



OIL PAINTERS of AMERICA®

Dedicated to the Preservation of Representational Art

volume 22 issue 3

FALL
2012

Brushstrokes

2012 EASTERN REGIONAL EXHIBITION A SPECIAL EVENT

Nestled between the Taconic and Green Mountains in Southwestern Vermont, the residents of the city of Bennington have managed to hold onto the best of its historic past while embracing all of today's modern conveniences. OPA members attending this year's Eastern Regional Exhibition were in for a real treat as the mountains transformed into a brilliant palette of fiery red, yellow and orange leaves. Quaint restaurants and charming stores abound in Bennington, and it is home to one of the country's top liberal art schools: Bennington College. In addition to the town's rich history, including its role in the American Revolution, Bennington now has emerged as a cultural leader with the founding of the impressive Bennington Center for the Arts.



Marci Oleszkiewicz's painting "Aubrey's Red Flower" won the Gold Medal in the Associate and Signature division

Founded by Elizabeth Small and Bruce Laumeister, the Bennington Center for the Arts was built in 1994 with the mission of offering access to world-class artists from all disciplines to residents and visitors of Bennington County. With a total of 9,000 square feet of exhibit space, workshop facilities, and a 350 seat state of the art auditorium, the center has become, for many, a destination in and of itself.

Members and guests enjoyed a full weekend of events beginning with a day of plein air painting that eventually turned into an indoor painting session due to inclement weather. Despite the rain, the artists made their way back to the warmth of the center where, thanks to OPA artist Kirk Larsen who volunteered to model, the group had a successful afternoon of painting. Juror of Awards Kenn Backhaus OPAM joined the group and later, several artists met at The Publyk House, a favorite local restaurant. Saturday morning got off to a great start with a wonderful painting demonstration by Kenn Backhaus OPAM, followed by a fascinating lecture by British Fellow Michael Cassin, Director of the Center for Education in the Visual Arts at The Sterling and Francine Clark Institute.

A sizable crowd attended the OPA exhibition on Saturday evening. This year's paintings were displayed on the main floor of the center and flowed beautifully through two spacious rooms. Several artists were in attendance and as always, the excitement mounted as it became time to announce the award winners. After the reception, guests were invited to attend a fabulous concert featuring

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Eastern Regional Show can't.

the well-known folk legend and humorist Tom Rush.

To cap off the perfect weekend, founders Elizabeth Small and Bruce Laumeister, graciously invited all of the artists and their guests to their home for a scrumptious sourdough pancake breakfast on Sunday morning. It was delicious!!

Thanks to the Laumeisters, Shirley Hutchins, and the rest of their family and staff for their hospitality and making this year's Eastern Regional Exhibition such a special weekend!

Congratulations to all of this year's Eastern Regional participants. A complete list of this year's award winners follows.

Gold Medal: Marci Oleszkiewicz for "Aubrey's Red Flower" - \$4,000 funded by OPA

Silver Medal: Christopher E. Groves for "At a Peaceful Pace" - \$1,000 funded by OPA

Bronze Medal: Paul Wyse for "Max" - \$1,000 funded by OPA

Award of Excellence: Charles T. Cox OPA for "Venetian Nocturne" - award valued at \$3,100 funded by American Art Collector Magazine

Award of Excellence: Neal J. Hughes for "July Air Monhegan Island" - \$500 funded by OPA

Award of Excellence: David McLeod for "Human" - \$500 funded by OPA

Award of Excellence: Susan Ploughe for "Potted Pansies" - \$500 funded by OPA

Award of Excellence: Raymond E. Thornton for "Pandora and the Tree of Knowledge" - \$500 funded by OPA

Gold Medal – Master Signature Division: Charles Movalli OPAM for "Vermont Winter" - \$3,500 funded by OPA.



An Award of Excellence was won by Raymond E. Thornton for his painting "Pandora and the Tree of Knowledge"



The Bronze Medal was won by Paul Wyse for "Max"



"At a Peaceful Pace" won the Silver Medal for Christopher E. Groves



"Venetian Nocturne" painted by Charles T. Cox OPA won an Award of Excellence



**MEET THE ASSOCIATE AND SIGNATURE DIVISION
GOLD MEDAL WINNER
MARCI OLESZKIEWICZ**

My passion for art was inspired at a young age. As a child, I always remember sitting at my little desk making a picture. It seemed I often communicated visually. Whether it was in a Christmas card to family or a personal journal entry, there was always a drawing to be found. I remember thinking how my little creations would become alive as I made the final touches.

