



# OIL PAINTERS of AMERICA®

Dedicated to the Preservation of Representational Art

volume 29 issue 3

FALL  
2019

## Brushstrokes

### WHEN ARTISTS EXPERIENCE HARDSHIP, THE ARTISTS' FELLOWSHIP CAN HELP!

Artists' Fellowship Inc. (AFI) has been providing financial support to artists in need for a remarkable 160 years. In times of sickness, natural disaster, bereavement or unexpected extreme hardship, AFI provides emergency aid to professional visual artists and their families.\*

As early as the 1800s it became clear it was necessary to have a financial support system for artists in need. Two well-known portrait artists died — Gilbert Stuart, 1828 — and Henry Inman, 1846 — leaving their families destitute. Auctions of their works were organized to help their widows and children by Boston Athenaeum (for Stuart) and the City of New York (for Inman).

In 1857, when artist William Ranney died prematurely, a group of artists in New York City not only organized an auction of Ranney's works, but also contributed works of their own. The event raised \$10,000 — an astounding amount at the time. The family's debt was paid off and a trust was set up for the artist's widow and children.

Situations like Stuart's, Inman's and Ranney's were some of the catalysts for the founding of what is now Artists' Fellowship Inc. The organization, formed in the late 1850s, changed names multiple times over the years, including the Artists' Fund Society of New York and the Artists' Mutual Aid Society. In order to take bequests, it



AFI President Charlie Yoder

incorporated in 1925 and took the name it still holds today - Artists' Fellowship Inc. Their current endowment sits at about \$5,000,000. Through prudent investments, dues and donations, they are able to assist about 60 artists each year.

AFI President Charlie Yoder's

love of the organization as well as his role in it is obvious. "Being part of this organization and working with such a great board is very satisfying. We are helping artists in deep trouble in a very real way." The monthly AFI board meetings are held in the Salmagundi Club library. Yoder had previously been the Chair of the all volunteer Art Committee for the Salmagundi Club for nearly six years.

Yoder is a painter and printmaker. The AFI President and Vice-President, as well as a majority of the all pro bono board members must be working artists. The group has a maximum of 17 board positions and two part-time staff members.

Giving back was not a sudden notion for Yoder. "There was no kind of lightning bolt moment where I went 'Aha!'" He says it was a series of life experiences that led him to being so motivated to help others. One significant influence on him was when he, as a young art student, took a job working at Castelli Graphics, the fine art print arm of the Leo Castelli Gallery. It was there he met and later worked with abstract artist Robert (Bob) Rauschenberg. "He was a genius. So smart and so serious and so funny all at the same time and so generous that he put together a philanthropy called Change Inc.," said Yoder. "I'd never met somebody who had their own artist assisting

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AFI con't.

foundation. Never met anyone who cared so much. It really affected me."

This is Yoder's third year as AFI president. "I don't want to overstay my welcome here, but I feel like I'm just getting started. It's really gratifying work."

Yoder encourages all artists to become members of Artists' Fellowship Inc., and he also encourages artists needing financial assistance to contact AFI. Information on how to become involved, to donate, or to apply for assistance is available on the website.\*

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\*For the purposes of AFI, 'professional' is defined as visual artists who make their livelihood through sales as reported on a

Schedule C with Federal tax returns. An active exhibition history is also an important part of documenting 'professional.' Yoder says, "You have to show a real commitment to making art, showing and selling that is sustained on a regular basis over the years."

More details of the criteria for qualifying are available on the group's website:  
[www.artistsfellowship.org](http://www.artistsfellowship.org).

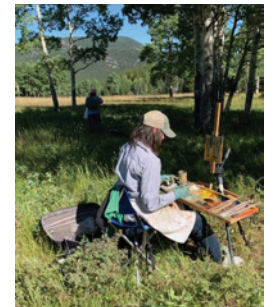
## 2019 GREAT PAINT OUT PHOTOS FROM ACROSS THE UNITED STATES



Front Row, left to right, sitting: Melissa Arthur, Lamya Deeb, Tatiana Lee, Allana Ruby, Lucy Yanagida, Sue McKelvy - Back Row, left to right: Judith Brunko, Robert Goldsworthy, Janeice Linden, Cliff Austin, Debbie Kerr, Ken Knox, Sheri Farabaugh, Jill Rumley, Sue Bodenhamer, Pam Shrader

This year's **Colorado** OPA Great Paint Out was held in Evergreen, Colorado and organized by OPA members Allana Ruby, Judith Brunko, and Lucy Yanagida.

