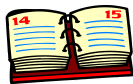




Olney Art Association

ESTABLISHED IN 1974



Note the Date

- Sat **June 21** Brookside Garden Paint Out.
8:30 - 11:30 a.m. (See Events on Page 3)
- Tues **July 1** OAA Member Meeting
at the Buffington Bldg.,
7 p.m.- 9 p.m.
- Sat **July 19** The Olney Library Exhibit starts
a new two month show. New
work will be received from 10 - 11 a.m.
- Sat **July 26** Drop off artwork at Sandy Spring
Museum. 10 a.m. - 4 p.m.
- Aug 2 - Sep 28** Show at Sandy Spring Museum
Theme: "Summer Pastimes"
- Sat **Aug 2** Reception for The Show at Sandy
Spring Museum. 1:30 -3:30 p.m.
- Tues **Sept 2** OAA Member Meeting
at the Buffington Bldg.,
7 p.m.- 9 p.m.
- Sat **Oct 11** Jurying for Woodlawn
Ashton Methodist Church
- Sat **Nov 1** The OAA Annual Show at
Woodlawn Manor Begins
- Sat **Nov 15** **Save the Date!**
OAA 40th Anniversary Celebration.

Volunteers Needed

To Chair Show Committees
throughout the year:

- The OAA Annual Show at Woodlawn Manor
- La Galeria at Ranazul
- The Olney Library

The OAA board of directors works closely with the Chairs of the
Show Committees

Join the Fun!

Chair a Show Committee

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President's Message

Dear Fellow Artists,

Looking out on all the early summer glory, I want to go out and capture, in some way, the beauty that has sprung up around us. I hope many of you are painting plein air, or planning a plein air outing. We will be having a paint-out this month with our members at Brookside Gardens!

Here are a few things to think about:

1. Start to paint (or photograph) in the morning or late afternoon when the light and shadows are best. Notice the values (lights and darks). If you are unsure of where they are, squint. Then you see the values of a scene, rather than the colors in the scene. Paint the values.
2. If you are painting something pastoral, remember that you can choose the colors! Think about the many shades of green and the many ways to mix greens. And don't forget blues and purples for distance. Or change the color scheme altogether.
3. And finally, a quote from a recent workshop with plein air watercolor painter, Stewart White, the DON'Ts of painting:

- D - dilute too much
- O - overwork
- N - noodle the details
- T - try to "fix" your mistakes

Until next time,
Karen

May 6th Meeting

At our last meeting, presenter Liliane Blom provided valuable tips for photographing and creating digital files of our artwork. She has provided the following synopsis:

How to Photograph Your Art Work

Set up

1. Photographing your art outside when it is cloudy or with an overcast sky is the easiest way to achieve even lighting unless you have professional lights available. You can also use a carport as that will create soft diffused light particularly if it's located on the north side of the house. Flash is not a good option unless you have a good off camera flash that you can bounce into an umbrella or light diffusing box.
2. Make sure the angle of the artwork matches that of the camera or the image will end up looking like a trapezoid. And always use a tripod, in a pinch a flat sturdy surface like a table, but that will make it difficult to match the angle of the artwork.
3. Remove all glass from the work if it is framed. You will not get a good picture with glass on, unless you are using museum glass and that would need to be perfectly clean. If removing the glass is not possible use a polarizing filter it will help reduce glare, and try shooting the work at a 45° angle. But this is best done by someone well versed in Photoshop as you will need to correct the distortion in Photoshop later.
4. Place the camera at the same height as the center of the picture.

Camera Settings

1. Focus on the center of the image. If you have a zoom, maximum sharpness of the lens is usually reached when the lens is zoomed halfway out. And if you can adjust the settings on your camera, set it to aperture priority and F8. Set the ISO to 100. The length of the exposure will be determined by the camera and will depend on available light.
2. Using a gray card for metering is recom-

mended as it will give you a better exposure. Check your camera and see if you can change the white balance to match your light condition:

- daylight/cloudy/tungsten etc.
- You can experiment with different settings to see which one works better. Also bracketing the exposure is recommended, set your camera to both +1 and -1 to see which gives you the best result.
3. If you have a DSLR and are comfortable with computers and Photoshop, select RAW as your shooting mode, if not select the highest jpg. setting. It will give you the best resolution.
 4. Using the self-timer will cut down on camera shake and is recommended.

