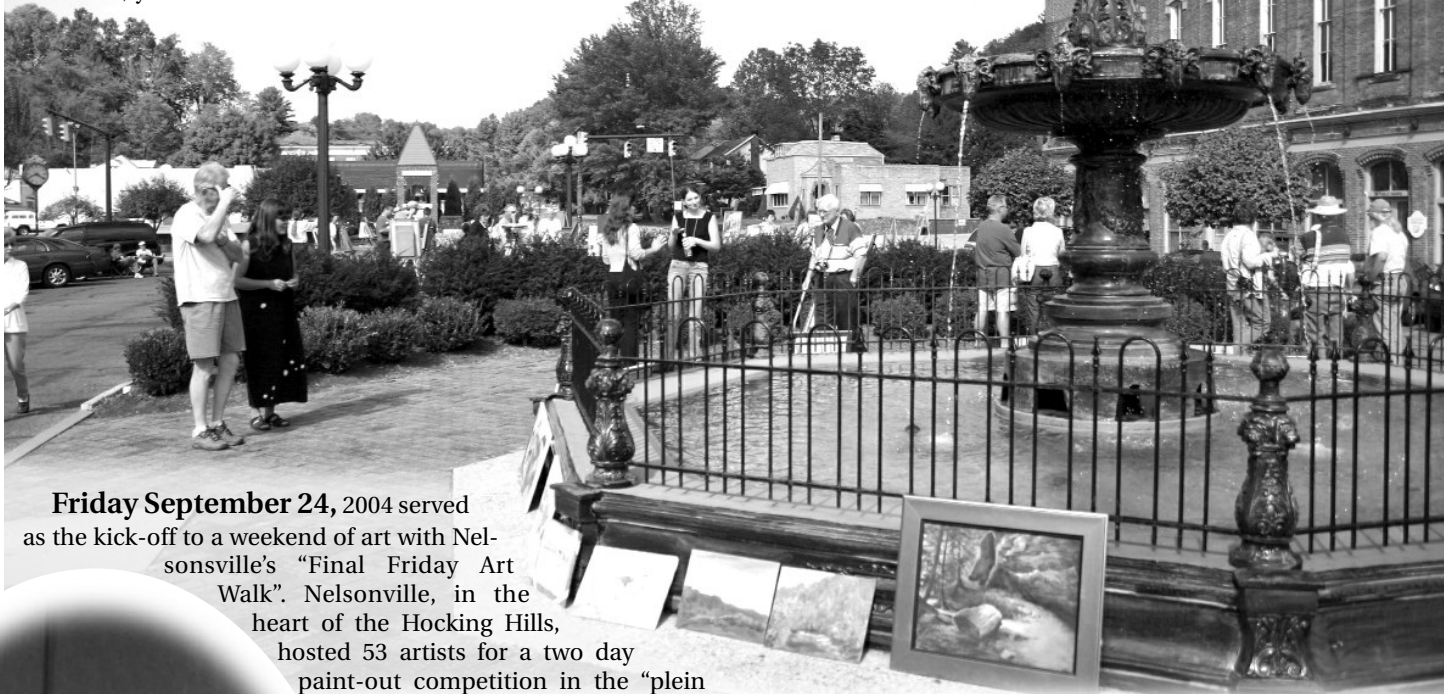
There was an exchange of paintings among those who brought paintings to exchange, done by lottery, and was a lot of fun. In the true spirit of plein air, it was a delightful third annual event. We are grateful to Lynd's for this opportunity to paint on their beautiful property. Thanks very much to the Dawsons for their much appreciated hospitality and generous spirit.



# Nelsonville!

53 artists from Ohio, Kentucky, Indiana, and Tennessee came to Nelsonville, OH over a three day period in September 2004 to paint in Ohio Plein Air Society's First Paint Out Competition. This event was generously supported by members of the community at large.

This year's competition will take place September 23 - 25, 2005. Mark your calendars now, you won't want to miss it!



**Friday September 24, 2004** served as the kick-off to a weekend of art with Nelsonville's "Final Friday Art Walk". Nelsonville, in the heart of the Hocking Hills, hosted 53 artists for a two day paint-out competition in the "plein air tradition". Artists were invited to join in the "Final Friday Art Walk" in the town square of Nelsonville to meet the local residents of the area. Studio 4 Gallery, owned by OPAS member Gayla Parks, hosted an opening reception for the event.

Bridgette Turner listens as Gayla Parks welcomes OPAS to Nelsonville



**Sunday 9/26/04** found artists painting again from morning until 3:00 p.m. . The participating artists then met at the Nelsonville Town Square for a display of works completed over the course of the two day event. Nationally recognized artist, David Mueller, served as the judge, Cash awards were presented to the winners: Chuck Marshall, first place \$300, Tom Harbrecht, second place \$200 and Edie Dean, third place \$100. One year subscriptions for Plein Air Magazine were given to Honorable Mention recipients Mark Gingerich, Carrie Lewis, Anita Miller and Richard Clem.