Nineteen local artists from the Front Range of the Colorado Rocky Mountains were in attendance. The painting location was located in a beautiful meadow at an elevation of 8,500 feet with Colorado mountain vistas framing our views. Aspen trees and blue spruces were spread amongst fields of tall golden mountain grasses. Beautiful paintings were produced and the artists shared an instructive critique at the end of their painting day. All went home with smiles and paintings of which they were proud.



Even though rain was predicted there were 27 hearty painters at beautiful Ocean Point in **East Boothbay, Maine**.

It was sunny early in the morning, then there was a smattering of rain, then it was windy and chilly in the afternoon. The wind even knocked over a couple of easels, but we painters are hardy folk and most everyone stayed and enjoyed the day. We all agreed it was "A Per-fect day!!!"

A special thank you to host Corinne McIntyre, who has been hosting OPA Paint Outs in East Booth, Maine for over 10 years.



Front Row, left to right: Olena Babak, Roberta Goschke, Thomas Adkins, Penny Markley, Candy McKellar, Alison Biddle, Ed Buonvecchio, Liliana Thelander, Tony van Hasselt, Ken Harvey - Back Row, left to right: Elienne Basa, Charlotte Thibault, Brad Betts, Peter Yesis, Corinne McIntyre, Rick Reinert, Jonathan Eiten, Fran Scannell, George Van Hook, Jack Miller, Suzanne Marinell, Marcia Annenberg - Not Shown: Judy Conlan, Claudette Gamache, Stephan Giannini, Carole Palmer and June Racine - photo by Betsy Betts

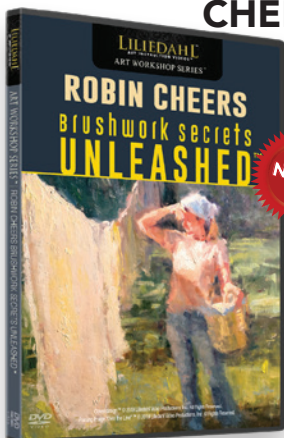


# FRESH IDEAS ON PAINTING

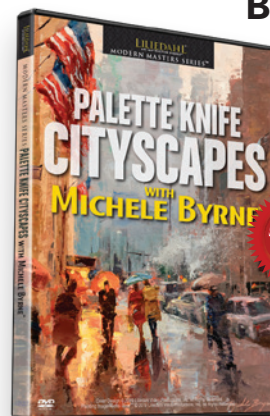
Nancy  
**BOREN**



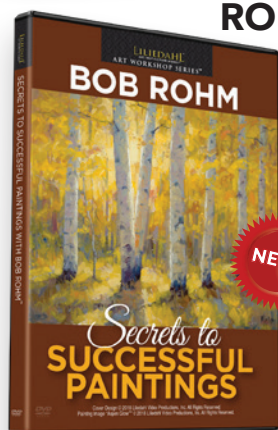
Robin  
**CHEERS**



Michele  
**BYRNE**



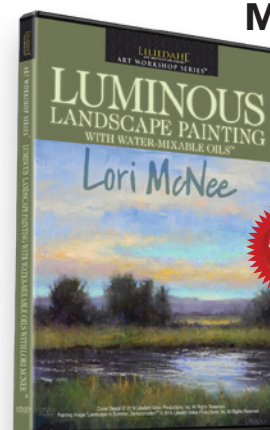
Bob  
**ROHM**



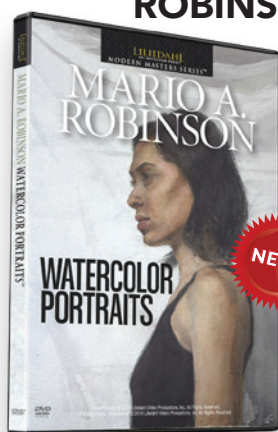
Huihan  
**LIU**



Lori  
**McNEE**



Mario A.  
**ROBINSON**



Kyle  
**MA**



William A.  
**SCHNEIDER**



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# OIL PAINTERS of AMERICA

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Oil Painters of America has established the following guidelines for paintings entered in National, Regional, Salon and Virtuosos exhibitions. Please refer to these criteria if you have any question(s) concerning the acceptability of your painting.

## Oil Painters of America Show/Competition Submission Rules:

When submitting to Oil Painters of America shows and/or competitions, please strictly adhere to our rules outlined below. OPA strives to maintain the highest ethical practices and levels of integrity in oil painting. Our intent is to be true to the history of oil painting and the traditions that have been upheld for centuries.

