

MONTGOMERY ART ASSOCIATION

MAA News

The Importance of Value

By David R. Daniels

When I first started painting in watercolor, I was like most beginners and assumed that the medium was all about color. After all, the hallmark of a great watercolor is the way the layers of transparent color and reserved white paper capture the sense of light in the landscape, on a still life arrangement, or on a person's face. Time and close observation has caused me to rethink my priorities. I now consider value to be my first priority in constructing a good painting. Color is extremely important, but it is the relative lightness or darkness of those colors that bring order, movement, and form to a painting. Though I am a watercolorist, my students have often heard me say, "The color is irrelevant, as long as the value is correct no matter what the medium." In other words, if the correct value for the sky in a landscape painting is a light value, it won't make any difference if the sky is a light green, light purple, or a light yellow. Granted, the completed painting may deliver a different message depending on the color of the sky, but the viewer will not perceive it as wrong.

I also strongly believe that a well-composed painting will not only have a variety of values



Black and White Study 8" x 12"
Copyright David R. Daniels

(light, medium, and dark) but also a dominant one. A painting with no dominant value tends to be a confusing composition. Visualize a black and white checkerboard. It not only lacks a variety of values; it lacks a dominant value. The eye wanders over the surface not knowing where to start or stop. Now, visualize the same checkerboard with the following changes. Group some of the black squares to make a much larger black square and change half of the white squares to gray. You now have a much stronger composition because you have a dominant value and shape (the grouped black squares) and a variety of values (gray, black, white). An exercise

that I have students do to help them visualize the importance of value is to do a value sketch. I am well aware that value sketches have been used in the making of art for centuries. However, my version is designed specifically for the watercolorist.

Value Exercise

Do a contour drawing of your subject using a medium gray piece of paper (pastel paper works fine) that is proportional to your watercolor paper. Make sure you have a variety of large interlocking shapes.

Squeeze out some titanium white (rather than Chinese white) and black (ivory black or lamp black) watercolor paints on your palette. Do a black, white and gray value study directly on the gray paper. The black and white paints can be diluted with water to get an infinite range of values. The deepest black will represent the darkest value; the whitest whites the lightest values or the white of the paper. Any gray paper left unpainted will represent all colors of a medium value.

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MAA MEETINGS

The next meeting of the Montgomery Art Association will be held on Wednesday, March 10, 2010.

This meeting is always a member favorite because it will feature a peer critique. Members may bring one or two pieces of artwork on which they would like opinions and comments from the group. As usual, the meeting will be held at the Pla-za Art store at 1594B Rockville Pike. The store is located on the east side of Rockville Pike, Rte 355, directly across the road from Congressional Plaza, between Halpine Road and Congressional Lane, in the same shopping center with Pier 1 and Fuddrucker's. Ample parking is available. Pla-za is also Metro accessible. Take the Red Line train to Twinbrook; it is about a 3-4 minute walk to Pla-za. The meeting will begin at 7:00 PM. Phone 301-770-0500

PRESIDENT'S MESSAGE

Even though you may not believe it by looking outside, spring is around the corner! The activities of the Association will soon be moving into high gear. We have exhibits and activities scheduled through the spring and into the summer. Of course, our big event—the Kensington Labor Day Show and Paint the Town event will be coming into focus very soon.

All of our activities require that the members pitch in to help organize and promote the events and, of course, to work on-site on the day of the events. That takes a lot of members so that the work is spread around to as many people as possible. As a current member of the Montgomery Art Association, you understand the benefits of joining and participating in this wonderful organization. Like me, you probably know at least one other artist who is not a member but who would definitely benefit from joining.

So, I am challenging each of our current members to enlist at least one new member between March 1 and August 31. To give you an incentive, the current member with the most new member credits between now and July 31 will receive a prize. The award could be a waiver of all fees for entry in this year's Kensington Paint The Town event or a free year of membership (your choice.) If we have a tie—names will be drawn to determine the winner. Just have your new member indicate on the membership form that you were the sponsor. This will allow us to give you the proper credit.

