

MONTGOMERY ART ASSOCIATION

# MAA News



2009 Labor Day Show

Photo Courtesy Laura-Leigh Palmer

## Labor Day Weekend Art Show September 4th - 6th, 2010

Kensington Armory  
3710 Mitchell Street in  
Kensington, MD 20895

The Montgomery Art Association's, "Paint the Town" Labor Day Weekend Art Show has been a major art event in Kensington, Maryland for sixteen years. We are pleased and excited to invite all artists to participate in this well-attended exhibition. Thousands of people visit the show and many works of art will sell. The event is held in the Kensington Armory, located at 3710 Mitchell Street in

Kensington, MD 20895. There are two stipulations in order to participate in this show.

**1. One of the pieces of artwork must reflect or be representative of the Town of Kensington.**

Abstracts are fine and your representation of the town may be in the artistic style of your choice.

**2. All Artists are asked to assist with the show in some capacity.**

This may be accomplished by assisting with the reception, publicity, soliciting donations, hanging flyers, working as cashiers during the

(See page 2)

## MAA MEETINGS

Please note that the reception on Wednesday, May 12 for MAA's Bohrer Park Exhibit, will serve as the May meeting of MAA. The reception will be held from 7:00-8:30 PM at the Bohrer Park Gallery

Many of us enjoyed Jane Preece's February presentation on promoting one's artwork. During our extended April 14th meeting, we were fortunate to have this talented artist return to conduct a demonstration of colored pencil techniques including glazing and layer-

ing. Jane provided samples and discussed the properties of many different brands of high quality pencils, brushes, and papers. Jane gave a brief demonstration of techniques, that included the use of oil-based pencils and water-based pencils. Several members asked later if the demonstration would have included a completed painting had our class lasted longer. Unfortunately, Preece responded that she no longer does that in her classes. In her experience, if she did a complete work, the students would try to repeat her piece rather than creating one of his or her own. She feels very strongly that an art teacher's responsibility is to encourage each student to develop own individual style and talent. This is a hallmark of a great teacher. Jane got every participant excited and fully engaged in exploring a medium that was new to many of us. Additionally, Jane, who also brought us another new member, is now a member of MAA and indicated that she would be willing to give more workshops!

Thank you also to Plaza Art for allowing us the extra hour for our program. Jane is exploring the possibility of doing a two-day colored pencil workshop at Plaza. We will keep you informed about that. All of our new members are formally recognized under Nods To Newcomers.

## IN APPRECIATION

### NOTICE to Members

Over the last few weeks, the Montgomery Art Association has lost the services of two important members of its Board of Directors. Laura-Leigh Palmer announced her decision to step down as President of MAA in the April issue. The time commitments of being President and trying to run a business at the same time were just too great. The News would like to thank Laura-Leigh for the time, effort and enthusiasm that she brought to the Board. Her skills and contributions will be sorely missed. We wish her all the best and know that we will continue to see her as an active member of MAA.

The News would also like to acknowledge the significant contributions of Judith Levine who recently decided to move on to other pursuits. Judith served as Copy Editor for The News for several years. Her contributions have helped educate our members and keep them informed of what is happening in the local art community. Happily, Judith, while no longer serving as Copy Editor, has agreed to write articles, and conduct member interviews that will appear in the MAA News. We wish her the best and say thanks!!

## Labor Day Show

(From page 1)

show days, greeting guests, setting up and hanging, and, of course, clean-up. When you send in your application, please indicate the activity that works for you. We need everyone to pitch in and help with this popular event.

In addition to announcing the dates for the 2010 Show, we are very pleased to tell you that the show will be judged by award winning artist and instructor, Michael Harrington. Michael is a practicing fine artist and an art educator at colleges in the Greater Baltimore-Washington area. Her work has been exhibited in major national exhibitions including the 1983 World's Fair in New Orleans (2nd Place Award) and twice in the American Watercolor Society's Annual International Exhibitions, as well as in other national and regional exhibitions. All artwork will be accepted into the show and the award winners will

receive cash and prizes.