- Paintings must be created on one singular flat substrate and framed and wired for hanging. Multiples are unacceptable – i.e., diptychs, triptychs.
- The substrate must not exceed the maximum size set forth in the prospectus. Be sure to read each prospectus carefully, as the acceptable size of the substrate changes depending on the gallery/museum.
- Copyright infringement of any kind is unacceptable. It is unethical and against OPA policy for artists to submit work created from another person's drawing/painting/photo or other artwork that is not solely the artist's copyright.
- Digital apps and programs may be used for cropping your reference photos, etc., but no digital, mechanical, photo, or other transferring to the substrate of any kind is acceptable. You must draw and/or paint the image on your substrate yourself.
- Your submission must be originally conceived: your own reference, your own drawing, your own concept and must have been self-painted.
- No direct copies of stock images, historic photos, or of any reference to which you do not hold total copyright are allowed. You must be able to provide signed documentation of total copyright should OPA request.
- Paintings created in an instructional setting, including but not limited to workshops and art classes are not considered original artwork. A painting created from a group photo shoot set-up by another artist is not considered original artwork. Paintings created in an open studio where artists share the model are acceptable provided there was no instruction being given of any kind.
- Paintings must have been created within the last 3 years.
- An artist may submit a painting for a National Exhibition that has previously been accepted into an OPA Regional Exhibition, Salon Show or entered in OPA's Online Showcase.
- An artist may not submit a painting for a National Exhibition if it has previously been accepted into another OPA National Exhibition.
- An artist may not submit a painting for a Regional Exhibition that has previously been accepted into a Regional Exhibition, Salon Show or an OPA National Exhibition.
- The artist retains copyright to his/her image(s). However, accepted images do become part of OPA archives and may be used for future OPA event promotion.
- All work must be for sale. No NFS. Paintings that do not reflect the artist's current pricing structure may be disqualified from the competition.
- An artist who withdraws an entry after acceptance into the exhibition shall not be eligible to enter any OPA exhibitions for the next two years.



# OIL PAINTERS of AMERICA

Dedicated to the Preservation of Representational Art

## ACCEPTABLE/UNACCEPTABLE:

### SUBSTRATES:

**ACCEPTABLE SUBSTRATES:** Any primed, smooth, flat substrates including: primed canvas or linen, stretched or on a panel, wood, gesso board, acrylic gessoed dibond, aluminum, aluminum composite panel. Acrylic primer is acceptable. Oil primed paper is acceptable if adhered with archival adhesive to a proper archival substrate. Paintings should NOT require being placed under glass.

**UNACCEPTABLE SUBSTRATES:** Any textured surface including decorative copper, tooled aluminum, natural stone, barn wood or three-dimensional objects. A substrate containing any printed image or photograph is prohibited regardless of whether it is your own or someone else's image/photograph. Paintings should NOT require being placed under glass.

### MEDIUMS:

**ACCEPTABLE MEDIUMS:** Oil paints, alkyd resin, water soluble oils, oil sticks/bars. Metal leaf (i.e.: gold, silver, etc.) is acceptable if it doesn't comprise more than **20** percent of the visible surface.

**UNACCEPTABLE MEDIUMS:** Watercolor, acrylics, mixed media, Genesis paints, oil pastels.

### FRAMING:

**ACCEPTABLE FRAMING:** All paintings must be framed and wired for hanging. When framing deep-edged paintings (museum/gallery wrap canvas or deep board), the frame must be of adequate depth that the substrate does not extend more than half an inch beyond the back of the frame. Floater frames are acceptable for paintings on museum/gallery wrap canvas or deep board panels.

## DEFINITION OF RESIDENCY

Artists eligible to compete are citizens – both natural born or otherwise - of the United States, Canada, or Mexico who are current OPA members. Nonresident aliens who currently live in the United States, Canada, or Mexico are eligible to participate if they have been physically present at the address provided to OPA for eight of the last twelve months and that the residency is their permanent domicile.

A domicile is a fixed, permanent home to which an individual intends to return whenever absent. Nonresident aliens whose North American residency is in question will be asked to provide proof of residency including, but not limited to, employment history, references, and utility bills in the individual's name. Nonresident aliens falsifying claims of residency by providing an address in which they do not reside will be asked to resign from the organization. The decision of the Board is final.

