

MONTGOMERY ART ASSOCIATION

MAA News



MAA MEETINGS

Please note that the next meeting of the Montgomery Art Association will be held on Wednesday, April 14 from 6:00 PM to 8:00 PM. We are starting one hour earlier than our normal time in order to have a Colored Pencil Workshop with Jane Preece.

Many of us enjoyed Preece's February's presentation on promoting your artwork. She will conduct a demonstration of colored pencil techniques including glazing and layering and then we will have time to work on our own pieces. Jane will be bringing samples of high quality pencils, brushes, small gessoed boards, and turpenoid for practicing. She will also bring still-life setup items. Feel free to bring your own source material for your drawing if you like. Bring any colored pencils you already have and Jane can tell you if they meet the current standards for lightfastness. You may also bring brushes and additional sketching paper. Preece notes that black paper is a new trend that artists are currently using. The link to Plaza Art's web page for colored pencil products is <http://www.plazaart.com>. Go to 'shop online', select 'drawing and writing materials', then chose 'colored pencils'. However, you may want to wait until after the workshop to make any pencil purchases. Looking forward to seeing you there and trying out these colored pencil techniques! There is no extra charge to members for this workshop.

As usual, the meeting will be held at the Plaza 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. Plaza is also Metro accessible. Take the Red Line train to Twinbrook; it is about 3-4 minute walk to Plaza. But..remember..the meeting will begin at 6:00 PM. Phone 301-770-0500.

Tips for Plein-Air Painting

Christine Lashley

"Plein-air" is a French term for painting in the "fresh air." Creating a beautiful painting outside with the birds singing and a fresh breeze blowing... sounds great doesn't it? Well, it is! Painting outdoors can be a wonderful experience for both experienced and beginning artists. The Impressionists were one of the first groups to extol the virtues of painting outdoor, on site. There is simply no substitute for direct observation to see truer colors, better color relationships, accurate values, and create better compositions.

So, how do you get started? A simple adjustment in gear will usually get most artists outdoors and painting. Pare down most of your equipment to be smaller and more compact... carrying less is always better. Even a simple, quick

sketch done on your lap or from the car can be far superior to a photograph which may have poor color, value, and composition.

Despite the many joys of plein-air painting, there are challenges as well. Here are some tips to get started "en plein-air"--once you get some portable gear:

- **Choose a Location:** Don't agonize over the "perfect" spot. It rarely exists and you can expend too much time and artistic energy looking. Try to apply a "10-minute rule" for yourself. After browsing a site, sit down and paint what you see after about 10 minutes. Simply getting started is really more advantageous than searching endless views.

(See page 2)

PRESIDENT'S MESSAGE

Hi, everyone. It looks like Spring is finally here. Time to get outside for our favorite activities—drawing and painting. Wow, back in February, I thought these days would never come. But, like the daffodils that are coming up so cheerfully—artists are dusting off their equipment and are ready to paint!!

This issue of MAA News focuses on the topic of plein-air painting with tips for plein-air painting; reviews of new and existing equipment; listings of plein-air resources; and identification of groups in the Washington area that encourage plein-air activities. I hope you enjoy this information-packed issue that gets us off on the right foot—or should I say—easel.

Speaking of getting off on the right foot—please also remember that our membership drive is in full swing. We have gotten some new members but we need to work hard to increase the number of talented members who can help make our association even better. Each new member that you recruit will put you closer to winning the prize that I announced last month. You will have your choice of a waiver of all fees for our Kensington Paint The Town or a free year of membership. So talk to your artist friends who are not members of MAA and get them into the fold. And remind them to put your name on their application so you can get the proper credit. The membership drive ends on August 31.

Also in this issue is the announcement of our next meeting that will be held on April 14. It will be an exciting Colored Pencil Workshop with Jane Preece. Don't miss this opportunity to have fun and polish your skills.