We are providing you with the application at this early date so that you will have ample time to visit Kensington. Getting a feel for the community will inspire you to depict a piece of the town in your artwork. Registration for "Paint the Town" is via the application included in this issue of the MAA News. The deadline for filing your application is August 25, 2010.

Additional Plein Air Event

One of the challenging and fun features of the Labor Day show is a Plein Air Event that takes place on Saturday, September 4th from daybreak to 3:00 pm. This event is free for members of MAA and \$5.00 for non-members. You do not need



*Kensington Train Station*  
© Jim Haynes



*Kensington Painting Subject*  
Photo Courtesy Michael Shibley

to participate in the general show in order to participate in the Plein Air Event. It will be judged separately from the general show at 3 pm on Saturday, September 4th. These artworks will then be on exhibit at the Armory Show and available for sale if the artist so desires. With all of the great information on plein-air painting that appeared

in the April issue, we hope that you will accept the challenge and paint outside along with your fellow MAA Members.

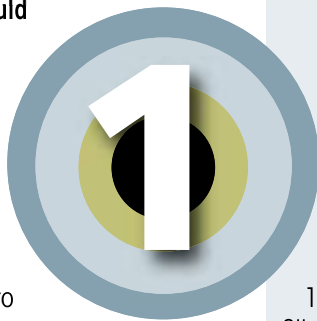
A separate registration is required for participation in the Plein Air Event. Registration will be held at the Armory at the following times: Thursday, September 2nd between 5:00 - 7:00 pm; Friday, September 3rd between 10:00 am - 2:00 pm; and, Saturday, September 5th between 9:00 - 9:30 am. Bring blank canvases or art paper with you. We will stamp the back. Painting must not begin until daybreak on Saturday, September 4th.

We look forward to seeing you at the show. If you have any questions about either event, please feel free to call or email Debra Halprin at halprinart@aol.com or 301-260-9701.

# GET-ONE Membership Drive

**A**t a time when we are moving into our busy season and getting ready for the main event in September--the Kensington Paint The Town Art Show--it's important to remember that we have a membership drive underway through the end of August. **If each member just recruited ONE new person, we would double our size and revenue.** That's important because it would mean that MAA is a growing and prosperous organization. It exists solely to support its artist members. With more members and more resources we can do more for them.

We all have artist friends who are not members of MAA but who would benefit, as we all do, from the wonderful opportunities to show our artwork in the community. So be aggressive and get out there and talk to your friends. Even if they only joined for the Newsletter, it's worth the \$30 membership fee. Where else can one find so much information in one place--almost every month? Let's see if we can effectively double our membership by the time the Kensington Show rolls around. **AND**, remember, there is a reward for the member who recruits the most members by August 31. Let's have some fun with it and get out there **GET ONE!!!!** Or two.



## Nods to Newcomers

As May begins, the membership drive enters its third month. Since the April issue we have recruited five new members.

Please welcome Anne Parlin, Lana Ogram, Jane Preece, Mary Steffee, and Valentin Suazo, to our MAA artist community.

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.

### Anne Parlin

8516 River Rock Terrace  
Bethesda, MD. 20817  
301320-3165  
anneparlin@verizon.net

### Jane Preece

7300 Damascus Road  
Laytonsville, MD. 20882  
301-414-0162

### Mary Steffee

3341 Leisure World Blvd.  
Silver Spring, MD. 20906  
240-669-8301  
msteff43@comcast.net

### Lana Ogram

13119 Riviera Terrace  
Silver Spring, MD. 20904  
301-622-5624  
ograml@aol.com

### Valentin B. Suazo, Jr.

3221 Birchtree Lane  
Silver Spring, MD. 20906  
valnm@verizon.net

## Famous Artists of the Month

**I**ncluded among well-known international artists born in the month of May are Albrecht Durer, Mary Cassatt, Jasper Johns, Georges Braque, Thomas Gainsborough, and Salvador Dali. Each of these artists made significant contributions to the art world. MAA News takes a brief look at the accomplishments of each. Thanks to Wikipedia for their excellent biographical materials.

**Albrecht Durer**, 1471-1528, was a German painter and printmaker who made his name during the Renaissance. His work with watercolors earned him recognition as one of the first European landscape painters. His is best known, perhaps, for his woodcuts that set the tone for that medium. He is also credited with focusing on issues

of perspective. Durer is also one of the first major artists to market his works commercially.