## On Saturday morning, 9/25/04,

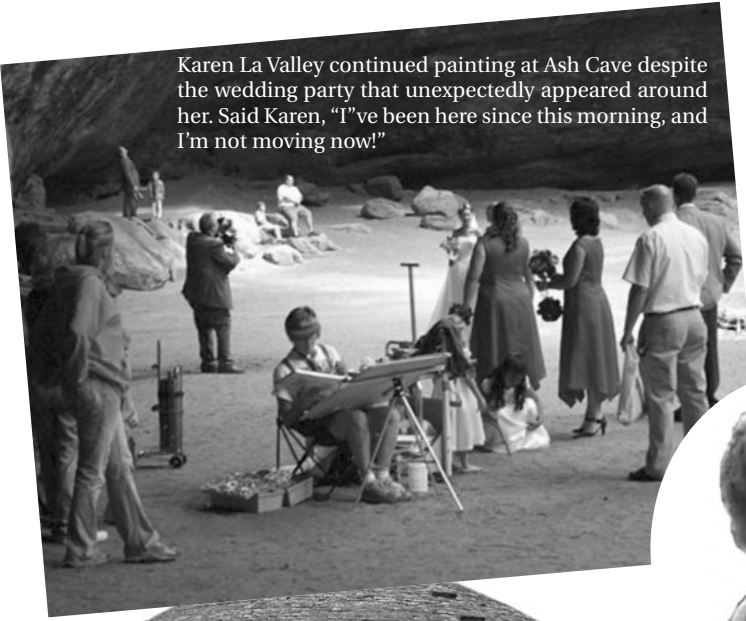
the artists had their canvases stamped for authenticity, and set out to paint in Hocking and Athens county. Artists were given a choice of finding sites on their own or drawing from pre-selected sites chosen by the Paint-out Committee. Locations were offered by local residents including the owner of the Fullbrook Cafe, Micki Brooks. The artists painted on site "plein air" throughout the day. Saturday night the Ramada Inn hosted an artists' wine and cheese reception. Corporate sponsors were invited to attend the reception and meet the artist. A raffle of various arts supplies was held and entertainment was provided by member bagpiper Tom Harbrecht.



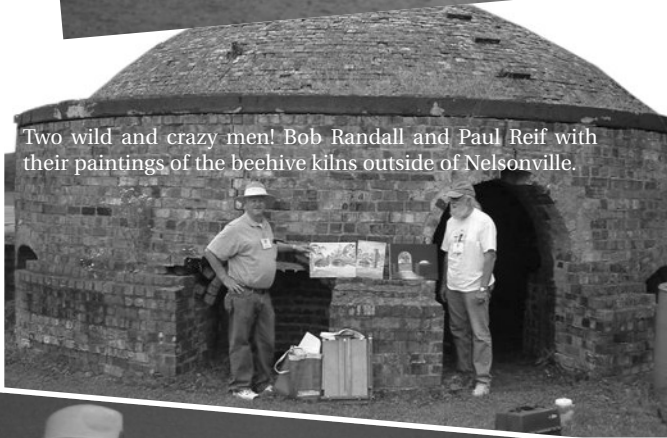
The Paint-out Competition Committee mailed 1000 announcements of the event to local area businesses and residents to gain support. Prospectus were mailed to all major art organizations state wide and an advertisement was placed in Plein Air magazine to draw national attention to OPAS and the competition. Local newspapers announced the event and the public was invited to see the artist working and attend the judging on Sunday. A one month long showing of several of the paintings followed at Studio 4 Gallery. Studio 4 tracked votes for a "People's Choice Award", a \$50 gift certificate to Frame Warehouse, which was awarded to Anita Miller.

The total cost of the project was \$3,280.92. The entry fees of participants covered \$1,415 of the expenses. The event was sponsored by the Ohio Plein Air Society with the help of local businesses, private patron contributions and a grant from the Ohio Arts Counsel. Total income for the project was \$5529.00 inclusive of the entry fee. The balance of \$2,248.08 will be applied toward next year's competition expenses.

Karen La Valley continued painting at Ash Cave despite the wedding party that unexpectedly appeared around her. Said Karen, "I've been here since this morning, and I'm not moving now!"