Finally, on a more personal note, I wanted to let the membership know that this will be my last communication as President of the MAA. I have enjoyed my time as President, and I thank everyone for giving me the opportunity to serve. However, the Board elects a President with the expectation that he or she can devote the time required to oversee the Association's operation. After giving it much thought, I have concluded that I can no longer give the time that I feel the job requires. Therefore, I have decided that it's best for the Association and its members if I step aside at this time. Prior to electing a new President, I would like to suggest that the remaining members of the Board get together and take a fresh look at the Association. Perhaps, in this way, the Board can organize the work so that it is evenly distributed among them and then the President can get out front and lead the Association with a clear direction. Those are my thoughts as I move on to devote full-time to managing my graphics business. Thank you again for the opportunity to serve the members of the MAA. Good luck and best wishes to everyone.

Laura-Leigh Palmer
Owner/Designer
asap-graphics
asagraphics.com
301-942-1121

Plein-air Tips

(From page 1)



Red Raincoat

© Christine Lashley

- **Use Your Artist's Vision:** Focus on what first strikes you about the scene and what you are feeling (i.e.-warm sun, breeze, and colorful flowers), and then try to capture that main idea on your paper. This can simplify choices of what to put in your art. For example, if your thoughts were about the flowers, do you really need to put in trees, sky, road, clouds, birds and grass?
- **Squint!** As you prepare to paint your subject, squint as hard as you can (or take your glasses off if you are near-sighted)-that will help you simplify your subject into chunky, blurry shapes. Paint these masses, as they will contain very accurate color and true shapes. If you can't see a shape when you squint, then leave it out of your painting, it is only a detail and can be either left out or added later.
- **Simplify!** It sounds easy, but being faced with the full spectrum of nature is perhaps a plein-air novice's biggest challenge. Don't be intimidated. Just keep to your list of focus items.
- **Organize Your Image:** Look for ways to divide your image into a foreground, middle ground, and background. Although this does not have to be a strict formula, it can serve as a good jumping off point and help you simplify items when painting.
- **Be Creative:** Incorporate shapes or elements you see around you that may not be in your direct field of vision that could add interest to your painting.
- **Remember Your First Impression of the Scene:** Try to stay true to the weather and lighting you saw at first. This one can be tricky but it is quite important. If your painting is sunny and bright, but then dark clouds come rolling in, the feeling of your painting will (next page)
- **Think about Values:** Establish your lightest light and darkest dark, all other elements must fit between these extremes.



Iris Garden
© Christine Lashley

Plein-air Tips

(From page 2)
change if you try to paint both ideas. It can look spliced together and discordant. If the weather really is changing and you are not too far along, it's OK to adopt the new weather pattern. If you are well into the painting, perhaps you can come back to finish another day, or finish up in the studio or on-site from memory.

• **Work in Large Shapes First:** In general you should work big areas to small areas. Details can always be refined later.

• **Think about Color:** Match one color you feel is an "easy" one (perhaps the sky, or a sunlit tree). Then key all of your other colors to this beginning color (duller, bluer, darker, lighter, etc.)

• **Paint with Speed:** Paint quickly-but with purpose. You shouldn't have to force it. This often comes naturally with plein-air painting. You will usually have a maximum of about two hours to complete your painting. After that, the light will have changed too much and the feeling of your scene will

have changed. You will be likely feel fatigued and need a break. Once you have completed your painting, review it at home. Look at it for a while and make slight changes if needed.

• **Invite a Friend:** Paint with a buddy. It is safer, and it's more fun to compare paintings when your work is completed.

• **Finally: Have fun!** If you have the right attitude, any attempt at painting outdoors can be a success.

There is a reason plein-air painting continues to be so popular. It is loads of fun, and can dramatically improve your art. Experiencing a scene with all your senses inevitably influences artistic choices when painting. When I take my students painting on location, I love how they will each paint a different interpretation of the same scene. As a veteran plein-air painter, I still feel I have much to learn and will happily keep on painting... "en plein-air!"

Christine Lashley is an award-winning artist who paints mostly with watercolor and oil. She is a regular instructor at the Yellow

Nods to Newcomers

As our membership drive began in earnest, we enlisted two new members in the month of March. Please welcome Grace Lebow and Carole Celler to our MAA artist community. Grace is rejoining MAA—welcome back! She is a watercolor painter who enjoys landscapes and portraits and has expressed interest in helping with our shows. We can always use additional help. Carole joins us as an acrylic painter who also enjoys colored pencil drawing. She would be interested in serving as an officer in the organization

And...remember...that when you recruit a new member, be sure that he or she puts your name on their membership application so that you can be credited in the membership drive. The drive ends August 31 with a prize to the member who recruits the most new members.