**Mary Cassatt**, 1884-1926, was an American painter who relocated to France and spent most of her adult life there. As a friend of Edgar Degas, she exhibited her work with the Impressionists. Cassatt often focused on women and their social lives with a particular focus on mothers and their children. Cassatt was also a talented print maker.

**Jasper Johns**, 1930-Present, is best known for his pop art renditions of the American Flag. His most famous painting "Flag" was encaustic, oil and collage done in 1954 -1955. He is also well known for his poster art and printmaking.



Salvador Dali

**Georges Braque**, 1882-1963, was a French painter who, in addition to Pablo Picasso, developed the famous art movement that came to be known as Cubism. Prior to exploring the cubist form, he was influenced by the Fauvism movement that, at the time, included Henri Matisse. Paul Cezanne also heavily influenced his work.

**Thomas Gainsborough**, 1727-1788, a British painter, was best known for his portraiture work. Starting as a landscape painter he gradually turned his focus to portraiture. Interestingly, even though he was skilled at portraiture he longed to return to his preferred subjects--the English landscape. Gainsborough was unusual in that he had only one known assistant, and that most of his work was painted by Gainsborough's own hand.

**Salvador Dali**, 1904-1989, a flamboyant Spaniard, is recognized for his surrealist paintings. His technical skills are attributed to the influence of the masters of the Renaissance. As a student in Madrid, he explored the concept of Cubism even though no artists were practicing the concept in Madrid at the time. His body of work also included photography, film and sculpture. Dali is a master of trompe l'oeil.

# Giclee Printing

Debra Grayer Halprin

For eight years now I have been making my own giclee prints on my reliable Epson 2200. This printer is wonderful. It's easy to use. The colors are vibrant. And, it prints on canvas as well as on photo and watercolor papers. However, it only prints up to 13"x19". This works great for my 12"x16" and 16"x20" matted giclee' prints. To print my half-sheet and larger prints, I had been using Beth Riley at Ideal Scanners. Although their printer was much older and only worked with 4 color cartridges (rather than the Epson's 8 color ink cartridges), Beth did a wonderful job getting the prints to look like the original.

In January, Beth was laid off from Ideal Scanners and I began my nationwide search for a company to print my larger giclee's at a reasonable price. I was very discouraged to find that most companies charged exorbitant printing and set up fees, almost twice the price that Beth had charged. As luck would have it, I found an Epson 9880 wide body printer, used only 6 months, for sale! I decided to make the purchase and made some room in my studio for this 6-foot wide, 200 pound behemoth of a machine. Now I'm running my own full sheet giclee prints.

Most of you may already know about giclee printing, but for those who may be unfamiliar, let me provide some background about the process. Giclee (pronounced zhee-clay) is a word derived from the French meaning "to squirt or spray". The term describes how the ink jet printer sprays color onto the substrate

(watercolor paper or canvas in my case) to create a high-resolution image that is difficult to decipher from the original artwork. In order to produce a giclee' print, the original artwork is either scanned or digitally photographed and downloaded to the computer. Once the image is in the computer, a software program (usually Photoshop) is used to make any needed corrections to replicate or improve upon the original artwork. Giclee' printers do not use ordinary printer ink. Special light fast inks are used which will hold their color for up to 200 years. The prints are also waterproof. You can put the print into a tub of water and scrub. The paper may tear but the color will not run!

The quality of the giclee' print has been recognized by noted art museums such as New York's Metropolitan Museum and Museum of Modern Art (MOMA). Recent auctions of giclee' prints fetched \$10,800 for photographer Annie Liebowitz and \$9600 for painter/photographer Chuck Close.

My name as an artist is not nearly as recognizable. Nonetheless, I want the same quality of reproduction for my prints. I enhance my giclee prints with watercolor, acrylic or guache, in order to bring in a higher selling price. That's the benefit of printing on canvas or watercolor paper. You can enhance your print or totally paint over the giclee' making it a unique piece of art in its own right. Many times my enhanced giclee's have sold for more than the original.