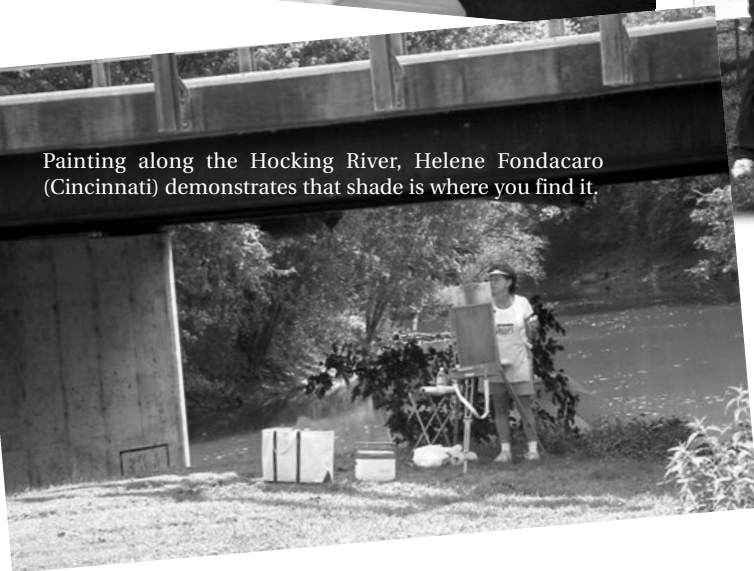
Two wild and crazy men! Bob Randall and Paul Reif with their paintings of the beehive kilns outside of Nelsonville.



Martin Dawson revealed a new side of his personality when he emceed the raffle. Here he watches as Jan Polk (Cincinnati) selects an item.



Painting along the Hocking River, Helene Fondacaro (Cincinnati) demonstrates that shade is where you find it.



# Thank you

Thank you Anne Polenchar (inset, left) for the outstanding job that you did raising funds for the Nelsonville Competition. The OPAS Board of Trustees would like to show their gratitude for your service by extending you the title of Honorary Member.



Many special thanks to Jack McCleneghan and the following sponsors of the Nelsonville competition:

- The Citizens Bank, Logan, OH
- The Community Bank, Lancaster, OH
- Fairfield National Bank, Lancaster, OH
- Financial & Tax Services, LLC, Lancaster, OH
- Frame Warehouse, Reynoldsburg, OH
- Frank E. Smith Funeral Home, Lancaster, OH
- Harper Management Co., Inc., Lancaster, OH

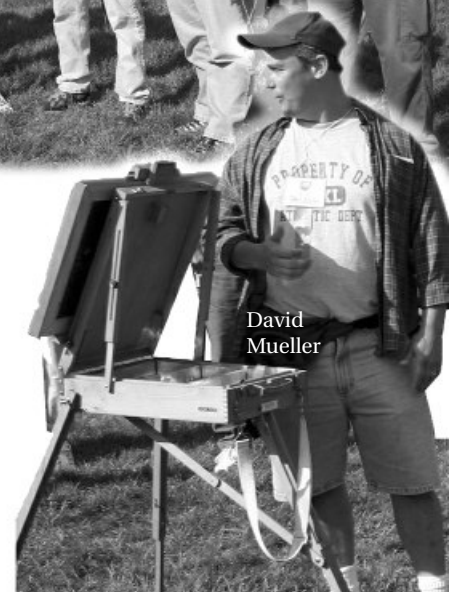
Plein Air Magazine

- Anne B. Polenchar, Lancaster, OH
- Mr. & Mrs. Ronald Saelens, Sugar Grove, OH
- Stoltz Drug, Nelsonville, OH
- Top Cat Concrete, Westerville, OH
- Mr. & Mrs. William R. White, Sugar Grove, OH

Competition Winners (l to r): Carolyn Lewis, Cuyahoga Falls (HM); Richard Clem, Gahanna (HM); Mark Gingerich, West Jefferson (HM); Tom Harbrecht, Sunbury (2nd); Edie Dean, Columbus (3rd); Chuck Marshall, Lebanon (1st)



The 2004 Competition Committee: Sharon Visintine and Bridgette Turner, Co-Chairs, Debra Joyce Dawson, Edie Dean, Carole Cosgrove, Phil Selzer, Tom Harbrecht and Anne Polenchar.



David Mueller

# OPAS 2005 Paintout Schedule

Further details on all paintouts are on the web site [www.ohiopleinairsociety.com](http://www.ohiopleinairsociety.com)

## January 8 — Palm Room, Franklin Park Conservatory - 9:00AM - Noon Only

Franklin County - <http://www.fpconservatory.org/>  
Address: 1777 East Broad Street, Columbus, Ohio 43203-2040 — Ticket Center: (614) 645-5926  
Fee: \$6.50 - *there is no free entry for anyone.*  
You may enter at 9am. The Conservatory opens to the public at 10AM and you must go back to the ticket booth then to pay your entry fee. Painting is until Noon only. We can paint only in the Palm Room and the corridor that leads to it. Thanks to Edie Dean for organizing this.