Grace Lebow
5600 Wisconsin Avenue
Chevy Chase, MD 20815
301-652-4026
gracelebow@comcast.net

Carole Celler
18704 Capella Lane
Gaithersburg, MD 20877
301-977-9668
cceller@aol.com



Courtesy Christine Lashley

Barn Studio at Glen Echo Park; the Loudoun Academy for the Arts in Leesburg; and the Reston Community Center in Reston, VA, Lashley is a signature member of the Baltimore Watercolor

Society; the Potomac Valley Watercolor Society; and, the Washington Society of Landscape Painters. Her work can be viewed at www.christinelashley.com.

Reflections on En Plein Air Painting

Catherine Miller



This past January, I went on a painting trip to the Bahamas. This year, I decided to buy a 'Soltek' easel to use for plein air painting. I loved it because it's like a French easel only lighter and more portable. It fit into my luggage. A small rolling suitcase held my supplies as I set up on the narrow alleys of Elbow Cay.

Because of the unusually cool temperatures, my first painting was from the inside of my rental cottage. Looking through the window helped me to see the rectangle and composition. Sometimes I'll play around, photographing the scene I wish to paint, composing with the camera. When I am plein-air painting, I can usually come up with a nice

painting within three hours. Of course, I touch up any painting errors later. And, I use my photos for correcting shapes.

I find painting en plein air enables me to produce more painterly and flowing artwork than I am able to produce painting from photographs. It's because I am not copying the photograph but creating my own vision as the scene changes. En plein air painting also presents a broader experience for me because there is a personal story involved with how I came to paint the scene. Of course, there is always the weather experience to add to the story. What I have to remember, no matter the challenges—it's just fun. Enjoy.

The Soltek easels can be viewed and/or purchased at www.soltekarts.com.

March Meeting Summary

At the March 10 MAA meeting, we were pleased to have Ann Gordon, who is a docent at the Smithsonian American Art Museum, leading a peer critique. Members were asked to bring one or two pieces of artwork for which they were seeking feedback. Approximately twelve members attended the program.

Ann led a brief discussion of the differences between design and composition before beginning the critiques. She emphasized that a good painting should have three clear values—a dark, a middle, and a light value. She began the critiques following a discussion of where certain colors fall on the color value charts. The main points she emphasized in addition to the three values were design and composition, cropping, creating negative spaces, saving whites in water-colors, and creating tension in

the composition.

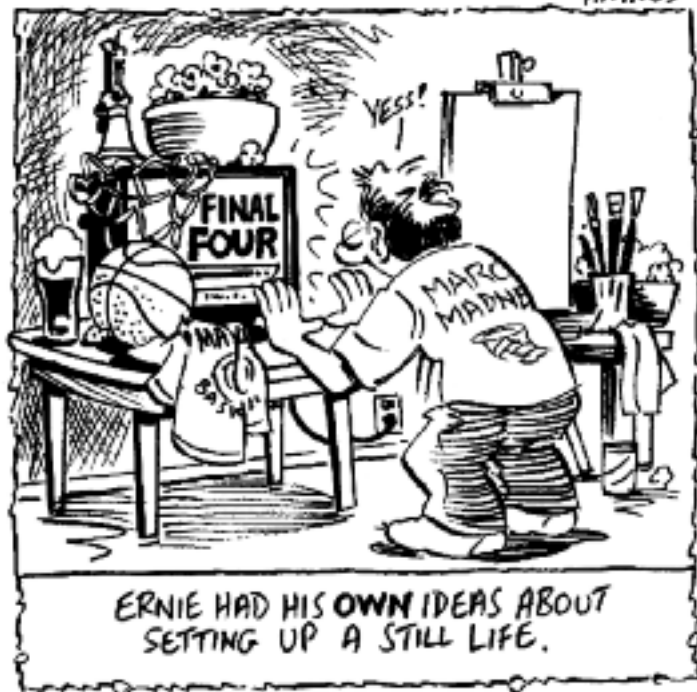
As she reviewed the artwork she discussed how to maximize the effect of shadows in a painting. She said that the simple rule for shadows is "warm light—cool shadows"; and "cool light—warm shadows." She then applied that concept to several of the paintings and suggested improvements.

