

# Jane Gaston: Artist's Light Called Lumiere

By: Lauren R. Giannini

Jane Gaston, an equine artist from Middleburg, VA, has earned bragging rights with her Lumiere. Their partnership has been pretty much win-win since she purchased him six years ago when he was just four. In 2010 Lumiere added HOTY to his résumé as USEF's Amateur Owner Hunter over 35 Horse of the Year.

The momentum continued at WEF in March when they garnered the Amateur Owner 36 and over championship. They couldn't be beaten at Devon and took home a trailer load of blue rosettes and tricolors as they annexed the Amateur Owner Hunter (over 35) championship and the Grand A/O Hunter Championship, plus the leading A/O hunter rider title for Jane. It was more of the same at Upperville: they won the Amateur Owner over 35 reserve championship and scored an impressive win in the \$10,000 Paul and Eve Fout Go As You Please Handy Hunter class.

At HITS Culpeper (VA) in July the duo won the \$5,000 Devoucoux Hunter Prix, their third of the season. Jane and Lumiere are among the top contenders for the Diamond Mills \$500,000 Hunter Prix Finals held September 10-11 at HITS-On-The-Hudson, Saugerties (NY).

"I think it's intriguing because for the finals, if you qualify for it, all professionals, juniors, amateurs – everyone is jumping the same course, so it's not like the USHJA Hunter Derbies where there's high options and low options," says Jane. "Every horse jumps the same course and also each qualified rider only gets one horse. So, for the professionals who might have five or six horses, it levels the field because they can take only one to the Finals."

## A Passion for Horses

Jane started riding when she was seven. She grew up in North Carolina, but wasn't involved in pony club or foxhunting. Her first pony came from a business partner of her father's: he had a farm and the ponies were turned loose and Jane got to ride on the weekends. "I started there, loving it," she recalls. "I went to camp – I think I was 11 or 12 – and they were jumping. I thought, well, that looks like fun. It really captured me and then I started having more lessons. I started competing when I was seven, because we went to the County Fair once a year, but I got serious about it when I was 13 or 14. I had a pony called Lollipop and took her around a little bit. My first horse was Tootsie Pop and I had him in the jumpers. That was actually quite a good horse: Frances Rowe bought him for a rider from Puerto Rico and he went to the Pan Am Games."

As an artist, Jane is self-taught and she admits she always liked to draw. It allowed her to live out her fantasies and have a new pony every day. Over the years, the art and riding have pretty much gone neck and neck as her priorities. "I ride in the morning and paint in the afternoon, and pretty much continue to juggle the balls," she says. "My paintings are mostly commissions. I'm backed up for several months and things keep coming along. I do a lot of horses, dogs, hounds and foxhunting. Right now



The 2010 Buffalo International Horse Show set the stage for Jane Gaston and Lumiere to win their first USHJA International Hunter Derby, worth \$10,000 in prize money.

Photo by Lauren Fisher/Phelps Media Group

I'm blessed with great show horses and I've gotten away from hunting, but see myself getting back to it at some point."

## Lumiere Lives at Home

Lumiere stays with Jane and she takes care of him. Her other horse, Clearly, has been doing some of the Hunter Derbies with Kelley Farmer.

"Lumiere is an Oldenburg – he's just a super horse, a super individual to be around and he's a very talented competitive horse," states Jane. "My trainer is Larry Glefke, and when I'm on my own, I just do it on my own. I know Larry's system and we talk on the phone. Philip Bourassa goes with me and knows the things to watch out for, too. It's a matter of staying on top of your homework."

For Jane, preparation is the key to a successful show. She tries to arrive at every horse show totally prepared. She likes having her horse tip-top, physically ready and fresh.

"When you get there, it's a matter of walking through the course in your mind, how you want it to feel," says Jane. "These prix



Jane Gaston hunts with Live Oak in Monticello, FL and knows the hounds well who appear in this rendition, painted in '98 or '99, which she calls "Down Time."

Photo Courtesy of the Artist

have 13 or 14 jumps, which is a lot longer than the normal hunter course, and it's individual jumps and lines. It's a lot more fun and more of a mental game. I think I was blessed by learning to ride by the seat of my pants. We didn't always have saddle. I think between that and running up and down hills, you learn balance."