## February 19 — Copy a Painting at the Columbus Museum of Art

Franklin County — Columbus Museum of Art • 480 E Broad St, Columbus, OH 43215 Hours: 10am - 5:30pm  
Phone: 614-221-6801 — 614-221-4848 (24-hr info)  
<http://www.columbusmuseum.org/info/>  
Fee: \$6.00 adults; \$4.00 seniors; \$3.00 parking fee per car; 12 hour parking meters are near the museum on Long Street.  
Thanks to Bridgette Turner for organizing this.  
Members may go into the museum and paint whenever they want, so if you want to work ahead or follow up, that is fine.  
*A signed form is required in order to paint.* Enclosed is the form with the Columbus Museum of Art's regulations regarding the copying of artworks in the galleries. Please read this carefully and understand the need for each requirement. Sign this form and return it to Brian Smith, Head of Security so that it will be on file before you arrive. When you are ready to set up an appointment to paint, please call Mr. Smith, at 614-629-0317.

## March 19 — Annual Meeting 9am - 3pm

Franklin County — Capital University, Loy Gym Studio of Michael McEwan, Bexley, OH  
**9am - 10am: Coffee and other drinks, and snacks.**  
**10am - Noon: Special Guest Speaker: Paul Hamilton**  
We have fondly called him a plein air maniac. Now he's a national name. Paul Hamilton has been exhibiting with Hammond Harkins Gallery in Columbus for many years now. He has just completed his second one man exhibiton in October 2004 at David Findlay Gallery, NYC. Paul will be talking about his work, showing slides, and bringing some original paintings. He will also field questions from the audience.  
Paul's work was featured in the January issue of *American Artist Magazine*: "Ohio artist Paul M. Hamilton paints the brightest shape in a composition first, then uses it to evaluate every other value and to control the way viewers' eyes travel through his painting." Jan 1, 2005 - *American Artist* - by M. Stephen Doherty  
He and his milliner wife, Amy, have also appeared in *Country Living Magazine*. He resides in Granville, OH in Licking County.  
**Noon - 1PM Lunch: Brown bag it, or there are several local. Drinks provided.**  
**Afternoon Program: Election of officers and meeting.**

Further details are still in the works. Please check [www.ohiopleinairsociety.com](http://www.ohiopleinairsociety.com) for the latest on this meeting.  
DIRECTIONS: From the East: I-70 to Livingston Ave. Exit. Following the signs for Capital University, at the end of the exit go left onto Livingston Ave, go under the bridge and turn right onto Alum Creek. Turn right onto Main St. and right onto College Ave. Loy gym is on the left about 1/2 block. There are parking lots on

both sides of the gym building and across the street is parking in the Lutheran Seminary. There is also parking on Main Street. Take the Main Street Exit off of I-70 and follow the signs for Capital U.

From the west: I-70 to Main Street Exit. Without any turns, this takes you right to Main St. Right onto Main, right onto College Ave. and follow above directions for parking.

From the north or south: take I-71 to I-70, follow above directions coming from the West Side.

## April 16 — Mohawk Dam

Address: 36007 State Route 715 — Warsaw, OH 43844-9534  
Phone: 740-824-4343  
[http://www.lrh.usace.army.mil/\\_kd/api/render.cfm?pge\\_id=1227&printable=1&](http://www.lrh.usace.army.mil/_kd/api/render.cfm?pge_id=1227&printable=1&)  
Thanks to Mary Holobaugh for planning this.  
Near the dam there is the confluence of the Walhonding, Mohican, and Kokosing rivers. The Mohawk dam is a flood control project built as a result of the 1913 flood, and is part of the Muskingum river basin system. It is 15 miles West of Mt. Vernon and 12 miles East of Coshocton on State Rt. 715 (out in the middle of nowhere!), Warsaw, OH.  
DIRECTIONS: Mohawk Dam is approximately 15 miles west of Coshocton, Ohio and 25 miles east of Mount Vernon, Ohio. Access to the dam is via State Route 36 (which connects Mount Vernon and Coshocton), then State Route 715 which travels directly across the crest of the dam

## May 5 — Mark Gingerich Paintout

West Jefferson, OH — Madison County  
The paint out will be on the Gingerich farm in West Jefferson. Mark has a couple of miles of dirt trail with woods to explore. There's a cabin in one woods and trails going through another. Marlin and Judy (brother and sister-in-law) have lots of farm animals with barns and fence. At his house which is at the other end of the trail there are some really nice views which Mark has used for his own paintings. In the evening everyone is invited to the house for show and tell and snacks.  
DIRECTIONS: TO COME

## June 18 & 19 — Lake Erie Paintout

Marblehead, OH — Ottawa County  
Thanks to Rick & Mary Dziak for planning this two day event.  
Address: 9163 E. Bay Shore Rd. Lakeside-Marblehead, Oh 43440  
Meeting place: Rick's house on the Marblehead Peninsula. 20 miles from Cedar Point by car and 3 miles by boat  
Painting sites include: Beaches, marinas, inland harbors, wetlands, rocky shores, and quaint lakeside cottages.