Lastly, she discussed the value and impact of a good framing job for the artwork. Using her cropping cards she made suggestions for changing some of the paintings and how they were framed. Some of her decisions created more tension in the artwork and therefore a more pleasing painting.

As always, we appreciate Ann taking the time to share her extensive experience with us. These monthly programs and speakers provide a lot of value to MAA members so we encourage everyone to take advantage of them. The next meeting is April 14.

From My Perspective

JIM HAYNES



ERNIE HAD HIS OWN IDEAS ABOUT SETTING UP A STILL LIFE.

"FROM MY PERSPECTIVE"

Acknowledgement:

MAA member, Jim Haynes, has agreed to provide his creative cartoons for publication in MAA News. Jim is President of Graphics-Plus, Inc., in Silver Spring, and is an active member of MAA. The News wishes to thank Jim for his time and creative energy each month.

The Anderson Swivel Easel

Bill Mapes

My approach to art equipment outside of the studio is much like that of a backpacker. The lightest and most efficient equipment is the best. After making a commitment to plein air painting, my quest for the "right" equipment was on.

I already owned a wooden French easel. It was cumbersome, heavy, and difficult to set up. The half French easels are somewhat easier to manage, but are not much lighter than their larger counterpart, and no easier to set up. My search was on for a better answer. I eventually found the Anderson Swivel Easel on the Internet.

The Anderson is lighter than any portable easel I have found available. The box is constructed of birch plywood painted black. The top cover opens left and right to provide two shelves or work areas (the left shelf has holes to hold brushes). The front legs are aluminum telescoping legs with quick release snaps for easy adjustment. The back leg is a wooden hinged leg (similar to a French easel leg to provide better easel stability). I can set up or break down the easel in less than 30 seconds!

The swivel easel is completely adjustable. It will fold down to the box for portability and pivots to any position including laying flat for pastel and watercolor. The easel also turns left and right. The canvas T-holder adjusts up to a 16" canvas width. The easel also has slots to hold canvas board as well as stretched canvas. With the canvas in place and

the easel pivoted down to the box, you now have a canvas carrier for travel. The Anderson also comes with a cloth utility hammock to hold extra gear and provide weight for stability.

The Anderson Swivel Easel does have some drawbacks that were intentional to improve the design and maintain its light weight. The wooden hinged leg is one example. It replaced a third telescoping leg for stability. The limit to canvas size shown in the drawing is 16" wide. Anderson just recently redesigned the easel canvas holder to accept a canvas up to 16" high by an open width (note: the newer design may not be as secure as a canvas carrier). I don't find myself needing

a large canvas when painting outside and often paint on much smaller sizes than the Anderson will accommodate. The canvas height, from the ground, is only adjustable by the legs of the easel. At its most extended length the canvas is lower than I want. Again this is done for stability in wind. I have learned to live with the height by tilting the canvas back slightly or alternatively using a stool to paint. Lastly, the depth of the box is deep enough to hold the width of a standard 37 ml tube of oil paint. The top section of the box will carry up to seven tubes of paint easily. A low profile solvent carrier will fit as well. The thinner side section holds brushes and a palette knife. The wider