Editing

1. After you import the image you can adjust it. Keep in mind that this should not be done on a laptop, as the angle of the monitor will too easily make the image look too dark or too light. You should also check that your monitor is calibrated properly.
2. I use Photoshop to edit and resize my artwork, but a free option is Picasa which you can and easily install from <http://picasa.google.com/>
3. Crop the image. Adjust the color and tone. Again if working on a laptop, you might want to check that your viewing angle is ok, by looking at your finished work on a regular monitor.
4. Save your images as jpgs. in the largest format available. Then export them to the desired size with another name. Think of the original image as a negative that you do not want to damage. Create a new copy through the export settings or save as settings of your software.
5. If you want to print your image save it at a resolution of 300 ppi, but if the photograph is meant for the internet/email use the 72 ppi setting (this will reduce the file size). If you are asked to submit your image at a certain size you will need to save it at that size either using "export" or the "save as" feature of your program. If the image is too large you can make it smaller

by decreasing the quality of the image.

Useful Terms

ISO: Speed of film, i.e. How grainy the image will be - the lower the ISO the better you will capture details and the less grain in the image.

PPI (or DPI) pixels or dots per inch. The higher the number the higher the resolution. The standard for the internet is 72, for printing 300.

Aperture size is measured in F-stop: The amount of light that passes through the camera lens. The smaller the number the more open the lens, and the more light hits the film/camera chip.

Depth of Field: The higher the F-stop the sharper the object will stay from front to end, this only matters in photographing 3D objects. For 2D object stay with F8 for maximum sharpness.

Jpg: The standard format you want to save your pictures in.

For more info contact: Liliane Blom
TabulaRasa Art Studios
Phone: (301)518-5312
www.LilianeBlom.com

Bio Liliane Blom is a classically trained painter and award winning photographer whose distinct style mixes her love of both media into a new one. She calls her fusion of painting and photography digital painting. Her pieces printed on canvas or watercolor paper are later enhanced with oils/pastels and often with gold or silver leaf. Based in Rockville Maryland of French/Norwegian extraction she is a frequent exhibitor in the Washington region. A poet at heart, she often incorporates words into her work.

July 1st Meeting

The July meeting is our annual critique. Bring one painting and your questions to the meeting. Each critique will be timed.

We will also discuss the upcoming Show at Sandy Spring Museum, The Annual Show at Woodlawn, and the on-going exhibit at the Olney Library.

The Olney Library Exhibit

In mid-March, Olney library re-opened. A special section was set aside for the display and sale of original artwork by OAA members. The library personnel have told OAA that they receive many compliments on the pieces and the community is happy to have OAA on display once again.

The first exhibit, mid-March through mid-May, resulted in the sale of four pieces. Sherry Jose', Cecile Kirkpatrick and Toni Tiu,

and Peggy Tadej are the happy artists. The second exhibit, running from mid-May through mid-July, is now up on the walls and Cathy de Lorimier has made a sale.

Sales are made directly between the artist and the buyer. The library takes no commission, neither does OAA. This is the best deal in town!

You will have an opportunity to display one of your beautiful crea-

tions when the current display comes down and the new one goes up. The date? July 19th. The time? 10:00 am. A general email will be sent to members as a reminder. Paintings are accepted on a first come, first served basis.

If you haven't stopped by to look at the talent on display, please take some time to do so and to admire the talent of your fellow artists.

Events

Brookside Garden Paint Out, Saturday, June 21, 8:30 - 11:30 a.m. Members are asked to meet in the Conservatory parking lot. Each person should bring his/her own lunch and beverage. The Visitors Center will open at 9:00 am so restroom facilities will be available there after that time. The Conservatory will not open until 10:00 - restrooms will be available then. We will paint until 11:30, then stop for lunch and a critique. Members can paint anywhere they wish and in any medium they wish.

Pate' Painters will exhibit:

At The Capitol Arts Network on Wilkens Avenue (main gallery halls). May 16 - July 15 and at The Unitarian Church on Manakee Street in Rockville, June 3 - July 31.

Artist Reception: June 15 at 11:30 am

Andrew Wyeth: Looking Out, Looking In, National Gallery of Art West Building, Main Floor May 4 - November 30, 2014.

Made in the USA: American Masters from the Phillips Collection, 1850 - 1970.

The Phillips Collection, 1600 21st Street NW, Washington DC. (Closed on Mondays) Through Au-

INVITE A FRIEND, ACQUAINTANCE, CLASSMATE OR ARTIST TO A MEETING.
TODAYS GUEST, TOMORROW'S MEMBER.