We all know that organizations like ours need to continue to grow and add new talent to our membership pool. So, think about your artist friends who are not members of MAA and encourage at least one—but as many as possible to join. If each of us got one new member, it would double our membership size—Jacques and Sandy would be very pleased!! So let's start the "GET ONE" Membership Drive-- March 1 through August 31.

Laura-Leigh

Laura-Leigh Palmer
Owner/Designer
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Nods to Newcomers

Welcome to our newest member, Michael Kaltman. Michael's specialty is landscape painting. He has expressed an interest in helping with shows, which is most welcome. Glad to have you as part of the MAA.

Michael Kaltman
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301-340-8920
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Value

(From page 1)



*'Completed Painting 40" x 60"
Copyright David R. Daniels*

Many of my students work from photographs and they sometimes make black & white photocopies that automatically identify the values. I encourage them to go through the process of judging colors in terms of their value because that is an important skill all painters need to develop.

Feel free to revise the arrangement of lights, darks, and middle values to make the composition as clear and well integrated as possible. The white and black paint can be diluted with water to achieve an infinite number of different gray values.

If things get too wet on the surface of the paper, let the sketch dry so it will be easier to make changes. The point is to arrive at an effective composition, not to create a showpiece.

When you are ready to paint with a full palette of watercolors, keep the value sketch and your other source material – photographs or live subjects – close to you while you are painting. You'll probably find that the value sketch is far more important than a photograph because it will show you how to simplify the design and make the best (next page)

A Day with the Meyerhoff Collection

By Catherine Miller

Relatively speaking, it was a nice day on February 2, 2010, as I set out to join my fellow art lovers from MAA to see The Meyerhoff Collection at the National Gallery of Art. I was joined by Michelle Zugrave, then Judith Levine, and Dianne Crosby. Soon, Sara Becker and Vicki Surles showed up followed closely behind by Marian MacKerer and Craig Whitt, making us eight who made it out on this slightly warm Saturday in February. We met at 10:00AM, just after the gallery opened, so the collection was sparsely attended and we just about had the gallery to ourselves.

The collection was divided into ten sections entitled Scrape, Concentricity, Line, Gesture, Art on Art, Drip, Stripe to Zip, Figure or Ground, Monochrome, and Picture the Frame. The majority of the exhibit was centered on six major artists. We were pleased to find so many Jasper Johns and Roy Lichtenstein paintings. There were also work by Frank Stella, Brice Marden, Ellsworth Kelly, Franz Kline, William De Kooning, Mark Rothko and Robert Rauschenberg and Jackson Pollock which further added to our pleasure. There were others, too, but you will have to take your
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Value

(From page 2)

use of the colors. If you use a masking agent to preserve white shapes on the watercolor paper, as I often do, you need to apply it before you begin painting. As you are painting, feel completely free to change the colors from what you see in the photograph or the actual set-up. **Remember it is more important to get the value correct rather than to match the color you observe.** In fact, you can completely change the colors so long as you balance the values to match what is in your sketch.

The procedures you follow for painting your actual painting

are flexible. I prefer to paint some of the dark shapes in first. There is nothing wrong with following the more traditional method of gradually building the painting from light-to-dark. Your value sketch will help you decide on your approach. After you've done many preparatory value studies for your paintings, you may find that you can automatically visualize the composition of light, medium, and dark values without actually painting them on a gray paper. It's perfectly fine to discontinue the preliminary steps if you have achieved the desired goal of being able to see value relationships.

David R. Daniels, Mr. Watercolor is an accomplished watercolorist who displays a remarkable range of experimentation with the medium and a unique personal sense of composition and color. His impressionistic style gives new freshness to the beauty of nature, and his sense of color is inspired. In addition to being a working artist, David teaches painting at Montgomery

College, the Smithsonian Institution and, privately, in his Silver Spring studio. His work has earned him the distinction of "Best of Show" in such prestigious organizations as the Capitol Hill Art League of Washington, DC, the Cultural Society of Coral Springs, Florida and the Washington Watercolor Association of Washington, DC. www.mrwatercolor.com.