I was home schooled through most of my schooling years. It was during this time that my first art teacher gave me the initial inspiration to pursue my natural drive toward art. I have since studied at The American Academy of Art in Chicago and at The Palette and Chisel Academy of Fine Arts in Chicago. It was at the latter that I studied with many amazing artists who taught me how to see as a painter.

Although I have been studying art and painting since before I can remember, it wasn't until 2007 when things started to move forward for me and I began to see what the future might hold for me as an artist. I had entered several art competitions and was beside myself when I got into two of the top shows, The Oil Painters of America's national show and the American Impressionist Society's national show. I was not only juried into these shows but also received very substantial awards from both. I received an Award of Excellence from the OPA and the Best of Show award from the AIS. Not long after, I was included in *Southwest Art* magazine's 21 under 31 and had my first two man show at Gallery Russia in Scottsdale, AZ. Receiving so many incredible honors, one after another, really encouraged and pushed me into becoming a full time painter. I currently teach two oil painting classes at the Palette and Chisel Academy of Fine Arts a few times a year and the rest of my time is focused on painting, traveling, and spending time with my husband as I was recently married in July of 2010. The latest turning point for me as an artist has been my recent article in *Southwest Art* magazine as one of their featured artists. It was quite an honor. I am so thankful that the Lord has blessed me with this passion for art and I am delighted to be able to share what I see with my students and collectors to show them the beauty and love that surrounds them.



Neal J. Hughes' painting "July Air Monhegan Island" won an Award of Excellence



David McLeod won an Award of Excellence for "Human"



"Potted Pansies" painted by Susan Ploughe won an Award of Excellence

MEET THE MASTER SIGNATURE DIVISION GOLD MEDAL WINNER CHARLES MOVALLI OPAM



Charles Movalli OPAM won the Gold Medal in the Master Signature Division for "Vermont Winter"

Charles Movalli OPAM has a BA from Clark University and a PhD from the University of Connecticut. He has painted and written about art for over thirty years. He belongs to the North Shore Arts Association, the Rockport Art Association, The Guild of Boston Artists, Academic Artists, Hudson Valley Art Association, and the New England Watercolor Society. Although he works primarily in acrylic, he is also a



Master Signature Member of the Oil Painters of America. He has received Life Achievement Awards from the Oil Painters of America, Rockport Art Association, and Hudson Valley Art Association. He has judged shows all over the United States and has lectured and demonstrated at over a hundred different art organizations. He has also conducted painting workshops in 24 states, Bermuda, Mexico, Canada, England, France, and Switzerland. He is listed in *Who's Who in American Art*.

Charles has edited 9 art books. Two of his books appeared in Japanese and Chinese editions. He also wrote the historical preface for the re-issue of William Morris Hunt's *On Painting and Drawing*. During his 25 years as Contributing Editor for *American Artist*, he wrote over 80 articles, some of the most popular of which were reprinted in *Twenty Painters and How They Work*, *Twenty Landscape Painters and How They Work*, and *Twenty Figure Painters and How They Work*. He has also written for *Southwest Art*, *The American Art Review*, and other art publications.

His own work was featured in an article in the *American Artist* and in the *American Art Collector*. His art also appears in the books *Dynamic Composition* by Frank Webb, *Artist's Guide to Using Color* by Wendon Blake, *Handbook to Landscape Painting* by Stephen Doherty, *A Guide to Drawing* by Mendelowitz and Wakeham. His painting methods are showcased in John Stobart's "Worldscape II" video.