Member News

- **Cathy de Lorimier** sold her pastel, “City Lights”, exhibited at the Olney Library .
Correction: It was reported in April that **Cathy de Lorimier** received a 1st place in the miniature division at The Woman's Club of Chevy Chase 39th Annual Community Art Show and Sale in March. She actually took home third place. Apologies for the error.
- Helen Ryan had three miniature oil paintings accepted into the Miniature Painters, Sculptors Society of Washington DC that were on exhibit at Strathmore Mansion last fall. She sold one of her miniatures at Strathmore.
- Sally Drew’s painting, “Asparagi”, won an Honorable Mention in the MAA show at Friendship Heights.

Welcome New Member

Isabella Martire
Of Rockville, MD
email: isbellacmartire@aol.com

OAA Website

olneyartassociation.org

Check Out the Website

For Up-to-Date
Event News

Sherry Jose’ is point of contact for the OAA website:

If you would like to put a digital photo of your artwork on the website, please email Sherry....each member will be allowed (1) image at a time and you may change them at any time. We need photos of your paintings for the gallery.

Email Sherry at:
jose2325@aol.com



OAA OFFICERS FOR 2013 to 2014

Karen Norman	Co-President	301-622-3770 waterkart@gmail.com
Peggy Tadej	Co-President	301-754-0140 ptadej@comcast.net
Craig Whitt	Vice-President	301-758-5238
Sally Drew	Secretary	301-774-2125 swdrew@verizon.net
Selma Robey	Treasurer	301-216-5416 robey87@comcast.net
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Joanne Senall	Publicity	240-372-1871 jsenall@hotmail.com
Lori Myers	Newsletter	lmyers1761@live.com

Tips from Penny Kritt

Paint brushes

If you've ever struggled to get to paint applied in a specific way and just couldn't, maybe you have the wrong brush. (Or the wrong painting surface or the wrong type of paint, but that's for another column!) Here are some tips to get you moving in the right direction.

Usually, watercolor brushes are shorter and softer than those used for acrylics and oil paintings. If your brush is about eight inches long, it's probably for watercolors. Longer handled brushes are made to be used when you work standing at an easel so you can see your work from a little further away. Yes, you *can* paint a watercolor upright on an easel, but it's very challenging!



Watercolor brushes also tend to be soft so they can absorb liquid. If a brush is very stiff, it usually is because it's used like a shovel to lift thick acrylic or oil paint. You certainly can use a stiff brush to apply watercolor paint, but use it with paint straight from the tube with no water added.

One exception to this rule is a scrubber brush. Its bristles will be short, stiff and usually synthetic. Its purpose is to literally scrub paint off. The end of the brush will be cut off in a straight line. When using a scrubber brush on paper, be very gentle or you'll damage the paper's surface, especially if the paper is wet!

Use a soft brush with acrylics or oil paint if you've thinned the paint down with medium or water. This is common when you are using a glaze (little paint and lots of water or medi-

um) to tweak a color, rather than apply heavy paint. In this case, the paint is more fluid and you'll need an absorbent brush to carry the liquid.

Synthetic or sable? Many artists dream of having sable brushes, but they aren't always the best for a particular job. You can find a difference of more than \$100 between two different manufacturers of the same size sable brush! More expensive is not always better. If you're in a store, ask for a glass of water and some paper to test the brush. If the store clerk hesitates, just say very kindly "you're not a painter, dear, are you?" That should get you what you need ASAP.

A great sable brush holds lots of liquid and releases faster or slower depending on how much pressure you put on the brush tip. It works the same way (or almost the same way) with a good synthetic brush. A bad watercolor brush will absorb paint and then dump it all as soon as the brush is pressed against the paper. That means that you always get a puddle instead of the thin line you'd get with a great brush even if it's a very large one.

All types of brushes will eventually get worn away. Working on canvas is particularly hard on brushes, so use the cheapest ones that will do the job for you. Also, when using a brush to lift watercolors, always use a synthetic. You'll need a brush that is stiff enough to dislodge the paint you want to remove.

Happy painting!

**For classes or private lessons,
contact Penny at 301/989-1799
or see www.pennykritt.com**

©Penny Kritt 2014

Remembering Jane



Jane's painting "Black and White" at the 2010 Woodlawn Show.



Farewell dinner for co-president, Donna Larvenz, at Ricuitti's in 2011. Sally Drew, Selma Robey, Sherry Jose', Donna Moeller, Donna Larvenz, Jane, Mimi Hegler, Craig Whitt and Debby Wolfe.



Donna Larvenz, Sharon Longley and Jane at the awards ceremony during the 2010 Woodlawn Show.