Jane rides every day, but she tries to keep Lumiere fresh and limits how often he goes into the ring. She takes him cross-country: he lives right in the middle of Orange County's territory,

characterized by hills and rolling terrain, where they jump coops and other hunting fences.

In terms of advice for adults who want to resume or even start showing, Jane says, "I think if you have passion for anything, go do it. I've been fortunate to do what I want to do. I still consider myself a student of riding, and I think you can always improve. If you're older, find a professional or mentor who fits your style and your needs and just go for it."

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## Louise Mellon

Louise's paintings and assemblages are typical of her personality and zest for everyday life: colorful, quirky, whimsical and illustrative of the way she chooses to view the world.

Some of her paintings will make you smile, and others will introspectively ask you some hard questions. Many have a twist that will draw

you back several times to uncover another hint or detail in a story.

You may see more of her work at [louisemellon.com](http://louisemellon.com). Louise is represented by **The Chisholm Gallery** in Millbrook, NY

**Web:** [chisholmgallery.com](http://chisholmgallery.com)

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# Andrea Kent Paints in the Style of ... (Fill in the Blank)

By Lauren R. Giannini

"My father put a paintbrush in my hand when I was two," recalls Andrea Kent. "He was a landscape and wildlife painter, a classically trained European artist. He nurtured me the way that European apprentices were treated and taught me both European and American techniques in his own studio. When I became a teenager, my father sent me to art school in Chicago at the American Academy of Art and the Art Institute."

Andrea's lifelong passion for horses began the same time as her painting. She grew up in Lake Forest (IL) and rode to hounds, mentored by Mill Creek Hunt's Masters of Fox Hounds, William Wood-Prince and Ginevra Hunter (the latter now a member of Orange County Hounds, VA). She got her first horse when she was 12, but her parents didn't just write checks. They attached strings, which led to more lessons. "My parents told me I had to help support my horse," says Andrea. "Selling pictures of horses was the only way I knew how to earn money. It made me really focused. I would sometimes go with my father to art shows when I was 12, 13, 14 and sell my own drawings and paintings of horses. I satisfied my parents' request even though I'm sure I didn't make anywhere near enough to handle all the bills – vet, farrier, and board – that are part of having a horse."

## The Path Not Taken

Selling paintings helped to determine Andrea's path after high school. She realized that representational art, at that time, wasn't very popular in the USA and that collectors were more inclined to invest in modern art. "I disappointed my father by not going into a career as a commercial artist," says Andrea. "It was some years before I came back to art



The First Time



*Andrea Kent and her rescued OTTB mare. "Any horse I school gets a big dose of dressage, and River is a wonderfully talented little jumper who had a stifle injury. The vet said to get her hindquarters into better condition to strengthen and stabilize the joint. I'd be doing this anyway: dressage is good for foxhunters and riders – it makes any horse balanced, supple, responsive, calm and controllable. You don't have to go around in endless circles. You can do dressage in a field and on a trail in the woods. River will be able to hunt, probably later in the season. We'll start with some hilltopping and see how it goes."*

Photo by J. Resnick

through a different route altogether."

The late Paul Mellon provided the pivotal encouragement. In late spring of 1985 the National Gallery of Art (Washington, DC) held an exhibition of Stubbs in honor of Mr. Mellon, who had just retired as the NGA's chairman of the board and trustee. "I was staggered by this exhibit, and I wrote a note to Mr. Mellon, never really expecting to hear from him. I just wanted to express my appreciation," explains Andrea. "Being a person of exquisite manners, he wrote back. I don't think he remembered me as the little girl cantering on her pony years before. We talked and he was extremely encouraging. He thought it was unusual that a woman as young as I was so interested in history and in preserving the beautiful traditions of the past. He suggested that I go to the UK, visit the galleries, study very carefully and do it myself – paint in that early sporting art style. No one was painting in the style of Stubbs and Marshall. I thought, maybe, since this style of art appeals to foxhunters, maybe there was a market for it." Andrea specializes in paintings that emulate the style of the masters of the 18<sup>th</sup> and 19<sup>th</sup> centuries. She harvests inspiration from foxhunting, classical equitation, and the early sporting artists. Her love of history guides her brush strokes.

## In the Style of Stubbs

"It gives me great joy and the greatest satisfaction," admits Andrea. "I do modern work, of course, and contemporary portraits. I just love getting lost in the past in the golden age of horsemanship. Everyone loves Munnings, but I can't even hope to begin to emulate him with his loose impressionist style. I'm referring to artists who painted in earlier periods: Stubbs, Velasquez, and Marshall did very beautiful horses."