Center founders Elizabeth Small and Bruce Laumeister are joined by Gallery Director Shirley Hutchins



Ken Cadwallader OPA and OPA member Donna Biggee



Sunday morning's breakfast was an enjoyable and relaxing event

“Creating Better Digital Images of your Paintings. How to Ensure your Masterpiece is Best Represented Online and in Print.”

with Susan Abma and Jerry Goroski

National Exhibition session review by OPA artist Julia Bright

Most of us have had the experience of taking a photo of our painting, only to find out that it's a distorted, too light/too dark, too blue, too red (insert your own adjective here) version of our beautiful painting. Then we go to Photoshop (if we even know what kind of “animal” that is) to try and manipulate the image to make it look like the original. At the end of the session, we end up with an even worse image than we started with! How frustrating!



Well, Susan Abma and Jerry Goroski have some great tips on how to make the process of photographing your paintings (almost) painless!

Artists these days must do so many things – take photos of their work, post to Facebook, update their website, blog, etc. the list goes on and on.... all these activities leave limited time to actually create art. So how do we make sure we spend time painting, instead of manipulating technology? One way is to take better photos of our paintings. Here are some guidelines:

1. **A good camera is an absolute must.** What is a good camera? One with a glass lens. With cameras, as with most things in life, you get what you pay for. A cheap camera has a plastic lens, which distorts the image. A camera with a glass lens will give you a detailed, sharp, intense image. Buy the best camera you can afford. As a general guideline, a camera costing at least \$300-\$400 will have a glass lens.
2. Never use an iPad or iPhone image for print. The resolution is not high enough, and you will get a grainy, distorted image every time.
3. A longer lens, further back takes a sharper image than a 15mm lens close up.
4. Get a zoom lens – at least a 15-85mm.
5. Lighting and setting up paintings:
 - A. Using photo lamps indoors can change the colors of your painting dramatically.
 - B. Susan and Jerry recommend taking your painting outdoors on an overcast day or in shade (but not deep shadow).
 - C. Put an easel in a perfectly straight vertical position (measure to make sure it's perfectly vertical).



British Fellow Michael Cassin, Director of the Center for Education in the Visual Arts at The Sterling and Francine Clark Institute



OPA member Kirk Larsen sits for his portrait by Juror of Awards Kenn Backhaus OPAM



Award winning artist Raymond Thornton and Juror of Awards Kenn Backhaus OPAM

Creating Better Digital con't.

- D. Put your camera on a tripod.
 - E. Use of gray card (if one can be found) is recommended to calibrate the color.
 - F. Another way to calibrate color is to place a piece of white foam core in front of the camera on a tripod exactly square to your image, and take a photo of that. Your camera will now have a guideline for white, and will adjust all the other colors accordingly.
 - G. Always take your painting out of the frame to avoid cast shadows.
 - H. It does not matter what color you choose to put behind the easel.
 - I. Again, make sure your painting on the easel is in a perfectly vertical position, you want to limit having to crop the image.
 - J. Try to keep your camera at the same angle (vertically) as your painting. This will help in eliminating glare. Back up your camera!
 - K. Shoot your photo from farther away, with a longer lens. That's it!
 - L. If your image quality is not where it should be, retake the photo, rather than trying to manipulate the image in Photoshop. Take as many shots as you can, so you have lots to choose from later on.
6. Manipulating images in Photoshop
- A. If your image quality is bad, there is not much a printer can actually do with your image.
 - B. Try to avoid extensive Photoshop manipulation at all costs, unless you are a Photoshop super-user (expert).
 - C. All computer monitors are different, so the color you see on one, will not necessarily match the color on another monitor. If you have several computers, check the image on all of them.
 - D. Manipulate the image in Photoshop by very small percentages, because small % changes alter the image dramatically.
 - E. Overly manipulated shots usually come out very dark and muddy off the press.
 - F. When manipulating images in Photoshop,
DO:
 - i. Darken images
 - ii. Lighten images
 - iii. Sharpen images



Members Sue Barrasi and Mary Jane Q Cross share a moment in front of Sue's painting "Sun Kissed"



Artists and guests meet for a meal at the Publyk House



Rob Rey stands beside his painting "Ukulele Daydream"

Creating Better Digital con't.