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*Debra Grayer Halprin is a member of MAA and is the Chair for the organization of our most recognized event, the Kensington Labor Day Show and Paint The Town event. Debra operates from her studio in Silver Spring.*

**Editor's Note:** For answers to your questions about giclee' printing, or if you would like to have giclee' prints made from your original artwork, contact Debra Halprin at [halprinart@aol.com](mailto:halprinart@aol.com) or call her at 301-260-9701. Prices are .09 cents per square inch with a \$25 set-up fee.

## FROM MY PERSPECTIVE

-SIM HAYNES



## Editor's Note

Please be aware that after the current issue, the MAA News will be produced on a reduced summer schedule. We anticipate that one additional issue will be produced during the period between June and August in order to keep the members up to date on developing information about the upcoming Kensington Labor

Day Show. That issue will probably be released in late July. If you are aware of events or information that we can put into our Summer issue, please send the materials to Michael at [mfs-art@comcast.net](mailto:mfs-art@comcast.net) by July 15th. The MAA News will resume monthly production with the September issue. **Have a great Summer!!!**



# An Artist's Bag of Tricks

*William Clague*

Every artist has learned a few tricks to help with his or her painting. Here are a few that our members may find useful.

**Tree branches**—Painting the many branches and twigs of a leafless tree can be rather tedious. The smallest brush does not make a line thin enough. Try smearing the color out flat on the palette, then take a small piece of card, like a business card, and pick up some paint with the edge, holding the card at ninety degrees to the palette. Then print a few branches on the painting before returning to the palette to re-load. The card can be bent and re-folded between strokes so that all the branches printed are not the same. You can use this technique with watercolor if you use a non-porous object like a plastic charge card

**Foliage**—The end of a fairly large brush, such as a one-inch sash brush from the hardware store, can produce some convincing background foliage. Also, an old sponge, preferably either a natural sponge or a really ratty worn out fake one,

when torn up into thumb sized wads make good stamps to print boughs of leaves on the canvas. The shades of color being used can be spread on the palette, dark green here, yellow green there, blue over here, and the sponge used to pick up a varied group of colors with each re-loading.

**Straight lines**—Generally we don't want lines to be too mechanical, but a strip of masking tape applied to a dry area of the painting is a good way to get a roof line or other straight form as straight as you'd like it to be. Paint parallel to the tape so that paint doesn't get pushed up under the tape. It ought to be left until the paint dries, but if you want to get on with the work, and don't mind a somewhat fuzzy edge, go ahead and pull it off. (Note from Bill I have never tried the technique with watercolor, but I don't see why it would not work on thoroughly dried WC paints. I would use the watercolor as it comes from the tube, or spread the solution on the palette and pick it up from there, trying it carefully on a test area first. I have never gotten masking fluid to work

over a painted area. It works okay on clean paper, but once there's a sealer of color it seems quite useless. And, if the colors need be applied in real skinny lines, the masking fluid would do no better, as it is a little clumsy to use.)

**Light beams**—Using a brush to get the appearance of convincing light beams filtering through trees or coming down between overhead structures can be a frustrating exercise. Try carefully masking out the entire painting with masking tape and newspaper, except the places for the beams. Then spray on a very little flat white from a can of aerosol spray paint. Hold the can about two feet or more from the painting and spray for just a second or so. Then pull up just a small part of the masking to judge the effect. It is very easy to get too much spray paint on, because it looks like nothing has happened until the masking is removed. After you are sure you have gotten the right amount sprayed, remove the masking and soften the bottom edges of the sprayed areas with a Q-tip dipped in solvent. The Rust-Oleum can says mineral

spirits, but lacquer thinner works better. Canned spray paint is usually not paint; it is a lacquer and can be washed off a dry oil painting with lacquer thinner without harming the paint surface. These solvents, and the spray paint are very flammable, so don't use them around your kitchen stove pilot or water heater or furnace. The vapors in high concentration can be ignited by the spark produced in a light switch, so use them out of doors or in a very well ventilated place. Also, lacquer thinner has a powerful odor that can give the user a headache with a few whiffs. To get a little experience with this technique, try it first on something unimportant, and get a feeling for what you can or can't do with the paints and the solvents. My use of spray colors has been with aerosol cans of flat white that I don't think would work over anything but dried oils or acrylics. Spray paint is, as far as I know, really lacquer, and the only solvent that works well is lacquer thinner. If you are using water, I'd try sealing the paper surface first. With all of these things a test on

*(See page 6*

# Bag of Tricks

(From page 5)

something other than a work in progress ought to be used first.