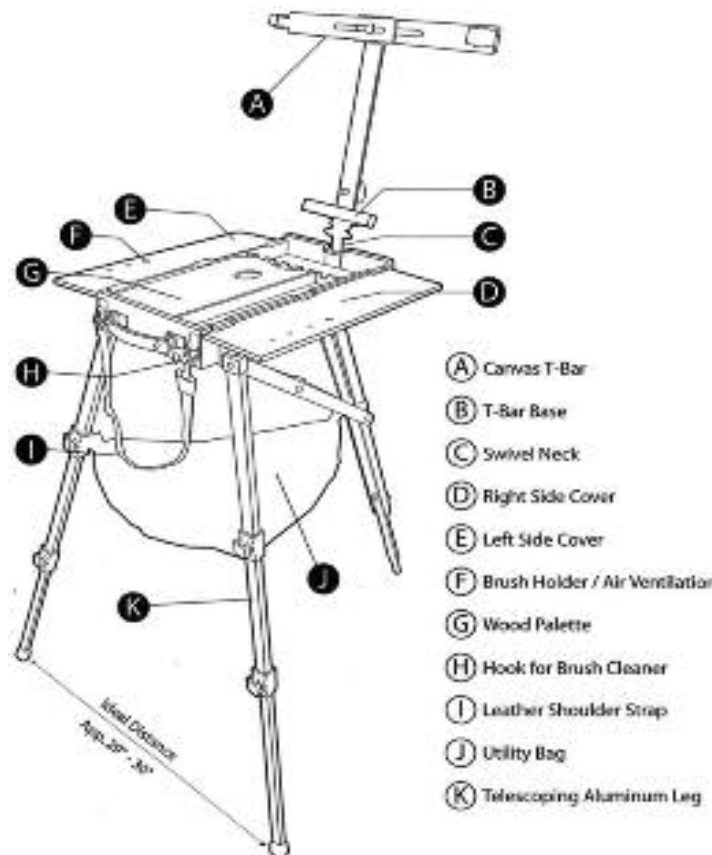
section holds a folding palette.

I carry a small mechanics bag with me on location to hold bug spray, sunscreen, towels, food, and water. Carrying extra paint, etc. in the bag is also an optional luxury.

I use the Anderson Swivel Easel for all of my plein air painting and open painting sessions. It is light and easy to carry by the handle or the shoulder strap. Its small footprint makes it more convenient to store for traveling. The Anderson Swivel Easel is my overall solution to painting out of the studio. It has proven to be durable and serviceable for the three years I have used it. It is made by a family business and retails for around \$179. Some diligent searching on line and/or offered discounts by art suppliers can bring the cost down to as low as \$150 - \$160.

Happy Painting!

Reprinted by permission of the Art League of Germantown. This article originally appeared in the March issue of the ALOG newsletter. MAA sends a special thanks for their cooperation.



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

RESOURCES

To accompany the tips and information on plein air painting and equipment, we have provided a list below of some additional resources that members may find helpful. Click on the links to view the websites.

Books and Magazines:

David Curtis. *"A Light Touch, The Landscape In Oils"*
http://www.djcurtis.co.uk/david_curtis

Trevor Chamberlain, *"Light and Atmosphere In Watercolor"*
<http://www.amazon.co.uk/Trevor-Chamberlain-Personal-Atmosphere-Watercolour>

"Impressionists By The Sea"
<http://www.amazon.com/Impressionists-Sea-John-House>

"Impressionists In Winter"
<http://www.amazon.com/Impressionists-Winter-Charles-S-Moffett>

International Artist Magazine.
This magazine offers a wide variety of painting books, DVDs, and demos that are produced by internationally known artists in all mediums.
<http://www.magazines.com/product/international>

Local Plein-Air Painting Groups

Washington Plein-Air Artists
<http://www.pleinairwashington.com>

Mid-Atlantic Plein-Air Painters Association (MAPAPA)
<http://www.mapapa.org>

Montgomery County Plein Air Artists. This local group is a Yahoo-group organized by volunteer painters. A recommendation by a member of the group will get you admitted to the Yahoo site.

En Plein Air Pro

Portable Easel

Michael Shibley—MAA Newsletter Editor

As I was getting ready to depart on a painting trip to Italy in 2008, I knew that I could never carry my heavy wood French easel with me on the trip. As luck would have it, I had the good fortune to learn about a very lightweight plein-air painting kit that seemed a perfect solution. I carried it on the plane and all during our 16-day trip without a single problem. It's called the "En Plein Air Pro" and is distributed through www.enpleinairpro.com. Painter Eric Michaels decided to solve his portable easel problem by designing and producing his own kit. An added benefit of his website is the newsletter that Mr. Michaels sends out each month. Anyone can subscribe to this free newsletter by going to the website and requesting to be put on the mailing list. Each month's newsletter is a painting demo—step by step—along with helpful hints to painters.