G. DON'T:

- i. Manipulate color, unless you are a Photoshop expert. Just try to take a better photo!
 - ii. Adjust light/dark curves more than 2% either way. Adjusting by a higher percent will result in grainy images coming from the printing press.
 - iii. Adjust color in curves. If you need to adjust color, or light/dark by a large percentage, take another photo!
7. Photoshop is a very expensive program to buy. If you do not have Photoshop on your computer, a cheaper program will do just fine for the above manipulation of images. No need to invest in Photoshop. Save your money for a better camera!
8. Jpegs vs. TIFs:
 - A. Most printing facilities require images in TIF format, rather than Jpegs.
 - B. You can save your image as a TIF file in your computer, but the image needs to be a higher resolution – aim for a resolution of 300.
 - C. When you change the resolution of your image in Photoshop, if resolution is increased 4 times, the other dimensions need to decrease 4 times. That is the way to obtain a crisp image.
 - D. Normally, the image from your camera will be in a resolution of 72.
 - E. Keep your original (unchanged) image file, because when you manipulate a file, it completely changes the image. Save the manipulated files under another name.

Final words of advice from Susan and Jerry – If you can afford to have your work professionally photographed, do it. Otherwise, spend more time learning how to take good photos, than learning how to manipulate Photoshop!

2012 ANOTHER YEAR FOR GREAT PAINT-OUTS

Seventeen artists attended the Salisbury, North Carolina Paint Out. The weather was perfect and the reception (held at the Josephus Hall House) was well attended. An enjoyable day was had by all.



Front Row: Don Moore, Annette Hall, Sandra Gates, Joyce Cavanagh-Wood, Beth Barger and Sharon Forthofer—Back Row: Rayet Bahl, Karen Frazer, Laurel Lovrek, Norma Owen, Phyllis Steimel, Carolyn Blackman, Doris Trexler, Joe Linn, James Donaldson, and Kathy Schreck

A total of twelve artists painted at a private residence in Orange, Texas on October 20, 2012. A full day of fun and creativity was shared and helped lay plans for another Paint Out in January of 2013.



A nice breeze and beautiful bayou setting made for a great Texas Paint Out

“To Honor Those Who Serve Preserving Military History: an Artist Perspective” with Konrad Hack OPA

National Exhibition Session review by OPA member Susan Abma

OPA Signature member Konrad Hack gave an interesting and inspiring presentation at the national exhibition this year concerning his experiences while in the service, and since.

Some university students once asked Konrad Hack OPA which came first - his love of history or his love of art. Hack's response was "both. I see myself as an artist and a historian".

In his presentation, Hack showed two videos about military artists and about the work that he created for the US military. One of the videos showed military artists who put themselves in the line of fire on the front lines so that they could accurately experience and document the military's role in combat. The paintings and drawings they created are a lasting recording of how the soldiers lived and died.

In the video, a spokesman for the National Vietnam Veterans Art Museum in Chicago talked about the art in the museum. The art that you see on the wall is what we couldn't tell you verbally, he explained. Maybe you didn't love war, but you loved the soldier, he said, adding that we can never forget when we send young men into combat what it does to them.

Hack has had a long and distinguished career as a military artist. It began in earnest when he was honored by being asked to do a portrait of a three-star General, and has continued to this day.

Long periods of time away from their families is hard on all soldiers and in

war time, many of them spend time checking off days, weeks and months on their calendars, awaiting the day they return home. Hack said he was lucky. "I could paint." He painted all aspects of military life and contributed to many historical collections. He has historical and contemporary paintings in museum collections for the Army, Navy, Air Force and NASA.

Hack enlisted in the military in 1968. He said that as a young soldier he was asked his three top areas of interest in the military. He put down "art, art, art". "So the army trained me in artillery" he said, making the crowd roar with laughter. He served with the 19th Military History Det. 9th Inf. Div. as a combat artist in 1969. Hack said he was always lucky when it came to his safety while documenting military scenes in paintings. He traded sketches for helicopter rides because he didn't like being in convoys.

This worked well for him through most of his service. But, he had done a portrait of Lt. Gen. Ewell that he had told him had to be varnished in about six months' time. When that time came around, he was asked to bring his bottle of varnish and a brush in a helicopter to varnish the painting. The enemy shot the rotor off the helicopter. "So I was shot down in a helicopter going to varnish a painting," he said, laughing.

He also traded an entire sketch book with a Major one time so that he



would be able to see "a larger part of what was going on".