Meyerhoff

(From page 3)

own tour to see. Granted, I'm not one to find Modern and Abstract as my favorite art form but I must say that the Meyerhoffs picked up some amazing art.

Afterwards, we had lunch in the Cascade Cafeteria and discussed the artists and which of the works each of us found most impressive. "The Courtroom" by Philip Gustave was remembered as the painting with a strong political statement, but it didn't hold my personal interest much. Judith said she liked how Lichtenstein painted the progression from representational to abstract in "Cow Going Abstract". The center panel was my favorite of the three. Sara, Vicki, Marian and I enjoyed the playfulness of Jasper Johns and his use of the Two Views Vase from a psychology textbook. For comparison purposes, look up his Untitled (A Dream) from 1985 and Untitled (M.T. Portrait) from 1986 and compare them. In the collection we could see the illusion of size of the inner rectangle in both.

I found a Jackson Pollack that I liked entitled 'Ritual'. It remind-



ed me of Matisse's work. Judith said she liked the portrait "Josephine" by Grace Hartigan. You could remember easily the stark contrast of the yellow dress against the black background and understand how a painting leaves an impression upon one's memory. Marian and I were impressed by the difficult 3-D works entitled 'Playstool Series' by Frank Stella. I can't remember who said how hard it is to work three dimensionally. It's so different from two dimensional painting and one has a lot more to consider when creating. It is almost like making a sculpture.

At the conclusion of our visit, we posed in front of "Painting with Statue of Liberty" by Lichtenstein for our group photo. I must say it was a morning well spent and this artist has more respect for abstract art than before. Join us for the next Museum visit. You never know what you may learn. I'll end with one of the many quotes used throughout the exhibit. "Immature poets imitate, Mature poets steal" by T. S. Eliot and, an important quote from the book I bought on the

exhibit, "I became a transparent eyeball; I am nothing; I see all" by Ralph Waldo Emerson. You will have to read the book to find out why that is important in relationship to the Meyerhoff Collection.

Editor's Note: Catherine Miller is a member of the Montgomery Art Association who joined her fellow painters for the February 20, 2010 museum visit that served as the monthly meeting of MAA. Thank you to Catherine for her time in letting the rest of us enjoy the group's visit and for sharing her own valuable insights about the exhibit.



News and Gallery Notes

This part of the newsletter is designed to provide you with art news and information about interesting shows at the many local art galleries. If you are aware of an event, news or an exhibit, large or small, that you think would be of interest, please send an email to mfs-art@comcast.net.

Congratulations Members!!

We would like to congratulate the large number of talented MAA members for their recent acceptance into the Strathmore Membership Exhibition 2010: Vicki Surles, Tricia Tice, Elizabeth Stecher, Michael Shibley, Helen Eliot, Sue Moses, Dan Ranhart, Debra Halprin, Carol Dyer, Chris Luckman, Jim Haynes, Elizabeth Riordan, and Lois Levitan. If you have been accepted into the show and your name is not listed, we will be republishing the list for the April issue. The show runs from February 27 through April 10, 2010. If you get a chance, drop by the Strathmore Mansion and see the works of your fellow MAA members.

Kensington Day of the Book Festival

In last month's Newsletter we gave you information regarding the Kensington Day of the Book Festival that will be held on Sunday, April 25 from 11:00 AM to 4:00 PM. MAA will have a booth at the Book Festival and members are encouraged to submit bin work, small prints, and note cards for sale during the festival. Anyone interested in participating should contact Vicky Surles at vsurlesgraphics@comcast.net or call her at 240-604-5377. For more information, go to www.dayofthebook.com or call Eli at 301-949-9416.