The kit weighs less than five pounds and comes with the following components:

1. A carry-all bag with padded strap and multiple pockets for all sorts of equipment.
2. The easel that contains a retractable brush holder and, for watercolorists, a hook and collapsible water pail. It is easily extended and easily collapsible.
3. A palette shelf that attaches to the easel. It fits most tripods with 3/4" diameter legs.
4. A watercolor palette
5. Sunpack tripod that folds to 15 1/2 inches.
6. An accessories bag that

- can carry lots of supplies.
7. And--almost forgot--the easel table leg for painting on a table-top or desk.

With the exception of the accessories bag, all of the parts fit comfortably into the carry-all bag. Setup takes just a few minutes and it is easily taken down when one encounters an unexpected downpour or other emergency while painting outdoors. The accessories bag can be hung over the carry-all strap so that the kit is carried as one piece. The lightweight nature of the kit is what makes it attractive. Carrying a lot of equipment while plein-air painting violates one of the basic rules---travel lightly!!!

Of course, as most painters are individualists, I felt the need to make some augmentations to suit my personal preferences. Rather than use the small palette that comes with the kit, I put two pieces of Velcro on the palette shelf and two pieces on the bottom of my John Pike palette so that it sits snugly on the shelf. And-- the Pike palette fits into the carry-all bag, too! I understand that En Plein Air Pro has developed an "Advanced" model so be on the lookout for

a review in an upcoming issue. Because it is so easily transported, many of my painting friends also use it indoors for classes or in their homes where a studio is not available. The accompanying illustration shows the entire kit assembled and ready for use. Each piece can be purchased separately



but it is a better deal to buy the entire kit. It can be ordered direct from www.enpleinairpro.com or through Cheap Joes workshops@cheapjoes.com and other painting supply sites. Ordered directly from En Plein Air Pro, this easel sells for \$129.95. My kit is still serving me well and has so many carrying functions that it has become my all-purpose painting bag even when not painting "en plein air".

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!!

In last month's News, we recognized those MAA members whose artwork has been accepted into the Strathmore Membership Exhibition 2010.

MAA member **Emily Lane** also has her work included in the exhibition. Happily, the entry of member **Elizabeth Stecher** had that beautiful red dot on it during the reception on March 11. Congratulations to Elizabeth. The show runs from February 27 through April 10. 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.

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 masterpieces 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

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

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.

UPCOMING MAA MEMBER SHOWS

April

Kensington Frame and Design MAA Members Art Show and Sale April 1-30, 2010

Art is to be picked up Friday, April 30, from 12 to 4 pm. There will not be a reception associated with this show.

May

Multi-Media Exhibit-Activity Center at Bohrer Park Gallery May 7 – July 4, 2010

Members of MAA may bring artwork to the Activity Center on May 3, 2010 at Bohrer Park Gallery between 7:00 P.M. - 8:30 P.M. The Exhibit will be hung on May 4 at 10 AM by the Gallery Curator. The Exhibit will run from May 7 through July 4. Unsold artwork is to be picked up at the Gallery on July 5, 2010 from 7:00 PM to 8:30 PM. The Gallery Curator is Natalya Parris who is with the City of Gaithersburg. She can be reached at 301-258-6350. Due to space limitations, artists are limited to two submittals only. If demand is low, a third submittal is possible. Mail or e-mail the application below by Thursday, April 22 to Registrar Elizabeth Stecher, 10812 Margate Road, Silver Spring, 20901. Elizabeth's email is estecher7@verizon.net.

Artist's Name _____

Address _____

Phone _____

Email _____

(See page 8)

DATES

(From page 7)

For each entry submitted, list:

Entry #1	
Artist	
Title of Entry	
Medium	
Size	Price

Entry #2	
Artist	
Title of Entry	
Medium	
Size	Price

Tape the labels to top front of frames.

June

MAA Creative Expressions Spring Exhibit 2010
June 1 - 26, 2010
Friendship Heights Village Center
4433 South Park Ave, Chevy Chase, MD

Delivery of art will be Tuesday, June 1, from 10:30 AM to 11:30 am. The show will be hung immediately after delivery. Members must sign up for sign-in or -out, hanging, refreshments, or helping at reception. Please contact Vicky Surles at 240-604-5377 or vsurles-graphics@comcast.net if you need to make other arrangements for delivery or pickup of your work.