Hack has more than 40 paintings hanging in the Pentagon. There is an entire Air Force art wing there and Hack is one of 12 artists who have been selected to each have an entire wall in the Pentagon to display their historic images for a year-long show called "The Patriotic Exhibition".

How incredible that artists could paint in the middle of combat, Hack said. Nowadays, "If I get a phone call from the school that my son is in the principal's office, I can't paint anymore."

When Hack showed, in one of the videos, many of the numerous paintings he did as a military artist, it was surreal. It gave the feeling that the viewer was really experiencing life during the Vietnam War. The paintings were gripping and filled with emotion and action. Each image was moving and thought-provoking, making viewers feel part of the heat, the intensity, the conditions, the fear and the determination.

A favorite quote: "Let us be sure that those who come after will say of us in our time, That in our time, we did everything that could be done, we finished the race; we kept them free; we kept the faith." - President Ronald Reagan.

2012 ASSOCIATE ON-LINE SHOWCASE WINNERS ANNOUNCED

The 2012 summer On-line Showcase competition has again produced some extraordinary entries. As in the past we are greatly appreciative of the continued support of this competition by Mrs. Dorothy Mellin and The Richard H. Driehaus Foundation. Also thank you to Don Dernovich OPA for being our Juror of Awards for this competition.

Congratulations to Associate On-line Showcase first place winner Ann Kraft Walker for her award winning painting, "Never Fails".



Ann Kraft Walker won the First Place award for Associate members for her painting "Never Fails"

First Place: Ann Kraft Walker for "Never Fails"

Second Place: Elizabeth Pollie for "The Cows Came Home"

Third Place: Nikolo Balkanski for "Early Snow"

Honorable Mentions: Michael DeVore for "Self Portrait with Yellow Scarf", Paul Cheng for "Hug the Ocean", Elaine Hahn for "Watching", Pauline Fouche for "Saturday at the Met", Derek Penix for "French Fishing Harbor", Alan Dingman for "54 Dodge", Marci Oleszkiewicz for "Finishing Touches", David Tanner for "The Laundry Line" and Susan Hoehn for "Finding Inspiration".



MEET THE ASSOCIATE ON-LINE SUMMER SHOWCASE WINNER ANN KRAFT WALKER

To quote Ann Kraft Walker: I was Texas born in 1955. In 1977 I received a BFA in Art History at The University of Texas at Austin (a major I could accomplish without any math requirements). Later I moved to Germany for several years which provided the opportunity for extensive travel and many museum visits where my love for art deepened. At The Hermitage in St. Petersburg, I distinctly remember the desire to learn to paint washing over me. However, I was busy rais-

ing three children and did not take up a paintbrush until my mid-forties. What a privilege to begin the never ending pursuit of learning to paint. Any shred of talent I possess is a gift from God and a reflection of His grace.

I am a member of The Portrait Society of America, Oil Painters of America, The International Guild of Realism and American Women Artists.

A GENTLE REMINDER

Membership renewal payments received after January 31, 2013 will not be reflected in the 2013 national catalog.



“In the Eyes of the Waterman” by Carol Lee Thompson received the First Place award in the Signature division of the On-line Showcase

2012 SIGNATURE ON-LINE SHOWCASE WINNERS ANNOUNCED

Congratulations to Signature On-line Showcase first place winner Carol Lee Thompson OPA for her award winning painting, “In the Eyes of the Waterman”.

First Place: Carol Lee Thompson OPA for “In the Eyes of the Waterman”

Second Place: William Schneider OPA for “Russian Oligarch”

Third Place: Marc R. Hanson for “Moonstruck Dinghy”

MEET THE SIGNATURE ON-LINE SUMMER SHOWCASE WINNER CAROL LEE THOMPSON OPA

Carol Lee Thompson is a Classical Realist trained in the methods of the Old Masters. She is a full-time professional artist residing in her native Maryland but travels extensively to paint and further her education as an artist.

Carol Lee is featured in galleries throughout the country. Her work is part of many corporate and private collections including the Butler Institute of Art and the Academy Art Museum in Easton, Maryland.