**Snow, fog, mist**—White spray paint judiciously used, can produce some interesting snow effects, especially in backgrounds. The foreground snow must be done with a brush, maybe a toothbrush as later described.

**Sunset glow, gloom of night**—Hi-Viz safety orange spray paint can give a sunset painting (or sunrise for that matter) the general overall orange glow that one sometimes sees at those times of day. Flat black can put in some gloom and obscurity when required. The watchword is practice first, and don't be heavy-handed or get too close to the canvas. After several days some sprays can be rubbed off on the hand, so a spray of damar varnish may be required to protect the surface.

**Repetitions of similar shapes**—If a number of similar shapes must be painted, such as the helmets of soldiers on parade, or architectural details, consider making a stencil out of thin cardboard. Also, a stamp, like a rubber stamp can be made out of cardboard, like the grey back of a notepad, and glued to a little block of wood. It has to be cleaned frequently, and is loaded by pressing it into smeared paint as in the cards to make branches mentioned above.

**Textures**—It is said that Maurice Utrillo mixed plaster with his paints when doing the stucco facades of Paris buildings. That or the addition of fine sand or similar materials can lend a convincing texture to surfaces. Try putting it on a base of grit with Elmer's glue, then going over it with a thin second

coat of paint. Additionally, there are some acrylic paints that come with a texture.

**Small flecks of paint**—When it is necessary to get a lot of small flecks of paint, it is a real nuisance to touch the tip of a small brush to the canvas several hundred times. Load a toothbrush and flick it on. It is hard to control, and may require masking, but it is actually fun to do. Wear your smock, because it gets all over. Toulouse-Lautrec used this in his posters and some other works. Look at them. You will see the speckles.

**Blending tones**—Probably everybody has a blender brush in their kit. It's a good thing to have. The same brush is sold in chef's supply shops as a basting brush. In portraits there is no better blender than the finger. It seems to work better than the best brush.

**Sticks and stalks**—For indicating tree branches in foliage, there's no more useful tool than the handle of the brush. Just scrape it through the foliage, leaving some places untouched. Later if desired, those scraped places can be more easily painted than would be the case in painting over bumpy foliage.

Okay, so there you are—a few tricks. Do you have some you would be willing to share with the rest of us? Send them to Michael at [mfs-art@comcast](mailto:mfs-art@comcast) for inclusion in upcoming issues.

*Author William Clague is a member of MAA.*

# 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](mailto:mfs-art@comcast.net)**

## The Phillips Collection

1600 21st St., NW, Washington, DC 20009

## 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

## Pousette-Dart: Predominantly White Paintings

June 5–September 12, 2010  
In the early 1950s, Richard Pousette-Dart (1916-1992) created a series of paintings nearly without paint, using graphite and oil on canvas to produce works both complex and spare. These luminous and poetic works are filled with symbolic imagery and natural forms, and represent a dramatic departure from the artist's more characteristic richly colored and thickly painted surfaces. This exhibition of 23 paintings and works on paper, as well as four sculptures, marks the first time in over 50 years that a significant number of these works are on view.

## Robert Ryman: Variations & Improvisations

June 5–September 12, 2010  
Robert Ryman (b. 1930) is an American painter best known for abstract, white-on-white paintings. This exhibition presents Ryman's ongoing examination of painting as both medium and process with endless variations in materials and methods. It brings together approximately 25 small-scale paintings that are drawn from private collections, some of which have rarely been shown in the U.S. It is the first solo presentation of Ryman's work in the Washington area.

## The Corcoran Gallery of Art

510 17th St NW,  
Washington, DC  
(202) 639-8574

**Helios: Eadweard Muybridge in a Time of Change** is the first retrospective exhibition to examine all aspects of Muybridge's art.