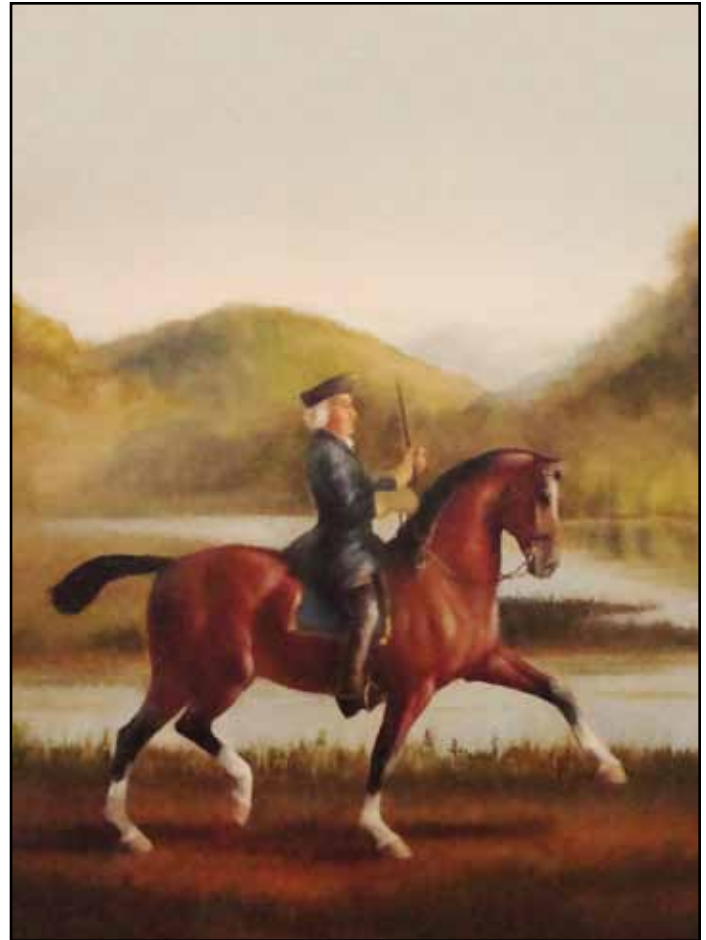
One focus of Andrea's commission work is charitable in nature. Thoroughbreds painted in the style of the 18<sup>th</sup> century have raised money for cancer research and Thoroughbred rescue, hound pictures have benefited fox hound and beagle rescue. Of course, if someone prefers a painting with a British background or a modern American setting, the artist is happy to comply.

"If there's one thing I've learned, whatever field you're in, do not procrastinate," says Andrea. "My father died and he never painted a portrait of my mother. I kept putting off painting a horse that I loved and then realized that those photos were destroyed in a fire. I need to paint my son and my daughter, my animals, and my sweet little mare, River. You never know how long you're going to have them. You have to seize the day."

For information, please visit: [www.historichorse.com](http://www.historichorse.com)



Detail of a historic rendition of a stallion, painted by Andrea Kent, which was used to raise funds for the Buckland Preservation Society



The Gentleman of Coburg, oil on Belgian linen

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# Morgen Kilbourn

Morgen is a full time sculptor producing work in a variety of media, independently as well as through licensing and commissions. She specializes in portraits and one of her goals is producing larger work installations.

She strives for capturing a likeness and infusing that extra spark of character. She also enjoys giving even the most static poses a feeling of movement. Overall with each sculpture her aim is to go beyond the accuracy of biomechanics to infuse vitality and vigor into her work.