Washington Printmakers Gallery

The Washington Printmakers Gallery has completed its 25 Anniversary Show at its new location in the gallery space of Pyramid Atlantic in Silver Spring. The WPG moved its location from its Dupont Circle address to Silver Spring, Maryland at the end of January. Pyramid Atlantic is located at 8320 Georgia Avenue in Silver Spring. For more information call 301-608-9101 or click www.washingtonprintmakers.com.

The Phillips Collection Georgia O'Keeffe Show

This exciting exhibition focuses on mostly unexplored areas of O'Keeffe's work with a particular focus on her contribution to the history of American abstraction. The exhibit contains over 100 pieces of her work, both paintings and sculptures. It covers the period from 1915 to the late 1970s. The exhibit is currently at the Phillips Collection and runs through May 9, 2010. Information- 202-387-2151

The Corcoran Gallery of Art

Turner to Cézanne: Masterpieces from the Davies Collection Amgueddfa Cymru (National Museum Wales). Now through April 25, 2010. This exhibit presents an outstanding collection of 19th- and 20th-century paintings and works on paper from the Amgueddfa Cymru (National Museum Wales), home to an internationally acclaimed collection of Impressionist and Post-Impressionist artwork. The exhibition features 53 works, many of which have rarely been shown outside of Europe. It includes master-

pieces by Cézanne, Corot, Daumier, Augustus John, Manet, Jean-François Millet, Monet, Pissarro, Renoir, J.M.W. Turner, and van Gogh. Gallery Information: (202) 639-1700 The National Gallery of Art The Chester Dale Collection Now through July 31, 2010, Ground floor, West Wing. This special exhibition of 83 of

Chester Dale's finest French and American paintings is the first in 45 years to explore the legacy left to the Gallery by the internationally famous collector. The exhibition includes works by Corot, Renoir, Cassatt, Manet, Picasso, Bellows, Cezanne, Degas, van Gogh, Matisse, Modigliani and Monet. General Information: (202) 737-4215

From My Perspective

HAYNES



Submissions for the April MAA newsletter are due March 15th.

Art Supplies from the Hardware Store

By William Clague

Many art supplies should be bought only from an art supply store. Only the best paints and brushes should be used by the serious painter. Economy can be employed elsewhere, but not in the selection of paints and brushes. Some art stores employ minimum wage sales staff that cannot answer questions intelligently and are incapable of giving the customer dependable advice. If you aren't knowledgeable yourself it is best to pay a little more and buy from a dealer where the store personnel really know their wares and can give you good information. A few questions to the clerks about something you already know are usually sufficient to tell whether you are dealing with a knowledgeable person.

That having been said, there are many art supply items that you can purchase at your local hardware at very reasonable prices. You can buy a gallon of low odor paint thinner¹ for about \$10.00. A gallon of Turpenoid at the art store will be \$19.00. Low odor paint thinner (mineral spirits or Varsol) has an odor, but it does not have a strong bad odor as does most turpentine now sold in hardware stores, and it does all the thinning and cleaning that turpentine does. After use, allow the thinner to sit undisturbed for a day or two, the paint will settle to the bottom, and the clean thinner can be poured off and

re-used over and over again. Thus a gallon of thinner may well be a lifetime supply for about ten bucks. This product is also a useful cleaner for greasy tools, tar on shoe soles and spots on fabrics. Thinner, like turpentine and its substitutes are very flammable and should not be used around your gas stove or water heater or furnace pilot lights. Rags should be hung outside to dry.

Pure gum spirits of turpentine from the hardware store used to have a pleasant odor that we usually associate with the studio. Nowadays the product sold in hardware stores stinks. It is probably diluted with wood turpentine that is made from roots and scraps from lumber harvesting operations. If you want that pleasant studio odor, sniff before buying.

A two-inch brush such as you would use to do underpainting or to lay in a sky costs about \$31.79 from a major mail order art supply house, and it costs about \$5.50 at the hardware store. The quality seems to be the same. Don't use the hardware store's little "artist's brushes", they usually shed hairs and are otherwise a nuisance to try to use.