## WHAT REGION DO YOU LIVE IN?

OPA Associate & Signature members may submit an entry into one of two regional shows held each year. Artists should submit an entry into either the Western Region or Eastern Region that corresponds with where they reside.

**Western Regional Exhibition:** Alaska, Alberta, Arizona, British Columbia, California, Colorado, Hawaii, Idaho, Kansas, Manitoba, Montana, Nebraska, New Mexico, Nevada, North Dakota, Northwest Territories, Nunavut, Oklahoma, Oregon, Saskatchewan, South Dakota, Texas, Utah, Washington, Wyoming, Yukon Territories, and all of Mexico.

**Eastern Regional Exhibition:** Alabama, Arkansas, Connecticut, Delaware, District of Columbia, Florida, Georgia, Illinois, Indiana, Iowa, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, New Brunswick, New Hampshire, New Jersey, New York, Newfoundland, North Carolina, Nova Scotia, Ohio, Ontario, Pennsylvania, Prince Edward Island, Quebec, Rhode Island, South Carolina, Tennessee, Vermont, Virginia, West Virginia, and Wisconsin.

If for any reason you are in doubt as to whether your painting, reference, substrate, etc. is acceptable please call/email : (815) 356-5987, mail@oilpaintersofamerica.com to determine acceptability in advance of submitting your work.



## SUMMER 2019 ONLINE SHOWCASE WINNERS



The Online Showcases continue to be well accepted and appreciated as a benefit of being a member of OPA, with over 550 entries submitted to the Summer 2019 Showcase. The Juror of this Showcase was Greg LaRock OPA, who examined various styles of representational work, as well as many subject matters. Thank you to Greg for his concerted time and effort.

This 3-times-a-year event offers OPA members the opportunity to enter a competition, and possibly win an award. We are ever grateful for the continued support of Dorothy Driehaus Mellin and the Richard H. Driehaus Foundation for funding this Showcase. Without their continued support the Online Showcase would not exist and be available to our members. Additional funding is from Oil Painters of America.

**First Place:** Jong Lee for “Red”

**Second Place:** Joseph Sundwall for “Domestic Tableaux”

**Third Place:** Kim VanDerHoek for “Burning Bright”

**Honorable Mentions:** Trent Gunderson for “Three P.M.”, McGarren Flack for “Window Light 2”, Blair Atherholt for “Empty Vessel”, Joyful Enriquez for “The Perfect Cover”, Brian Astle for “Arrangement in Yellow and Blue”, Aruna Rao for “Break of Dawn”, Elise Mahaffie for “Tired Thulea”, John Richardson for “Flyers”, Bill Cramer for “In the Flow of Time” and Sara Linda Poly for “The Gift of Sunlight”.

The Fall 2019 On-Line Showcase is now open and accepting entries from all current Associate and Signature members, with separate awards being given in each division. Enter now through December 15 at the price of \$14 per entry. Prizes are as follows: First place \$3,000, Second place \$1,500 Third place \$500. To enter, visit the OPA website at: [www.oilpaintersofamerica.com](http://www.oilpaintersofamerica.com).

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### MEET THE SUMMER ONLINE SHOWCASE WINNER JONG LEE

Jong Lee is an award-winning fine artist based in California, specializing in portraits and figures. Jong’s work represents his attempt to understand the individual psyche that is unique to each sitter as well as the universal human conditions that all of us experience as human beings.

Jong paints in oil, a medium that he feels is optimal for juxtaposing, mixing and arranging light and dark. He favors realism in his paintings with strong emphasis in fundamentals in drawing, values and colors with modern sensibility. His paintings invite his audiences to immerse themselves in another space and time, a dream-like experience that is as unique as each viewer’s life experience and personality.

Jong has won numerous awards in recent years, and was a finalist in the Art Muse Contest in August, 2019, named the Emerging Artist Winner in the Art Muse Contest in June, 2019 and the winner of Best in Show at the Gateway International Painting Competition in June, 2019.



#### A GENTLE REMINDER ON HOW TO MEASURE AN ENTRY

When submitting information about a painting please remember that the dimensions should be height X width. These dimensions should be of the canvas size, not the framed painting.

*Lightweight, travel-friendly easel setup!*  
Combine the Sienna Compact Canvas Holder, the Sienna Palette Box and Sienna Tripod for an ideal travel/plein air painting setup.

#### Compact Canvas Holder

*Slim and lightweight easel, designed to work with most tripods. Holds canvases or panels from 6" - 20".*

##### SPECS:

- 12-1/2"(l) x 7"(w) x 2.5"(d)
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- Weight: 1.5 lbs.