## 2010 All-Senior Exhibition May 8–23, 2010

Each May, the Corcoran Gallery of Art showcases work by the next generation of America's artists. Individual Senior Thesis shows installed throughout the Spring semester culminate in the All-Senior Exhibition, providing seniors a unique opportunity to exhibit their work in a major museum setting.

## Upcoming Exhibition Chuck Close Prints: Process and Collaboration

July 3, 2010—September 12, 2010  
For over 30 years, renowned American portraitist Chuck Close has advanced the art of print-making. One of the most innova-

tive and influential practitioners of the medium, Close is fascinated with the techniques and materials of the printing process, from traditional forms such as woodcut and mezzotint to more modern applications like linoleum cut. Chuck Close Prints: Process and Collaboration, on view at the Corcoran Gallery of Art from July 3 through September 12, 2010, is the first survey to explore the artist's extensive and groundbreaking work in this field.

**The National Gallery of Art**  
General Information:  
(202) 737-4215

**Hendrick Avercamp: The Little Ice Age**  
March 21–July 5, 2010  
West Building Main Floor

**The Sacred Made Real: Spanish Painting and Sculpture, 1600–1700**  
February 28–May 31, 2010  
East Building Mezzanine

**In the Tower: Mark Rothko**  
February 21, 2010–January 2, 2011  
East Building Tower

**Announcing the Text: The Development of the Title Page, 1470–1900**  
February 1–June 18, 2010  
East Building Ground Level, Library

**Ex Libris: Chester Dale**  
January 31–July 18, 2010  
West Building Ground Floor, Gallery G21

**From Impressionism to Modernism: The Chester Dale Collection**  
January 31, 2010–July 31, 2011  
West Building Ground Floor

## 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

#### May

#### Special Exhibiting Opportunity

**Kensington Historical Society  
Artful Garden Party  
Clum-Kennedy Park  
Kensington Parkway and Frederick Avenue  
Kensington, MD 20895  
Saturday, May 22nd from 2 to 5 pm**  
Entry notification must be received by Wednesday, May 19, 2010

Montgomery Art Association is joining with the Kensington Historical Society for another special show and sale of artwork with a Kensington theme. MAA members should have plenty of work "based on a subject within the 20895 Zip Code of Kensington" from the "Paint the Town" Labor Day Art Shows. The cost: \$10 per person for the picnic. There is no charge to exhibit for Montgomery Art Association members.

Artists can participate by contacting Vicky Surles and giving the artist's information by Wed, May 19, 2010 (see below). A printed sheet of artworks on display and for sale will list artists, titles, media, and prices.

Drop off artwork at: Kensington Row Bookshop (301-949-9416)  
3786 Howard Ave, Kensington, MD 20895 / map: google.maps.KensingtonRowBookshop  
Thur, May 20 or Fri, May 21 from noon - 5:30 pm; or Sat, May 22 from 10 am - 11 am

There will be a table set up for display of Giclée prints and greeting cards, all with a Kensington theme. Bin work is accepted (if an artist has 5 pieces or more, they must bring their own bin). MAA volunteers will manage sales and MD tax; no



*Jacques En Plein Air in 2009*  
Photo Courtesy Laura-Leigh Palmer

commission will be taken. Works that do not sell are to be picked up at the end of the event, or prior arrangements should be made.

Works should be securely framed (not bracketed) and equipped with already installed screw eyes and wires for hanging. Due to problems with weight, works larger than 20 x 24 should be framed with plexiglass. Labels need to be affixed to top right back of all submitted work. No wet canvases. Due to limited hanging space early reservation will ensure entry.

Reasonable care and security will be provided by MAA volunteers. Neither MAA nor the Kensington Historical Society will be held responsible for loss or damage to the artwork during the show. Artists are advised to have their own insurance.

Send entry info to Vicky Surles at VSurlesGraphics@comcast.net (240-604-5377)

Artist's Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_  
Email \_\_\_\_\_

#### 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.

(See page 8)

# DATES

(From page 7)

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

Members of MAA who met the submittal deadline of April 22 should bring their 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. A reception will be held on Wednesday, May 12 from 7-8:30 PM at the Bohrer Park Gallery. As noted elsewhere in the NEWS, the reception will serve as the May MAA monthly meeting.