Olney Art Association has benefited from the contributions and hard work from Jane Preece over the past years. She not only served several terms as president, but chaired the Woodlawn Show and various other duties. Her lovely smile and sparkling personality will certainly be missed. We are all better for having the opportunity to know and love Jane.



Nancy Leak and Jane at the 2010 Woodlawn Show.



Jane and Dan Ranhart at the July, 2013 Critique Meeting.



Jane with her Best in Show, "Fall", at the 2012 Woodlawn Show.



Jane and Debby Wolfe at the Holiday Luncheon in 2011.

OAA Exhibit at Sandy Spring Museum

August 2 – September 28, 2014

- Drop off will be at the Sandy Spring Museum on Saturday, July 26, 2014 between the hours of 10am-4pm. Roberta Staat, Exhibit Curator, will store the paintings in her studio until the show is hung. The show will be hung the following week.
- The Museum needs images for PR. Send images to Roberta Staat to rmstaat@verizon.net. Roberta will be making a CD to give to the Museum for the purpose of making postcards, connecting with the press, etc. **Images need to be emailed by Sunday, June 22, 2014.**
- The reception for “Summer Pastimes” will be on Saturday, August 2 from 1:30-3:30pm.

APPLICATION FOR EXHIBITING AT SANDY SPRING MUSEUM

OAA members may submit one (1) piece of original artwork. No reproductions, prints or wet canvas will be allowed.

Entry fee is \$5 per member. **All OAA members must also be members of Sandy Spring Museum.**

All entries must be professionally prepared for display, i.e. watercolor must be matted and framed, oils, acrylics and pastels must be framed, photographs must be framed. Plexiglass (not glass) is required on pieces larger than 22” x 28”. Gallery wrapped pieces will be accepted. All pieces must have hanging wires.

All entries must be properly labeled on the back with artist’s name, title of artwork, medium, price and contact information.

All entries must be for sale. Sandy Spring Museum (SSM) will handle the sale. 30% of the sale price will go to SSM as commission with 70% to be retained for the artist. Checks for artwork sold will be mailed to the artist(s) at the end of the month during which the piece was sold.

SSM encourages buyers to take possession of the purchased art after the show ends. However, if a buyer needs to take the artwork with him/her, SSM will let it go. The artist may be asked to replace it with another appropriate piece.

Participating OAA members are required to contribute to the reception and in other activities pertaining to the exhibit, as needed.

Artist signature _____ date _____

Artist address _____

Phone _____ Email _____

Title _____

Medium _____ Size _____ Price _____

HOLD HARMLESS AGREEMENT **OLNEY ART ASSOCIATION EXHIBIT**

Location of exhibit: Sandy Spring Museum
 Sandy Spring, MD 20860

Date of Exhibit: From August 2, 2014 to September 28, 2014

Members of the Olney Art Association who have been selected to exhibit must agree to the terms below.

The Artist(s) shall defend, indemnify and hold Sandy Spring Museum, its officers, employees and agents harmless from and against any and all liability, loss and expense (including reasonable attorney’s fees), or claims for injury or damages to the artwork displayed at Sandy Spring Museum for the duration of the exhibit, but only in proportion to and to the extent such liability, loss, expense, attorney’s fee or claims for injury or damages to the artwork are caused by or result from the negligent or intentional acts or omissions of Sandy Spring Museum, its officers, employees or agents.

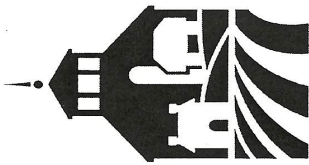
I hereby agree to the terms outlined in the statement above:

Printed Name: _____ Artist

Signature: _____ Artist

Date signed: _____





NEW! Introductory Membership Offer

Only \$10 for one year Family membership!

(offer not available online)

- Basic membership benefits include the following:*
- ◆ Reduced member pricing on most programs and events
 - ◆ A subscription to our quarterly newsletter
 - ◆ Free general admission to the Museum
 - ◆ 10% discount for all gift shop purchases

NAME(s): _____
 I would like to make an additional donation of \$ _____
 I have enclosed a check for \$ _____ made out to the Sandy Spring Museum.

STREET: _____
 I will pay by credit card Visa/Mastercard/Discover/AmEx

CITY, STATE, ZIP: _____
 Number _____

PHONE: _____
 Exp. Date _____ CVC Code _____

EMAIL: _____
 Signature _____

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If you have any items for the OAA Newsletter, send them to Lori Myers at lmyers1761@live.com