A 16 oz jar of Liquitex Acrylic Gesso is \$16.69. Flat white acrylic latex paint is \$12.00, and it makes an acceptable gesso, or for use in whitening out the painting that just would not work. Drywall joint

compound also works well as a gesso. Some types go on as a pink color, but turn pure white when dry. A three inch plastic putty knife will let you spread the joint compound pretty thin. Liquitex can be used under all painting media.

Linseed oil is a rather complicated subject. Cold pressed oils are the best for painting, but are not easy to come by. It is no longer made in this country, but Windsor and Newton distribute a Scottish import, Caledonian Oil Mills cold pressed linseed oil. Boiled linseed oil, which is what you will get at the hardware store, is not recommended by Ralph Mayer in his Artists Handbook, which is the standard art materials text. However, after using it for forty-five years I have not discovered why Mayer thinks it is unacceptable. No yellowing has been detected. A pint of boiled linseed oil is \$7.99 at the hardware store. What you will get at the art store is most likely alkali-refined linseed oil, at about \$13.13 for 500ML. Linseed oil and paint thinner, or Varsol, or mineral





spirits are perfectly satisfactory mediums. But for the faces of portraits, or for other places where stability of color is critical, play it safe. Copal Painting Medium, by Weber, at about \$5.33 for four ounces is very good, and if used only for those limited applications will last a good while. Use linseed oil for other parts of the painting.

Tool boxes of various prices and sizes are sold in hardware stores and at Sears, Home Depot and other places such as Target, and even CVS Pharmacies. Look at the selection and see if there is not some reasonably priced metal or plastic tool box that will serve you as well for your paints and brushes as an expensive one from the art store. Sears has some auto mechanics' tool boxes with drawers and locks that are just dandy for the artist. These are too big to carry out on an expedition, but they'll keep the kids out of your stuff. A partitioned Tupperware container is another choice you can use as a toolbox. One of our members has used a Tupperware fishing tackle box

for many years, especially when traveling or doing plein air. It seals tightly and allowing her to carry water as well as paint without worrying about it dripping in the car, etc. Oils dry much more slowly when sealed in the Tupperware.

Good easels are really pricey. Dick Blick's Best European is \$1,150 regularly priced, but is sometimes on sale for \$599. It is a very nice item, but that is a high price for most of us. Making an easel is a simple carpenter job, but if that is not among your skills, you can try this. Every household probably already has a six-foot stepladder. That and a couple of three-inch C clamps applied to the back legs will make a very practical sturdy easel. The clamps can be placed at the desired height for the bottom of the painting, and the canvas can sit on the clamp threads, or you can clamp a board at the desired height.

While you are in the hardware store pick up a pair of pliers to open sticky paint tubes. In fact, get two inexpensive pairs, so that the tube can be gripped on the hard part of the top, just

below the neck while the other pair is applied to the cap. If your hardware store carries building supplies, consider a 4 x 8 sheet of quarter inch or three-eighths inch AC exterior plywood. It can be cut with a hand saw or an electric saw into a number of panels, which when sealed on the back² with shellac varnish or house paint, and gessoed or given a coat or two of flat white latex on the front, will make a good support for paintings. Being thin it is easier to store than stretched canvas, and cannot be easily punctured. Such a sheet of plywood is about \$30.00, at a lumber yard or building supply place like Home Depot. You might persuade the lumber dealer to cut it in half, but that's about as far as they are likely to go in helping with the cutting. Cut the panels into common sizes for standard frames, so you won't have to buy a custom made frame. Some hardware stores sell quarter sheets of plywood, but they cost a little too much for the item.

Look around in the hardware store, for there are any numbers of things that may give

you further ideas on things you can use in your painting or other artistic endeavors.

William Clague is a long-time member of the Montgomery Art Association and served for several years as its Newsletter Editor. He has agreed to prepare a series of articles that will appear in the Newsletter over the course of the year.