## July 9 — Eden Park Overlook

Cincinnati, OH — Hamilton County  
Thanks to Martha Carmody for planning this.  
Eden Park includes the Cincinnati Art Museum and Krohn Conservatory. The Overlook has vistas of the Ohio River looking east and west, as well as the Kentucky shore. It is a Cincinnati City Park, with ponds, gardens and an old observatory. It is accessible from Interstate 71, exit Gilbert Avenue to first light, Turn left to second light. Turn right into Eden Park. Explicit directions to the Overlook from the park entrance to come.

## August 6 — Art, Architecture and Poetry: Inspiration from the Mac-A-Cheek Valley

Logan County — Mac-A-Cheek Castle, 10051 Township Rd. 47, West Liberty, OH 43357

Phone: 937.465.2821 —Contact: Margaret Piatt, 937-465-2921, mpcastle@aol.com

OPAS was invited to participate in this event.

10:00 a.m. to 4:00 p.m., on the grounds of Piatt Castle Mac-O-Chee, two miles end of West Liberty, at the intersection of State Routes 245 and 287

This unique event combines workshops, exhibits, demonstrations, performances and hands-on activities in the charming rural setting of Mac-O-Chee Castle where 19th century writer Donn Piatt and his wife Ella Kirby Piatt, an artist, once lived.

## September 23, 24, 25— 2nd Annual Plein Air Juried Competition

Nelsonville, OH — Athens & Hocking Counties

## October 8 & 9 — Henney Farm

New Philadelphia — Tuscarawas County

Thanks to Jon Browning for planning this two day paintout.

## November 5 — Westside Market & Neighboring Areas

Cleveland — Cuyahoga County

Thanks to Alix Hallman Travis for planning this.

## Dec 10 — 4th Annual Orchard Paintout/ Lunch

Pataskala, OH 43062 — Licking County [www.lyndfruitfarm.com](http://www.lyndfruitfarm.com)

Painting the beauty of winter.

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# From the President

Well, I couldn't be happier for OPAS. We have been doing great in the publicity department during this last week of 2004!

In the December 26 "Arts Section" of the Columbus Dispatch there was a huge photograph of one of our newest members, Betty Peterson (Dayton), painting in the snowy orchard at the December 11th paintout at Lynd's Fruit Farm. This was Betty's first plein air effort, and she was wrapped in a blanket. We have tried many times to get the Dispatch to get out and give us some publicity, and we had a ball with the photographer that Bill Mayr (the reporter) sent to "play" with us. He was a real sport, and stayed with our painters for around 2 hours snapping photos and talking with us.

Then today, the January issue of *Plein Air Magazine* arrived in my mail box. In an e-mail from the editor, L. Diane Johnson, I was told that she would try to publish photos from the Nelsonville competition in this issue. She was as good as her word: there are four photos from the competition! One of them is of Ash Cave, and it shows up beautifully. I am hoping that this will show the world what beauty there is in Ohio, and bring us more participants for the coming year's competition.

Should I be re-elected President in March (by the way, I am searching for someone to run against me) one of my goals for OPAS is to keep working towards making this a nationally recognized and respected plein air organization. I want the nation to know that Ohio is home to many fine plein air artists. We don't have great weather all of the time, but there is a profound beauty in Ohio's gray.

For me, the profound beauty of OPAS is that we have struggled together, and we have bonded as artists and as friends. Let's face it, every time we go out to paint, we struggle to capture something elusive. It never gets any easier, but it is the desire to continue that struggle that is important, for it is that struggle that makes us better artists. I have seen real progress in your work in the two years that OPAS has been together; I have seen it in mine! Progress might be getting up your courage to come out and paint with the group; it might be actually finishing a painting on site; it also comes in the guise of placing in a competition when you thought that you couldn't.

But OPAS should be more than just a group that paints together. Plein air painting is a process likened to a journey of discovery down a long hard road. For those who are just starting the journey, OPAS offers the chance to paint and learn from more

experienced plein air artists. For those who are already on the journey, OPAS serves as a source of moral support, it is easy to get discouraged at times, and it is nice to be able to talk this out with other members who have been there. For our professional members, OPAS should strive to be an organization which can be used as a stepping stone toward career goals.