Her art hangs in Baltimore's City Hall, The Fort McHenry National Shrine, the U.S. State Department, and the Star Pass Resort in Arizona. Carol Lee's exhibits include the Gilcrease and Albuquerque Museums' “Miniature” Shows, Tucson Museum's “Women Artists of the West Show,” the C.M. Russell Museum Show and John Pence Gallery's Still Life Shows. She has won many awards including Regional OPA Award of Excellence, Best Sporting Art at the International Museum of the Horse, the Cheyenne Frontier Days Show, and the Salmagundi Club in New York. Carol won a Fredrix Spirit of America Award, the Best Painting by a Maryland Artist in the Easton, Maryland, Plein Air Event, and has won 12 awards in international miniature competitions.



She is a Signature Member of the prestigious Oil Painters of America and was elevated to Associate Member of the American Academy of Equine Art. She is also a member of the American Society of Marine Artists, the Mid-Atlantic Plein Air Painters Association, and the Miniature Painters, Sculptors and Gravers Society. Carol is published in “Best of America Oil Artists II,” “Fresh Flowers: The Best of Flower Painting,” and “Art of the American West.” She has been featured in many magazine articles.

She is a graduate of Towson State University, holds a Masters of Fine Arts from the Maryland Institute College of Art, and is a graduate of the Schuler School of Fine Arts, where she still teaches part-time. It is important to note that her traditional training allows her to prepare her surfaces with lead and glue, grind her own pigments, and paint with Maroger medium.



DEAR DABBY'S ADVICE TO THE ENQUIRING ARTIST

Dear Dabby,

I passed the jury! I'm in the important exhibit about which I wrote! Now what do I do, and how do I dress?

Thank you.

...Needing S'more Help!

Dear Needing,

Your maiden exhibit! Happy dance time, and a hearty congratulations! 😊

Some instructive information I have been privy to follows:

What to wear.

1. A group of artists is the only place where you have to stand out to blend in!
2. You don't have to dress for success. Be as 'weird' as you would like! The public expects it, after all. Besides, they'll remember you better. The more bangles, the better.
3. If you're an older artist, try looking younger. You can wear your granddaughter's tutu. (Enter stage-left, the Dying Swan...)
4. If you're a younger artist, try looking older. Consider your grandfather's Army glasses. After all, 'twas he from whom your talent came! Don't bother with his toupee!
5. If you don't care about your age, all the better! Come in costume. Any costume will do as long as it's noticeable. Just remember to floss!

What to do.

1. Start your diet now, for goodness sake!
2. Do your homework! Cramming in the taxi on the way to the opening is not the time to learn who the players are.
3. Memorize artful dodges -- errr, answers -- for the inevitable pesky questions.
4. Make sure you print new business cards -- this time, without your mother's phone number.
5. Practice smiling and graciously nodding your head in front of the mirror. No need to work on the Royals' hand wave! ...yet!

On a serious note and most importantly, remember to enjoy the moment! Wear whatever you like! Drink in the wonderful art and artists! Let your work speak for itself! It's all about the art.

Love,
Dabby

© Teresa Cowley

Teresa Cowley is a member of the Oil Painters of America. She draws inspiration for her work from the different places she has lived, most importantly, though, from the lives and stories of the people she has had the privilege of knowing. For her, that makes the possibilities limitless as she seeks to bring to the canvas those special moments and narratives. She considers art to be a reflection of how we see and live life. Teresa hopes her work and writings can encourage your heart, lift your spirit, or tickle your fancy! Feel free to contact her at: info@teresacowley.com.

NOTES FROM THE BOARD

A donation in the amount of \$500 has been made to the American Red Cross for disaster relief in the aftermath of Sandy. This will hopefully help some of the artists in that area affected by the hurricane.

With the increase in the number of shows and benefits offered OPA members we think it will be advantageous to increase the number of newsletters to four yearly, to better cover all of our activities.

OPA was pleased to move into our new offices in Barrington, Illinois in September. If you are in the area and would like to see our new location feel free to do so, but please phone first.

PAINTING OUT FUTURE NEWS BRIEFS AND SPECIAL OCCASIONS

Cliff Barnes received Best of Show at the American Plains Artists Show held at the Museum of the Southwest in Midland, TX and also the Best Plains People award.

Mark Beale won the Paint the Parks Top 100 Award from Paint America and the National Parks Foundation. Two of Beale's works will be part of a two year traveling exhibit sponsored by the Coutts Museum of Art, Eldorado, KS.