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.

## June

### **MAA Creative Expressions Spring Exhibit 2010 June 1 - 26, 2010**

**Friendship Heights Village Center  
4433 South Park Ave, Chevy Chase, MD**

See that attached registration for further information about the show.

## 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.

## OTHER SHOWS AND COMPETITIONS

### 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](mailto: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>.

### **Adam Lister Gallery Open Call for Artists Old Town Fairfax Village Plaza 3950 University Drive Fairfax VA 22030 (646) 263-7305**

#### **Summer Groups Show: June 4 – July 18, 2010 Deadline is May 1.**

Send up to 5 jpeg images of your artwork. The images should be no higher than 72 dpi and no higher than 1024 pixels on the longest side. Include in your submittal the title, medium, dates and sizes for each image. The open call is for individuals and groups. The entry fee is \$10 for up to five images. Include a brief artist statement, resume and contact information. Send the information via email to [adamlistergallery@gmail.com](mailto:adamlistergallery@gmail.com). The fee can be paid online. The artwork will be juried by the gallery board of directors and staff. All accepted artists will be notified by May 5, 2010. Selected artwork must be delivered no later than May 29. The gallery receives a 30% commission for all work sold. A reception will be held on Friday, June 4 from 6-9 PM. Go to <http://adamlistergallery.com/submissions2.html> for more information.

## June

### **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](mailto:info@annapolisartsandcraftsfestival.com) or go to [www.annapolisartsandcraftsfestival.com](http://www.annapolisartsandcraftsfestival.com).

### **Talbot Street Paint-Off St. Michaels Art League P.O. Box 1215**

St. Michaels MD 21663  
or email us at:  
[info@stmichaelsartleague.org](mailto:info@stmichaelsartleague.org)

#### **Sunday, June 20**

The 5th Annual Talbot Street Paint-Off is an exciting competition that challenges artists to paint a scene on historic St. Michael's Talbot Street between 8 AM and 1:30 PM. Artists and spectators are invited to meet at St. Luke's Church after the 1:30 PM deadline for an informal reception where judging of the Paint-Off entries takes place. Cash prizes are awarded. Light refreshments are provided and all paintings are available for sale during the reception. Following the competition a judged exhibit of the work will be held in the St. Michael's Library during the month of July. For more information go to [http://stmichaelsartleague.org/Paint\\_the\\_town.html](http://stmichaelsartleague.org/Paint_the_town.html).



## August

### Paint It Ellicott City Howard County Arts Council August 28-29, 2010

This is a juried plein-air paint out and exhibit. The paint out will take place August 28-29 in historic downtown Ellicott City, MD. Following the paint out, artists pre-selected by a panel of jurors will display their paintings in a six week exhibit in Gallery 1 at the Howard County Center for the Arts. A prospectus is available for artists wishing to be juried into the exhibit. Go to <http://www.hocoarts.org> and click on the application. The deadline for entry is June 1. No further information is listed on their website at this time.

## September

### 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. Entries now closed. For further information, call 410-939-9342 or email [theartunion@hotmail.com](mailto:theartunion@hotmail.com)

## October

### 28th Annual Takoma Park Street Festival Carroll Avenue between Westmorland and Willow Old Town Takoma Park Saturday, October 3, 2010

The Takoma Park Street Festival will be held for the 28th year in downtown Old Takoma on Sunday, October 3, 2010. The Takoma Park Street Festival has something for everyone! It features 18 musical groups, children's activities, crafts, artists, and community information booths. If you would like to exhibit and sell your work at the Festival, the application form is available at [www.takomafestival.com](http://www.takomafestival.com). The Street Festival is three blocks from the Takoma Metro Stop on the Red Line. For more information you can also contact Old Takoma Business Assn., PO Box 5440, Takoma Park, MD 20913 or call (240) 253-4229

## Classes

### Montgomery College • Through May 10, 2010

Through May 10, 2010

Weekend Open Drawing and Painting classes between 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.



*Megin En Plein Air in 2009*  
Photo Courtesy Laura-Leigh Palmer

## MAA Board for 2009-2010

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