No single person can achieve all of these things. Everyone must pull a little of the weight if we are to build an organization that will be recognized as a national force in this plein air movement that is sweeping the world. I want to thank our new Board of Trustees for believing in OPAS enough to step forward and serve. I thank those members who have taken their time and effort to make this year's paint out schedule such an exciting one. I thank those who have offered to help with the planning of the 2005 Nelsonville Competition. I hope to inspire to action those of you who have said that you have no time, or you feel that you have nothing to offer.

Here are some ways that you can participate.

Brian Johnston (Columbus) and I are hoping this year to start a monthly conversation group where artists get together to talk art, and nothing else. The Impressionists met like this in a small cafe in Paris. In talking, and yes, in sometimes heated arguments, they defined who they were.

There is also a need for a REAL critique group. People have asked for it, and I would really like to see this get started.

OPAS needs a Program Chairperson. This involves working with the members who are planning paintouts to make sure all of the information is received from those members, compile that info, and then send it to me for the web site.

I am not sure that I have been the best president for OPAS, but I know that I love the organization. I have come face to face with it's value when I meet artists farther down the road than myself, or when I am able to help someone that hasn't walked this road as long as I have. I will be gone a lot this year. Ray Hassard (Cincinnati) and I are going for six weeks to paint in India. I will also be going to Colorado to paint, and to do a Ken Auster workshop in Ashville, NC. This is good for me, and consequently good for OPAS, as I bring any knowledge back to you. I am here for you if you need help; I need you to be there for me as well. Thanks for your support, and I wish you all a great year of growth on your plein air journey.

—Debra Joyce Dawson

## Dues are due!

Don't forget to mail in your dues. Dues are due January 1st of each calendar year. Dues not received by January 31st are considered delinquent, and your name will be dropped from the 2005 roster. A new hardcopy roster will be available at the annual meeting and will go out by mail to those not in attendance. The roster will also be sent out via e-mail.

## OPAS Bank Account YTD

### OPAS General Ledger 2004 YTD

#### Income

Dues	\$2680.00
Web	\$180.00
Patrons	\$800.00
Sponsors	\$3200.00
Canfield Fund	\$260.00
Grants	\$740.00 * pledged, not received
Competition Income	\$1415.00
Total Income:	\$9275.00

#### Expenses

Mailing	\$267.38
Newsletter	\$142.86
Programming	\$3367.70
Membership	\$71.57
Website	\$940.00
Misc.	\$63.60
Office	\$148.59
Total Expense	\$5001.70
P/L	\$4273.30

## OPAS By-law Changes

On December 5 the OPAS Board of Trustees voted to amend the By-laws:

### 1.) Last Quarter roll over for Membership Dues

On page 1 of the By-laws, this statement has been added under DUES: "New members who join on or after September 1 of the calendar year, will have their membership dues carried over to the next calendar year."

### 2.) Change of date for Annual Meeting

the word "January" has been changed to "March" in the following sections of the by-laws:

Page 3 of the By-laws, Section B-2: Nominating process it states:

" . . . voting takes place in *January* at the annual meeting."

Change to read: " . . . voting takes place in *March* at the annual meeting."

Page 4 of the By-laws, MEETINGS #1.: it states:

"An annual meeting shall be held in the month of *January* for the purpose of election of officers . . ."

Change to read:

"An annual meeting shall be held in the month of *March* for the purpose of election of officers . . ."

## Meet the OPAS Board of Trustees

**JON BROWNING** is a beginning painter and an practicing lawyer. He lives in Columbus with his wife and their two-year-old son, Spencer, who is also a beginning artist. Jon looks forward to serving OPAS, to growing as a painter, and to meeting the rest of the members of the group.

**DEBRA DAWSON** moved to Ohio in 1989. Since childhood, she has been a musician and an artist. Her love of the arts and believe in the value of plein air painting, are what drives her dedication to OPAS. A founding member and currently serving as OPAS President, Debra also serves as Secretary for the Board of Trustees.

**EDIE DEAN**, new OPAS board member and artist for life, is a former printmaker turned painter with an MFA in Printmaking from the Ohio State University. Believing you need to support and contribute to your interests and the organizations that promote them, Edie looks forward to working with OPAS and its members.

**RAY HASSARD** has been painting all his life, but only began working plein air in the last few years . Though originally from

the New York City area, he and his partner have lived in Cincinnati since 1985. Besides painting, Ray's passions include travel (especially to India) and roller coasters.

**TOM HARBRECHT** is an Ohio native from Worthington, who graduated from Otterbein College with a degree in physical education and math, and Marshall University with an M.S. Degree in physical education. He has been a high school teacher and coach, Naval Officer in the U.S. Navy SEAL Teams, a technical advisor for Orion Pictures, and most recently a professional artist. After returning to Ohio, Tom obtained a degree in painting and drawing from Columbus College of Art and Design and has been making art ever since. He is a founding member of OPAS and is currently serving as Chairman of the Board of Trustees.