Penny Billings was honored at the National Arts Club in New York with the Charlotte Dunwiddie Memorial Award for a Traditional Painting at the 116th Annual Open Exhibition of the Catharine Lorillard Wolfe Art Club.

Sue Foell has been selected as a Fine Art Studio Online Featured Artist.

Ann Hardy OPA received the award for "Best Two Dimensional Work" at the American Women Artists National Exhibition.

Richard Laurent took the first place cash award in the Oak Park Art League's Second National Juried Exhibition with his oil painting, "En Plein Air".

William Schneider OPA won the *John Steven Jones Purchase Award* at the 27th Annual Bosque Art Classic at the Bosque Arts Center in Clifton, Texas.

The Jones Award is the top prize given at the exhibition. The winning painting is purchased for addition to the Art Center's permanent collection.

Steven A. Simpson had two of his paintings selected for the Cape Cod Art Association's All New England Show this fall. His painting "The Other Side of the Tracks" received an Honorable Mention award.

Ruth Soller is honored that her oil painting "Black Canyon of Gunnison" has been selected by U.S. Senator Michael Bennet to represent the State of Colorado in his office in Washington DC.

DATES TO REMEMBER

NATIONAL EXHIBITIONS

Twenty-Second Annual National Juried Exhibition at InSight Gallery, Fredericksburg, Texas
May 17 - June 17, 2013 - Juror of Awards: Sherrie McGraw OPAM
Maximum Painting Size: 1200 sq. inches - Online entries due: January 25, 2013

SALON SHOW EXHIBITION

2013 Salon Show – Crooked Tree Arts Center, Inc. - Petoskey, Michigan
June 20 - August 31, 2013
Maximum Painting Size: 320 sq. inches - Online entries due: March 15, 2013

REGIONAL EXHIBITIONS

2013 Western Regional – SouthWind Art Gallery, Topeka, Kansas
September 6—October 26, 2013
Maximum Painting Size: 720 sq. inches - Online entries due: May 31

2013 Eastern Regional – McBride Gallery - Annapolis, Maryland
October 20 - November 17, 2013
Maximum painting size: 864 sq. inches - Online entries due July 19, 2013



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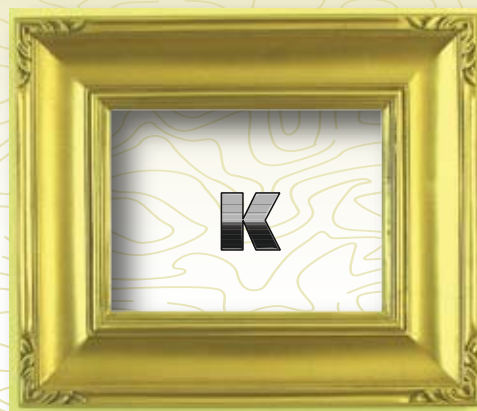
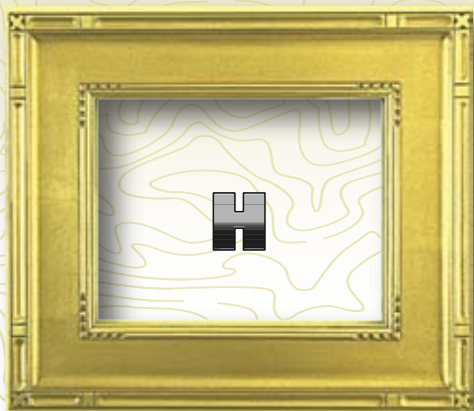
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"**Rich**, creamy color!"

"It's **exquisite** paint and I just love it."

"This paint is nice and thick and blends well with medium. The colors are very **vivid**! Love these oils!"



"The price is **fantastic** for the quality. Thanks Jack Richeson!"

"Richeson oils are nice and **creamy**, just what I want in my paint."

"Smooth, creamy, great coverage, great price. Finally, a quality paint that is **affordable**."

"I love all the rich, **luscious** colors!"

"It is now my **preferred** brand! As I use up other brands, they get replaced with Richeson Oils."

"I love the **hand-painted** labels!"

"Totally **under-rated**!"

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