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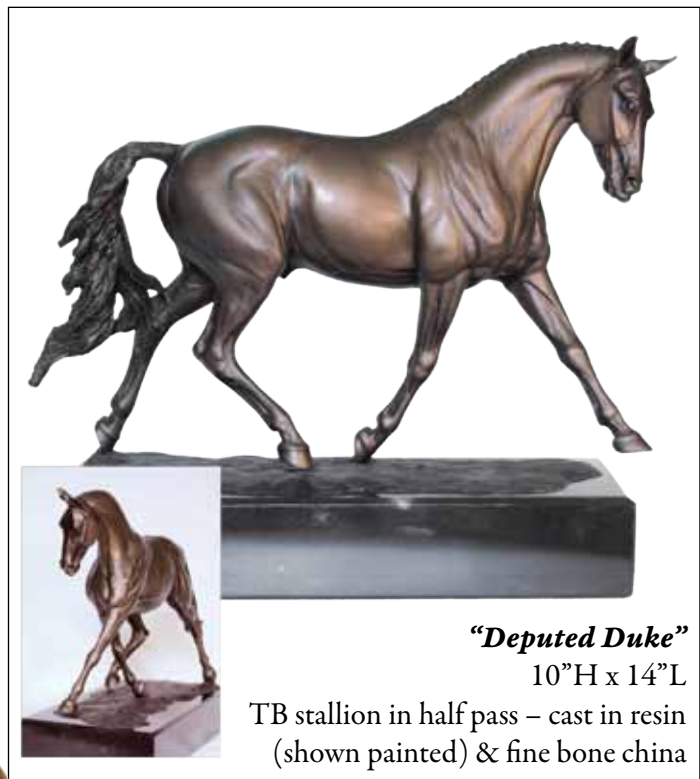
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## Olva Stewart Pharo

Olva Stewart Pharo was born and raised in Texas and has been around and on horses all of her life.

"I do not know what came first: my love of art or my love of horses."

Pharo earned a Bachelor of Fine Arts degree from the University of Texas @ Austin. Returning to horse showing she discovered doing unique pencil portraits of show horses and cherished pets was challenging and rewarding.

In 1999 she returned to her passion: bronze casting. As one client put it, "it is like having her horse with her all the time."

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To see more of Olva Stewart Pharo's work go to:

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# A Chat with Sarah Richards

By Jan Westmark-Allan

Artist Sarah Richards lives on a small farm in the village of Bristol, in the beautiful state of Maine, where she spends her days enjoying her own horse as well as creating gorgeous paintings of equines. Sarah has a Master's Degree in Counseling-Psychotherapy and said she enjoyed practicing before turning to art fulltime.

Sarah's art has opened the door to many amazing opportunities during her career. "I have been extremely fortunate to take part in so many things. I have had artwork featured in GaWaNi Ponyboy's book, 'Of Women and Horses,' a New York Times Bestseller," Sarah said. "I also participated in the World Equestrian Games, which were amazing for me, and Equitana, as well as various books, posters and shows."

Sarah recently experienced the thrill of her lifetime when she created the poster for the Kentucky Derby Festival. "This was a two week long festival in Louisville with a marathon, air show, parade, celebrity dinners, and of course, the Kentucky Derby. I got the backside tour by jockey Charlie Woods, an awesome guy," she said. "I met some of the Derby contenders and their jockeys, and watched them all work out. It really was a thrill."



Sarah on Velvet Elvis, her Friesian gelding



"Golden" - with 23K gold leaf by Sarah Lynn Richards

**Sidelines:** How did you start painting?

**SR:** I have always drawn, painted and been a stick in the sand doodler. My homework margins were forever filled with sketches of horses galloping up the side. Painting was just a refinement of what I have always done.

**Sidelines:** Why did you decide to become an equestrian artist?

**SR:** The choice really snuck up on me. Although I have always chased the beauty of horses, I was immersed in a career in Counseling-Psychotherapy when I started to get some recognition. I had to make a choice between the two careers, and I chose to see where the artwork would take me.

**Sidelines:** When did your riding career begin?

**SR:** I started riding very young, whatever I could get on. I had a Welsh pony named Pepper, a stout lad who put up with a lot. Then, Miss Brandy, my first true love came along. She was an Arabian mare who really taught me how to stay on a horse. She was a fiery bay, and I didn't have a saddle, so we would bareback it all over trails and beaches, even entering the odd pop-up pony race or two. Sometimes we won!

**Sidelines:** Now you own a Friesian, what is he like?

**SR:** His name is Velvet Elvis and he is a huge ham, super affectionate, and, as all Friesians are, he is good looking. I like to think that I ride dressage, but I have too much respect for the sport to think I am any good. I don't compete much; I think for me it is a pursuit of an art form more than anything else.

**Sidelines:** Do you find painting horses to be inspiring?

**SR:** I think that the equine figure has been beautiful to human beings as far back in history as we can see. From cave paintings to Da Vinci, we have been awestruck all along. I am no different.