A juror for the show is to be announced. There will be a reception held on Sunday, June 13, from 10:30 - 11:30 am. Art may be picked up on Sunday, June 27 between 10:30 AM and 11:30 AM.

Categories for the show are Portraits, People, Animals, Still Life, Landscape, Abstract, Mixed-Media and Digital Media. Miniatures must be 8 x 10" or smaller including frame.

Registration form and fees must be received by Thursday, May 27, 2010. A \$10 non-refundable fee covers the cost of two entries. Additional work may be entered for \$5 per entry.

Make Check Payable to: MAA, Inc.

Mail check and form to: Elizabeth Stecher, 10812 Margate Road, Silver Spring, MD 20901. Contact Elizabeth at 301-593-8305 or estecher@verizon.net

Enclosed is my check for:

\$10 Entry Fee for up to two works

\$_____ = _____ (# of additional works) x \$5 each

\$_____ My dues have lapsed, please reinstate me at \$15
(good until August, 2010)

\$_____ Total Enclosed

More details about the show will be sent in a separate email communication

July

The Red, White & Blue Show

(celebrating the July Independence theme)

Friendship Heights Village Center

Delivery of art is the same day and time as pick-up for the MAA Creative Expressions Spring Show: Sunday, June 27, from 10:30 - 11:30 am. Works hanging in the June MAA show may not be hung in The Red, White & Blue Show. Even though this is not an MAA sponsored show it is listed in this section due to coinciding of delivery and pickup dates. MAA members are encouraged to participate.

CURRENT AND UPCOMING MAA MEMBER SHOWS

Pepco's Edison Place Gallery

700 Block of 8th Street, NW
Washington, DC

Senior Artist Alliance

Through April 2, 2010

MAA member **Lois Levitan** has two sculptures in 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. The gallery is Metro accessible at Gallery Place on the Green Line. For more information on the Senior Artists Alliance please go to www.seniorartistsalliance.org.

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
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 240-314-884

OTHER SHOWS AND COMPETITIONS

March

62nd Annual Open Juried Art Show
Chestertown Arts League.
through April 11, 2010.

1st Annual Annapolis Arts and Crafts Festival
Navy-Marine Corps Memorial Stadium
Annapolis, Maryland
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 410-263-4012; email info@annapolisartsandcraftsfestival.com or go to www.annapolisartsandcraftsfestival.com and click on "For Artists".

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. For more information, go to www.vmmc.org/artexhibition or email artexhibit@vmmc.org.

Registration has closed for the above events but the information is repeated here this month so that our members can be informed about current activities.

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 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>.

June

Paint The Town St. Michaels 2010
Sponsored by the St. Michaels Art League
Saturday, June 19, 8:00 AM – 12:30 PM

Artists are invited to set up their easels anywhere in town and create a scene of town buildings, storefronts, sidewalks, gardens, people and the waterfront. The event will be held rain or shine so be prepared! Registration is \$10 and is required to participate. At 12:30 bring up to two paintings for judging and cash prizes in the "Talbot Street Paint-Off". To be eligible your paintings must of scenes on Talbot Street and must have been painted on site on the 19th. Paintings should be on an easel and preferably matted and/or framed. For more information go to www.stmichaelsartleague.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.

SPECIAL INVITATION FOR OIL PAINTERS

**Art League of Germantown
Black Rock Center for the Arts.
12001 Town Commons Drive
Germantown.
phone –(301) 528-2260**

On April 7, 2010, the Art League of Germantown (ALOG) has a representative of Gamblin Oil Paints coming from Philadelphia to speak at their meeting. This will be an interesting session for oil painters or anyone considering working with oils. If anyone from MAA is interested in attending, ALOG has generously extended a welcome invitation. There is no charge.

The meeting will start at 7:00 pm in the Terrace Studio on the second floor of the Black Rock Center for the Arts. After a 15-minute Art League of Germantown business discussion Jordan Graw of Gamblin will begin his presentation. He will talk about pigment families within Gamblin paints, color temperature, creating a palette, what happens when mixing opposites, opacity and transparency, indirect and direct painting, fat over lean and what it means for materials, varnishes, substrates, etc. Mr. Graw will provide handouts to supplement his presentation.

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