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#### Sienna Tripod

*Strong, lightweight and rugged. Made by one of the best tripod manufacturers in the world.*

##### SPECS:

- Rated to support 13.2 lbs.
- Independent Leg Spread, 3 stops
- Weight: 3.9 lbs.

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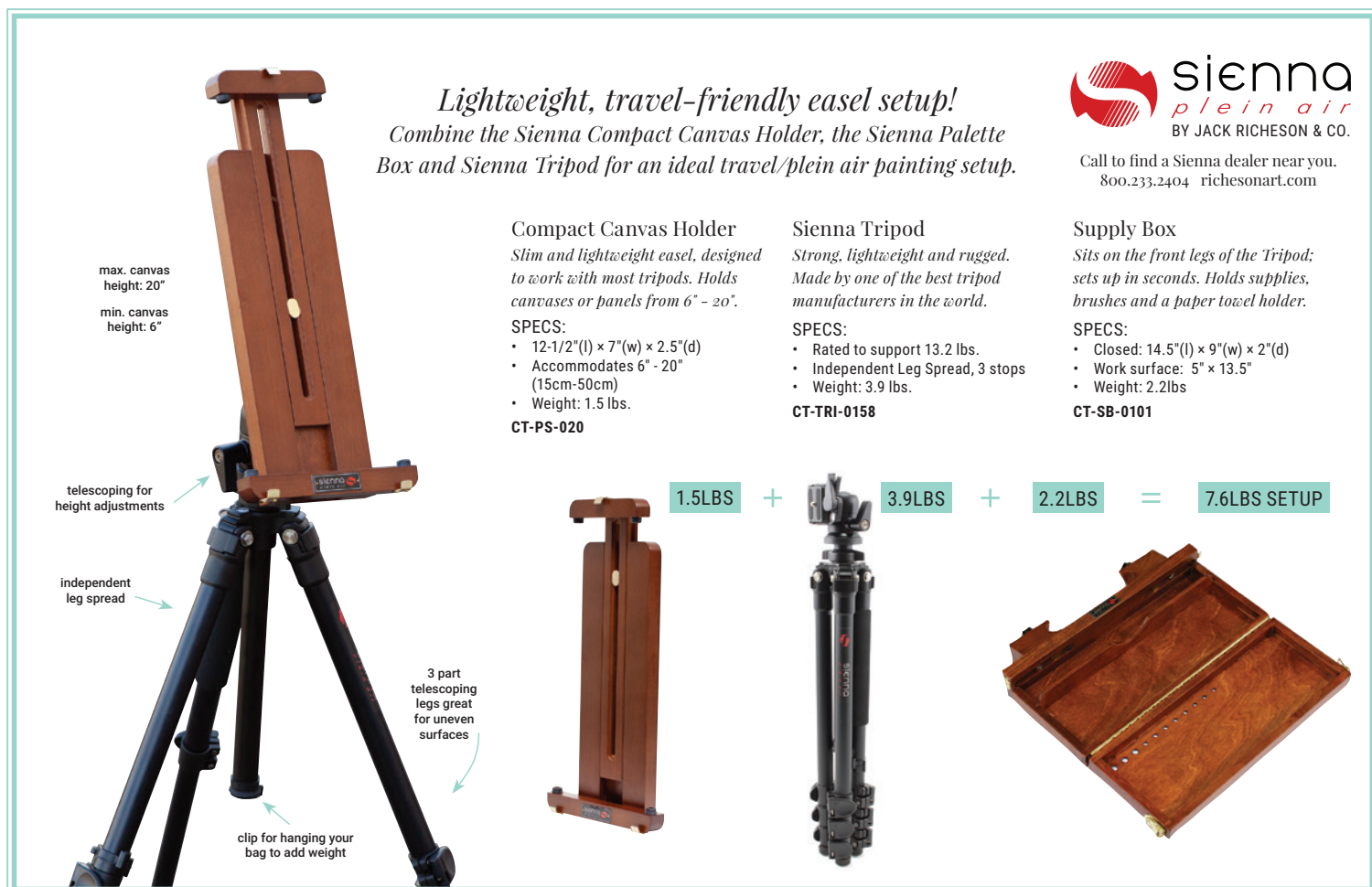
#### Supply Box

*Sits on the front legs of the Tripod; sets up in seconds. Holds supplies, brushes and a paper towel holder.*

##### SPECS:

- Closed: 14.5"(l) x 9"(w) x 2"(d)
- Work surface: 5" x 13.5"
- Weight: 2.2lbs

CT-SB-0101



## NOTES FROM YOUR BOARD OF DIRECTORS

The Board of Directors is pleased to welcome its newest board member Stephanie Birdsall OPA.