**BRIDGETTE TURNER** is currently in the last year of her three year appointment to the Board. She also serves OPAS as Vice President and Treasurer. Although now a painter, she earned her M.F.A. from Kent State University in Sculpture were she taught some of the life modeling classes. Prior to grad school she lived and worked as a potter on Martha's Vineyard, MA.

## Tsunami Relief Fund

OPAS has been asked to join members of the National Academy of Professional Plein Air Painters (NAPPAP) and the Charleston Plein Air Painters in supporting the relief effort for the Tsunami Victims. Members of OPAS who wish to contribute may send their checks made out to the World Emergency Relief Fund. Please forward your contributions to OPAS Treasurer Bridgette Turner - 215 Piedmont Road, Columbus, OH 43214. Deadline for contributions is March 1st. Your checks will be sent to the World Emergency Relief Fund on or after March 1, 2005.

# What Are You Looking At?

Art, was the answer, whether it was a painting or a print, or even just a sketch. You know, “Art.”

“But tell me why you’re looking at it?”

I’m looking at it because it speaks to me. It speaks to me in a language that I understand, or at least it’s a language that I’m trying to understand.

“How can I learn the language, too?”

I’ve been having this dialogue with myself on a routine basis for nearly 40 years. As one who likes art, I found myself searching for “meaning” in paintings and asking the same questions that I presumed others must be asking.

For example, is Da Vinci’s “Mona Lisa” any less puzzling than Jackson Pollock’s drip paintings? At first glance the two paintings seem to be worlds apart in style, but I enjoy that smile as much as those swooping lines of black house paint. How could I unlock the code to why these paintings spoke to me?

I had no reliable approach to the question, but I knew that the same approach just might unlock the code to finding meaning in all painting, including plein air painting.

So I started asking smaller questions. I asked, How do I look at a painting? What draws me to linger over one painting while I want to scoot past another? What can I find in a painting that speaks to me? I poured a beer and thought about this for a while. Then I had another beer. Here’s what I came up with.

Answering three questions has helped me understand why I like a given painting:

1. What emotional response does it first evoke in me?
2. What aspect of the painting causes that emotion?
3. What role does the context of the painter’s life, or cultural, or historical perspective play in the artist’s painting?

Let me explain this all a little bit:

When I first look at a painting, I instinctively choose to look either longer and more closely at it, or I feel that the painting doesn’t move me. It’s a purely emotional response that reignites some intuitive fire in my mind. The inner response is simple: The visual language of the piece is speaking to me, summoning sounds and smells and feelings from deep within, although I might not yet know what the message is. I want to interpret that language and its message.

Of course, any single piece may evoke many different emotional responses, and the emotions may conflict. Also, I pause to take second or third look at a painting, or I come back to look at a piece that I skipped past before. My emotional response may change within moments or by the time that I return from strolling around the gallery. (Trust me - for me, going to a show can be a roller-coaster ride.) But that emotional response is a key component to enjoying art.

Second, I try to look at the physical aspects of the painting itself. I stand back and take in its colors, light, tones, shapes, the way it’s framed, and the like. The truth is, I like some colors better than others. Some compositions are more pleasing to me than others. Other compositions set up tensions and conflicts that make the piece visually or emotionally interesting. I get close—really close, if I can—to the painting and look at the brushwork, the places where the artist failed to cover the canvas, and the fingerprint smudges in the paint around the edges. And who hasn’t at least once put her nose to the canvas to smell a painting, right? One aspect of original art that makes it especially more enjoyable for me than even the best reproductions is being so much closer to the artist’s hand. There’s something about seeing each mark that excites me about original art. I suppose the psychologists can explain these responses in greater detail, but understanding them would not change my response. And that response is also part of the language.

Third, and frankly least, I consider context. What is there about the artist, or her times, or culture that make this painting any more interesting to me? Knowing the life story of an artist sometimes offers insight to the artist’s possible intent, but this insight is sometimes like gilding the lily. The same point holds true to titles on works. The title that the artist assigns may impose an emotional response that clarifies, or it may cloud my emotional response. Therefore, I find an inherent conflict between two aspects of the work: What is the artist trying to say? vs. How do I respond to this piece? Sometimes those statements mesh, and sometimes they do not. It’s all part of the dance, and it’s ever changing.

While all of these considerations overlap, the key point is the first one: art, like poetry, is about emotion. No matter the subject matter, each painting is an emotional self portrait, whether intended by the artist or not, just as every response to a painting is an emotional journey which speaks to the unique sounds and smells, embraces and emotions we each collect and carry along inside. As we each have unique experiences, art touches each of us differently.