¹ There is also odorless paint thinner, but low odor is quite satisfactory for a better price. The hardware store prices used in this article are those found at Glen Echo Hardware which the author indicates are a little above average. None-the-less, hardware store prices for the items mentioned are still normally below those of most art supply stores.

² Sealing the back is necessary to retard warping, for if one side is sealed with your painting the unsealed side will absorb moisture more readily and cause warping.

DATES TO REMEMBER

We will be updating Dates To Remember each month to keep you informed of upcoming deadlines. Deadlines will be repeated each month until the approaching due dates no longer apply. If you know of events of interest to the members, please email Michael at mfs-art@comcast.net. The deadline for submittals is the 15th of the month.

MEMBER SHOWS

Nancy Bullough and Florence Gang Holy Cross Hospital Art Gallery Forest Glen Road Silver Spring, Maryland

February 1 to March 27, 2010

MAA member Nancy Bullough cordially invites you to a "Meet the Artists" Reception on Sunday, February 28th from 2 - 4 p.m. at the Holy Cross Hospital Art Gallery featuring the artwork of Nancy Bullough and Florence Gang. There will be 38 paintings on display. Free admission and free parking.

Washington Metropolitan Artist's Society Brookside Gardens 1800 Glenallan Avenue Silver Spring, MD 20902-1369 Through April 3, 2010

MAA Membership Chair, **Sandy Cepaitis'** group show with the Washington Metropolitan Artist's Society continues at Brookside Gardens through April 3. MAA Members **Elizabeth Stecher, Helen Eliot, Donna Golden, Marlene Golden, Cathy Hirsh, Mizi Kiper, Margaret Millman, and Kay Rogers** are also in the show. (301) 962-1400

Thomas Farm Community Center 700 Falls Grove Drive Rockville, Md. 20850

February 15, 2010 through April 15, 2010

MAA Newsletter Editor, **Michael Shibley** has a one-person show of Watercolor Landscapes at the Thomas Farm Community Center on Falls Grove Drive in Rockville. Michael's passion for watercolor painting can be seen in the paintings displayed in the gallery. Some of the paintings depict scenes from the Oatlands Plantation in Leesburg, Virginia; Hillsborough Winery in Purcellville, Virginia; Sligo Creek in Silver Spring, Maryland; and Winterthur Gardens in Wilmington, Delaware.

The Center is at the intersection of West Montgomery Drive (Rte 28) and Falls Grove Drive about 1 mile west of I-270. Phone 240-314-8840

Pepco's Edison Place Gallery 700 Block of 8th Street, NW Washington, DC Senior Artist Alliance March 2 – April 2, 2010

MAA member **Lois Levitan** has had two of her sculptures accepted into the Senior Artists Alliance show which is being held at PEPCO'S Edison Gallery from March 2- April 2, 2010. Lois invites all members and friends to view her sculptures during the show. The Gallery is located on 8th Street between G and H, one block west of the Verizon Center.

REMINDERS OF UPCOMING MAA SHOWS

Events sponsored by the Montgomery Art Association will be coming up in the spring. Keep these events on your arts calendar. Details of each show will be forthcoming as the dates get closer.

April:

MAA Members Show. Members can exhibit their art at Kensington Framing and Design. Details will be distributed to members via email.

May:

1. MAA Members exhibit their work at Friendship Heights.
2. An opportunity for MAA members has arisen for a show at the Activity Center at Bohrer Park Gallery from May 7 through July 14. The details of this show are being worked out and an announcement will be made to the membership in a few weeks.
3. April 30, May 1 and May 2, there will be an open studio by a number of MAA members whose studios are in the West Howard Avenue area of Kensington. This event was held last year and because of its success, it will be repeated in 2010 on the dates indicated. Organizational meetings are being held and more details will be released as they become available.

OTHER SHOWS AND COMPETITIONS

March

62nd Annual Open Juried Art Show Chestertown Arts League. March 21-April 11, 2010.