Stephanie received her formal training at the City and Guilds of London Art School in England. After graduation she spent time traveling through Europe, honing her skills as a plein air painter. Upon coming to the United States, Stephanie continued her study under several top artists, including: Doug Dawson, Albert Handell OPAM and Ramon Kelley OPAM. She has since joined a group of painters under the tutelage of Richard Schmid and has become a member of the Putney Painters. Stephanie has received over 60 major awards in national and international juried exhibitions and has been featured in numerous publica-

tions as well as being a distinguished workshop instructor.

Oil Painters of America is a 501 ( C ) 3 organization. Therefore, any contribution you make not only benefits OPA but may also be included on your tax return as a donation. Do it now and you may apply it toward your 2019 taxes. Contributions of money or stocks are accepted. If you have questions concerning a stock contribution, please contact Executive Director Kathryn Beligratis at (847) 277-1721.

As the holidays approach don't forget that any purchases made through Amazon Smile (a part of Amazon.com) may benefit Oil Painters of America. By designat-

ing OPA as the recipient of your donation, 0.5% of your purchase price will be forwarded to OPA. There is no additional charge to your purchase for this service. To participate, visit: <https://smile.amazon.com>.

Information will be in your mailbox soon concerning your membership renewal, for 2020, and the upcoming 2020 National Exhibition and Convention. Next year's show will be hosted by RS Hanna Gallery, in Fredericksburg, Texas. Show dates are May 15 through June 13, with convention activities running May 12 through May 17. Canvas size is not to exceed 1,200 square inches. Exhibition Juror of Awards: Rose Frantzen. Wet Paint Juror of Awards: John Pototschnik OPA.

## IS THERE A WORKSHOP IN YOUR FUTURE?

If you have been thinking that you need to hone your skills or expand your painting horizons, why not participate in a workshop? Many members of OPA offer workshops throughout the United States and the world. One might just be what you need to reach that next level of excellence. Listed below are those currently being offered by OPA members and listed on our website.

### 2019

Oct. 25 – 27	Tina Garrett	Tina Garrett's Studio	Lees Summit,	\$475
Oct. 26	Roger Dale Brown	River Valley Studio	MO Franklin, TN	\$200
Oct. 28 -31	OPAM Susan Blackwood	Rogers Experiment House	Rogers, AZ	\$449
Nov. 4 – 8	OPA Huihan Liu OPAM	Fredericksburg Artists School	Fredericksburg, TX	\$1,300
Nov. 15 – 17	Robert Johnson OPAM	The Arts of Great Falls	Great Falls, VA	\$400
Nov. 15 – 17	Tina Garrett	Deb Keirce Home Studio	Ashburn, VA	\$495
Dec. 6 – 8	Robert Johnson OPAM	Leslie Newman's Art Circle	Marietta, GA	\$525
Dec. 10 – 12	Derek Penix	St. Patrick Catholic Church	Palm Beach Gardens, FL	\$475

### 2020

Jan. 13 – 17	Tina Garrett	Scottsdale Artists' School	Scottsdale, AZ	\$625
Jan. 27 – 30 Feb.	Kathy Anderson OPAM	Scottsdale Artists' School	Scottsdale, AZ	\$575
3 – 7	Robert Johnson OPAM	The Southern Atelier	East Sarasota, FL	\$750
Feb. 3 – 7	William Suys OPA	Scottsdale Artists' School	Scottsdale, AZ	\$680
Feb. 4 – 7	Derek Penix	Katie Dobson Cundiff	Sarasota, FL	\$595
Feb. 14 – 16	Tina Garrett	Studio Hull Art Academy	Dallas, TX	\$495
Feb. 20 – 22	Tina Garrett	Atelier Protégé	Huntsville, AL	\$495
Feb. 28 – Mar. 1	Tina Garrett	Workshops SLC	Salt Lake City, UT	\$475
Mar. 6 – 8	Tina Garrett	Village Arts of Putney	Putney, VT	\$475
Mar. 9 – 13	Robert Johnson OPAM	Scottsdale Artists' School	Scottsdale, AZ	\$680
Apr. 3 – 5	Robert Johnson OPAM	The Art League School	Alexandria, VA	\$330
Apr. 6 – 10	Kelli Folsom OPA	Scottsdale Artists' School	Scottsdale, AZ	\$685
Apr 24 – 26	Tina Garrett	Cork Arts District	Jacksonville, FL	\$495
Sept. 24 – 27	Tina Garrett	Vicki Sullivan's Studio	Victoria, Australia	\$650
Nov. 6 – 8	Tina Garrett	Village of Putney	Putney, VT	\$500