I have no formal education in technique, or theory, or art history. It might have been nice to have spent my youth in that fashion, but I didn’t. Still, I enjoy art. And asking three questions helps me to enjoy art more.

Finally, enjoying art is a little like enjoying wine. Wine is largely about emotion, and not all of its fine qualities are linked to vintages, or varieties, or origins. Its pleasure is also a creation of where you are, and with whom. A decent bottle just tastes better when you’re sitting on the beach, first in love, watching the sun set. Keep that in mind when you wander through the gallery.

—Jon M. Browning

## Call for Entries

Estes Park Colorado Plein Air 2005 - Painting the Parks  
Painting Event 8/6 - 26, 2005  
Art Exhibition 8/27 - 9/30, 2005  
Applications must be received by 4/30/2005

Artists who paint *en plein aire* are invited to request an application for eligibility to participate in a major outdoor painting event in the Rocky Mountains of Northern Colorado and Rocky Mountain National Park.

During 2004, four galleries in the Estes Park area presented the 3rd annual Painting the Parks in Estes Park which involved over 60 artists of regional and national renown. Cash and prizes amounting to \$7,000 were awarded in 2004, and original art sales amounted to over \$65,000.

In 2005 the Cultural Arts Council Fine Art Gallery, Earthwood Collections, Red Stallion Gallery and Wands Gallery are sponsoring the third annual Estes Park Plein Air 2005 - Painting the Parks, which is slated to be a larger and more expansive painting event and art exhibition. A panel of four judges will determine new artist participants for 2005.

The event is open to any artist who paints using the plein air technique, in all fine art painting mediums. The judges will decide the final participants after a review of slides in early May.

To request a prospectus contact the Cultural Arts Council of Estes Park at 970-586-9203, visit [www.EstesArts.com](http://www.EstesArts.com) or E-mail: [cacep@earthlink.net](mailto:cacep@earthlink.net)

Pataskala, OH 43062-0342  
PO BOX 342

THE OHIO  
PLEIN AIR  
SOCIETY



## The Monday Morning Painters

Long before the recent revitalization of landscape painting on location, (now popularly known as “plein aire painting”), a group of nine men from the Toledo area began meeting for breakfast on weekends before setting out to paint the countryside. These “Group Nine” members first organized in 1958. This was during a time in the art world when most artists rarely worked directly from nature, and spent most, if not all of their time painting in a studio.

The group remained active through the sixties and into the seventies, but stopped meeting on any regular basis during the eighties. Original members of Group Nine were; Ray Bloch\*, Walter Chapman, Jim Harris\*, Hal Kinder\*, Julius Orosz, Don Shiness, Ernest Spring\*, Paul Sullivan, and Rus Stone\*. (\*deceased).

In 1994, founding member, Rus Stone suggested to Bob Martin at a Tile Club meeting, that he reestablish the Group Nine. Soon after, the group began meeting for breakfast again, and painting in Northwest Ohio. Early members joined the group along with a few new members. Eventually there were more than nine artists meeting on a regular basis, and the group took on the moniker of the “Monday Morning Painters”.

Today there are 30 members listed with the group. Their ages range from the mid 30's to our oldest member, Walter Chapman who still gets out to paint with the group at the age of 91. Most of them meet on a regular basis every Monday at an area restaurant, prior to painting. The group is a loose knit organization with that one common bond of enjoying art, and getting out on location to paint. There are no officers and no dues to pay. Most joined up through an invitation or suggestion from one of the members. Although a few women have painted with the group over the years, it has remained basically a men's group. Most members are over 60 and retired. The majority had been artists in one form or another in their professions. Many were in advertising and a couple supported themselves and family strictly from their fine art.

By far, the majority work in watercolor, but a few are into oils, acrylics, and pastels. Some had studied under such greats as Norman Rockwell and Emile Gruppé. Others are self taught and paint for the love of painting. So, on any given Monday morning 10-20 of the members may show up for breakfast at 8:00 and argue where to go paint. Some members may show up only 3 or 4 times a year, and others rarely ever miss getting together. When the weather gets rough, we may set up some still lifes or work from slides at the Toledo Artists Club. One winter we sat for each other for portrait work.

Recently, one of our members took it upon himself to set up a schedule of where we would meet for breakfast each week. Others argue that we are getting too organized. The last couple of years we have had an annual paintout and picnic where family, and sometimes friends, have joined in. The friendly banter and camaraderie is always present. Occasionally a gallery may give us a show, but it is never the reason for painting. The reason, of course, is that passion that just cannot be ignored.

—Rick Dziak, class of '99