Entries must be postmarked no later than March 1, 2010. March 14 is the drop-off date. For more information and application call 410-778-5789 or email artsleague@verizon.net or go to www.chestertownartsleague.com and click on "Events".

1st Annual Annapolis Arts and Crafts Festival Navy-Marine Corps Memorial Stadium Annapolis, Maryland June 12-13, 2010

This is a debut event. The organizers are seeking artists for this new event that will be held June 12-13, 2010. Over 200 artists are expected to participate. They will be working in a variety of media. This is a two-day outdoor event. For information, call 410-263-

DATES

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4012; email info@annapolisartsandcraftsfestival.com or go to www.annapolisartsandcraftsfestival.com and click on "For Artists". The deadline is March 1 so you will have to hurry.

Plein-Air Easton 2010

Avalon Foundation

40 East Dover Street, Easton, Maryland

Entries are due by 5:00 PM EST, March 6, 2010. Entries may be submitted either online at www.pleinaireaston.com or by mail at Plein Air Easton, C/O Avalon Foundation, 40 East Dover Street, Easton, Maryland, 21601.

Women's Club of Chevy Chase

35th Annual Community Art Show

7931 Connecticut Ave. Chevy Chase MD, 20815

Friday, March 26 to Sunday, March 28, 2010

The mailed registration deadline is March 13. Art delivery is March 24 with pick-up of unsold art on March 28. A Preview Reception will be held on Friday, March 26 from 8- 10 pm. The show awards will be judged by Bill Schmidt and is open to all artists. The cost is \$7 per entry. To get a registration form, send an email to wccmd@gmail.com; phone is 301-652-8480, or drop by the Club office. The form is not online.

VMRC 2010 Juried Multimedia Art Exhibition

May 28-June 20

The purpose of this exhibition is to showcase working artists. A diversity of works will be displayed that demonstrate mastery of technique, originality and exceptional presentation subject matter. Over \$4,000 in prizes awarded. No commission will be charged for sales. Submit 5 x 7 or 4 x 6 photos of each work to be exhibited. Entries are due March 25, 2010. For more information, go to www.vmrc.org/artexhibition or email artexhibit@vmrc.org.

April

Havre de Grace Plein Air Competition 2010

Havre de Grace, Maryland

September 15-18, 2010

The 4th Annual Plein Air Painting Competition is sponsored by the Art Union and will be held in the historic water view city of Havre de Grace where the Susquehanna River meets the headwaters of the Chesapeake Bay. Approximately \$10k in prizes. The application deadline is April 15, 2010. For application information call 410-939-9342 or email theartunion@hotmail.com

May

Mid-Atlantic Plein-Air Painters Association

Solomons Paint The Town

May 13-16, 2010

Solomons Paint The Town is back for its second year. This four-day event is an opportunity for all to paint, exhibit and sell. Artists will paint for three days within a designated area. There will be an exhibit that opens on Sunday, May 15 at the Gallery at Anne Marie Gardens. Artists will choose two paintings for the exhibit that will be juried and prizes awarded. Local residents will host out of town

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MONTGOMERY ART ASSOCIATION



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artists and discounts will be offered by local hotels. All of the information is in the program prospectus, available on request, email grp@chesapeake.net. There is a \$25.00 application fee. The deadline for artist's applications is April 16, 2010. For more information click on <http://www.mapapa.shuttlepod.org>.

Classes

Montgomery College • Through May 10, 2010

Weekend Open Drawing and Painting classes through May 16. The following is a list of offerings:

- Friday Night Portrait Group, 6:00 – 9:00 PM Art Building, Room 405. Saturday Sketch Group, 9:30 AM – 12:30 PM, Art Building, Room 301
- Sunday Life Study Group, Figure Study/Short Poses, 9:30 AM – 12:30 PM, Art Building, Room 301
- Sunday Figure Painting Group, Long Pose, 10:00 AM – 1:00 PM, Art Building, Room 405

For more information call 240-567-1775. No sessions will be held on Friday, March 19, Saturday, March 20 and Sunday, March 21.