If you are an OPA member, and would like to advertise your upcoming workshop, demonstration, class or trip, go to the OPA website and look under the "Education & Events" menu for "Workshops". The cost is only \$25 per listing, for up to 6 months of advertising.



## PAINTING OUR FUTURE NEWS BRIEFS AND SPECIAL OCCASIONS

**Lee Alban OPA** was juried into the 14th Annual International Guild of Realism Exhibition, held at Principle Gallery in Alexandria, Virginia.

**Tom Fuller's** painting "Silence of a Whisper" was accepted into the 14th Annual International Guild of Realism Exhibition, held at Principle Gallery in Alexandria, Virginia.

**Michael Gillespie's** self portrait was one of 35 of 314 entries chosen for the Portrait Society of America's Tri-State Competition and Exhibition at the Gaylord-Pickens Museum, Oklahoma City, OK, September 12 through November 21.

**Brian Keeler** won the Best of Show Award at the Regional Exhibit at the Cloudcroft Studio in Owego, NY for his oil painting titled "Sun Dogs-NYC". Brian also had three other paintings in the show. The exhibition ended October 5. The gallery interestingly is in a beautifully repurposed barn. Brian was also part of an End of the Summer Soiree at the

North Star Art Gallery in Ithaca, New York that showcased summer-themed paintings.

**Beth Marchant's** oil painting "Leaving Tangier" is part of the National Oil & Acrylic Painter's Society 29th annual *Best of America National Juried Exhibition*.

**Barbara Nuss'** oil painting "Early Swim" has been chosen as one of the 125 finalists in the National Oil & Acrylic Painter's Society 29th annual *Best of America National Juried Exhibition*.

**Zbigniew Nyczak** had a painting chosen to be on the facade of the Smithsonian Institution National Portrait Gallery and Donald W. Reynolds Center for American Art and Portraiture in Washington D. C. Zbigniew has been a part of Smithsonian National Portrait Gallery for the past 25 years. His painting of legendary jockey Willy Shoemaker, has been in the permanent collection and on display at this iconic institution.

**Kathie Odom's** "Borrowed Time," painted while participating in the OPA 2019 National Wet Paint competition, was part of the Laguna Plein Air Painters Association 21st Annual Invitational, held Oct. 5-13.

**Patricia Triastone** is one of the artists accepted into this year's National Oil & Acrylic Painter's Society 29th annual *Best of America National Juried Exhibition*.

**Melissa Weinman** is the latest Artist in Residence at Fort Union National Monument. The program is a successful cooperative venture between the National Park Service and The National Parks Arts Foundation, and brings a variety of artists to work and live at the monument, and make public presentations during their stay. Melissa will present a demonstration on October 19th entitled "To Mark a Place" where she will discuss the practice of "Using Diminishing Intervals to Create Space" and a second demonstration on October 25th.