Continued on page 68

## Weatherly Stroh

A Michigan native, Weatherly Stroh graduated from the University of Colorado with a BA in Fine Art. Now residing in Vail, Colorado, she combines her love of animals with her love of painting.

Initially focusing on landscape painting, Weatherly stumbled into animal portraits when a friend of her's asked her to paint her beloved lab who had recently passed away.

Now in addition to landscapes, Weatherly specializes in oil portraits of horses and dogs. Visit her website, [www.weatherlystroh.com](http://www.weatherlystroh.com) for additional information or send her an email to [weatherlystroh@hotmail.com](mailto:weatherlystroh@hotmail.com).

When not in her studio, Weatherly can be found at the ring showing her amateur-owner hunter, Sigfried.

### Weatherly Stroh Fine Art

**Web:** [www.weatherlystroh.com](http://www.weatherlystroh.com)

**Phone:** 970.376.2356

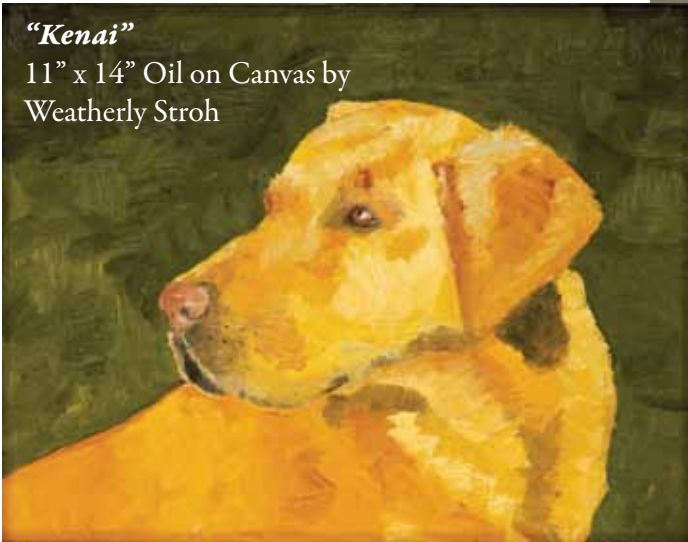
*"Cartman"*

8" x 10" Oil on Canvas by Weatherly Stroh



*"Kenai"*

11" x 14" Oil on Canvas by Weatherly Stroh



*"Keats"*

11" x 14" Oil on Canvas by Weatherly Stroh



*"Basil"*

16" x 20" Oil on Canvas by Weatherly Stroh

The balance of power and grace with sensitivity and their willingness to form relationships with us, I cannot help but be inspired.

**Sidelines:** Can you describe your love for horses?

**SR:** Of course I find their exterior to be magnificent. Stallions, foals, piaffe, passage, a jumping horse, all hold a timeless beauty for me. However, anyone who has ever had a special horse knows, their ability to partner with us is pure magic. I find it endlessly entertaining to just be around my horse; riding, watching him graze, rolling, all of it. And when you find someone with a special ability to connect with horses, it is magnetic. I want to know what they know.

**Sidelines:** What do you like about painting with watercolors?

**SR:** My mom, Lyn Snow, is a well known and extremely talented watercolorist. She does the most amazing florals! I have watched her work and just picked up some tricks from her and gone my own way with the medium. Neither of us has much formal training. I love watercolors because they seem to have a life of their own. When you drop a little paint into water it will chase off on its own and settle into unexpected patterns. I love the surprises. Also, it can be controlled with limiting the amount of water you let it have, giving me the ability to create some crisp lines.



*"Flight" with 23K gold leaf by Sarah Lynn Richards, a giclee print*

**Sidelines:** What are your goals as an artist?

**SR:** I think that most artists find that it is an intrinsic thing that just leaks out, rather than being a goal. Of course I want to create something of beauty, and I study my subjects with a seriousness that might surprise some. I am something of a perfectionist when I am working, which has its pros and cons. But I think I would still pursue the image of horses even if it were not my profession.

## WEATHERLY STROH FINE ART



**"KENAI"**  
11"x14", OIL ON CANVAS



**"KEATS"**  
11"x14", OIL ON CANVAS



**"SACHEL"**  
11"x14", OIL ON CANVAS