Helen Alten



Bev Schupp



Judie Caub Papais

### ALASKA PAINT OUT A SUCCESS

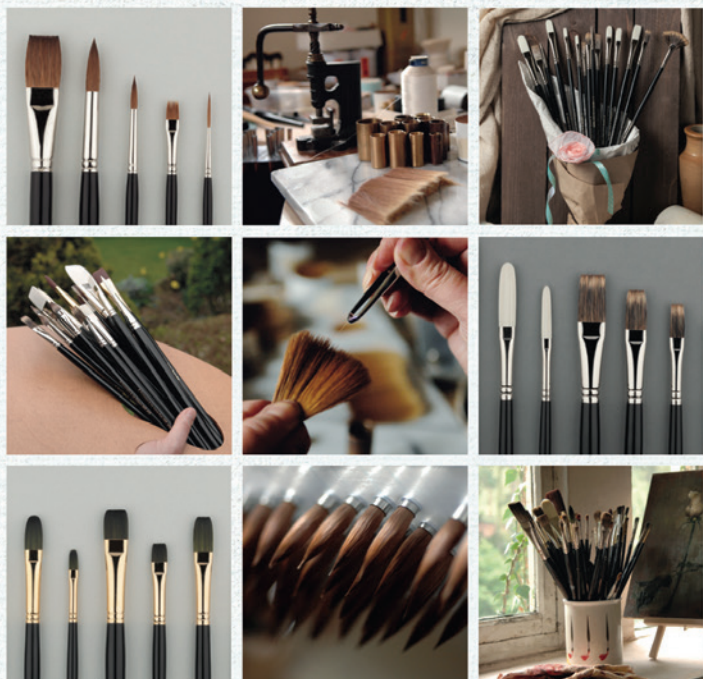
Host Donna Catotti said they "had great weather for our Paint Out, held in **Haines, Alaska** on September 1st! We had coffee, rhubarb cake and homegrown apple cobbler in the garden. There were four of us who painted and I tried the Richeson gessoed panel instead of my canvas panel, painting potted flowers." Judie Cain Papais did THREE lovely small floral paintings! Bev Schupp created two paintings during the day. And Helen Alten did a green apple painting and a red one. Everyone had a great time.

## UPCOMING OPA GREAT PAINT OUTS

There's still time to attend one of OPA's Great Paint Outs in 2019. The following Paint Outs are open to all OPA members and guests. Why not consider adding a fall landscape to your repertoire of paintings.

For more information on these Great Paint Out, please visit the OPA website. Go to "Paint Outs" under the "Education & Events" menu. Some events require pre-registration, so please contact the host to confirm your attendance or ask any questions. Happy Painting!

PAINT OUT LOCATION	CITY	ST	DATE	HOST FIRST NAME	HOST LAST NAME
Old Town St. Augustine	St. Augustine	FL	10/18/-10/20	Martha	Ferguson
Crabtree Nature Center	Barrington	IL	10/19	Kathryn	Beligratis
Island of Emerald Isle	Emerald Isle	NC	10/18-10/20	Irene	Bailey
The Burns Farm	Franklin	TN	10/26	Brenda	Coldwell
North Jetty Fish Camp	Nokomis	FL	11/02	Sharon	Yarbrough
Historic downtown	Laurel	MS	11/02	Tammy Oliver	Cook
Chesapeake Fine Art Studio	Stevensville	MD	11/02	Hai-Ou	Hou
Downtown St. Petersburg	St. Petersburg	FL	11/16	Robert	Simone
Choose location upon arrival	Sedona	AZ	11/16	Casey	Cheuvront



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### OPA MERCHANDISE



COFFEE MUG -  
\$20

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With winter soon upon us, there's no better time to think about pouring yourself a cup of hot cocoa or coffee, dressing in a warm sweatshirt and painting a fall scene (maybe at an OPA Great Paint Out). Treat yourself to a new coffee mug, or other OPA item, to help get you in a representational oil painting mood. See these, and other OPA merchandise, on our website and order in time for the first fall frost. Prices listed include tax and shipping within the United States.

## **DATES TO REMEMBER**

**October - November** - 14th Annual Great Paint Outs held throughout the United States and Canada.

**December 1** – Deadline for submission for 2020 Shirl Smithson Memorial Scholarships.

**January 24, 2020** - Entry deadline for 2020 National Exhibition and Convention - Canvas size not to exceed 1,200 square inches, Maximum number of entries is 3, though only 1 may be accepted

### **NATIONAL EXHIBITION**

Twenty-Ninth Annual National Juried Exhibition, Convention & Wet Paint Competition - RS Hanna Gallery, in Fredericksburg, Texas

Convention: May 12– 17, 2020      Exhibition: May 15 - June 13, 2020

Exhibition Juror of Awards: Rose Frantzen

Wet Paint Competition Juror of Awards: John Pototschnik OPA

### **REGIONAL EXHIBITIONS**

**October 10 - November 11, 2019** - Eastern Regional Exhibition - Beverly McNeil Gallery in Birmingham, Alabama - Juror of Awards: Roger Dale Brown OPAM

**November 1 - 30, 2019** - Western Regional Exhibition - Sorrel Sky Gallery in Santa Fe, New Mexico  
Juror of Awards: Kathryn Stats

### **ON-LINE SHOWCASES**

**October 1 - December 15** - open to Associate and Signature members, with separate awards for each division  
No limit to the number of entries accepted, cost \$14 per entry



**OIL PAINTERS OF AMERICA**  
**Representational, Inc.**

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