



Published by Potomac Valley Watercolorists, Inc. - promoting the art and excellence of watercolor painting

Message from our president: Jane Coonce



Two years ago, I was approached by a PVW board member asking me if I would like to be president of PVW. I answered, "Absolutely not!" I proceeded to give reasons why I was too busy to take on such a job: I travel, I want to paint more, I teach, I'm involved with other arts groups. That was the end of the conversation. But later on, I was asked again. I thought, "Do I have a tattoo on my forehead that says sucker? Why do they keep asking me this question?" Again, I said no. But I thought about it, and I realized that maybe I should view it as an opportunity instead of a liability. When I was asked the third time, I said yes.

The last two years have been a remarkable experience and one that I will treasure. First, the board of PVW is an incredible group of people. They are all talented and willing to help in every aspect. They are like a well-oiled machine. They know how to run an organization and so they don't need to reinvent anything. As president, I stepped right in, and things ran smoothly. I made some great friendships that I would not have made had I not been the president. I will value these friendships for the remainder of my life.

Being the president has allowed me to get to know many of its members. I wouldn't feel that connected if I just participated in shows by dropping off paintings on registration day and picking them up at the end of the show. Getting involved allowed me to really get to know people on a personal level. PVW became a much more meaningful organization to me because of my involvement with the members. I feel like I belong. I feel like I've made friends.

I didn't really know many people in PVW before I became president, but now I do.

It has been an honor to serve as the president of PVW for the last 2 years. Make sure you thank one of these people behind the scenes: a board member, a show chair and exhibits coordinator, a refreshment coordinator, a plein air coordinator, our newspaper editors, our secretary, our patron's list chair, a travel committee member and of course our hard-working treasurer. All of these people perform their duties with the upmost grace. I take my hat off to them for making my job as president go as smoothly as it did. I hope I lived up to the wonderful job that the past presidents did before me. They also made the presidency a job of joy and gratitude. Thanks to all the PVW members who made my job fun!

My outgoing advice: Get involved. Volunteer. Meet people. Make friends. Feel connected. And when someone comes up to you and asks if you can serve, at least think about it. I'm glad I did!

Volunteers and Ideas Needed:

Newsletter Writers: We would love help with gathering, organizing, and writing our newsletter items. We put out three newsletters a year. Working on the newsletter is a great way to keep abreast of what is happening in our community, and you can do it from home as it fits your schedule. Contact Leigh Culver leigh.culver@gmail.com if interested in helping out.

Raffle Contributors: Our St. Andrew's Raffle was such a success this year (see our Exhibits report) that we

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Quick Look

Table with 2 columns: Page number and Title. Includes items like Upcoming GSG Show, New Members, Spring Luncheon, Past Exhibition at St. Andrews, Workshops & Travel, Paint Outs, Spotlight on Our Members, and Exhibition Guidelines.

Please submit your newsletter information to:

Leigh Culver, Editor leigh.culver@gmail.com

Lorrie Herman, Graphics lahermanart@cox.net

Upcoming EXHIBITION

Green Spring Gardens
Art Show

“*Bountiful*”
April 30-June 23

4603 Green Spring Road
Alexandria, VA 22312



Our first exhibit of 2019 will take place at Green Spring Gardens in Alexandria, Virginia. We invite you to join us in participating in this popular exhibition. Please select one or two of your paintings of a horticultural theme to hang in the show. This show has had good traffic and sales in the last several years. You can register by signing on to the PVW website or by mail. Both options give you an opportunity to list your volunteer choice and request postcards. E-invitations will be available to you, as well as to our patrons list. Please remember when registering to note the names and prices of your paintings--it may be difficult in two months to remember what you've submitted. If you have any questions, comments or suggestions, please contact Exhibits Chair, Leigh Fulton (lrfulton@verizon.net).

Registration Deadline:
Friday, April 5th

Receiving:

Monday, April 29—Noon to 1:30 p.m.

Hanging:

Monday, April 29—Approximately 1:00-3:00 p.m.

Judge: Bonny Lundy

Reception: May 5, 1-3:00 p.m.

Judges Remarks and Awards Ceremony: 2:15 p.m.

Pick Up: Monday, June 24, 10:45-11:30 a.m.

Note: Any work with a dimension larger than 30” must be framed using plexiglass. All paintings must be equipped with standard hanging hardware with eye hooks, white or off-white clean mats and no scratches on the glass or frames. Please refer to our exhibition guidelines on page 13.

*And remember to photograph your works before you exhibit them. If you win an award and sell your work, you'll want to have had it photographed for various publication needs!

Exhibition Guidelines on page 13

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hope to do it again next year. If you have framed paintings you would be happy to donate to this raffle, please let Leigh Fulton (lrfulton@verizon.net) or Linda Maldonado (linda1@outlook.com) know.

Judges and Exhibit Venues: We would love your recommendations for future judges for our shows (judges cannot be PVW members) as well as new venues in Maryland or DC for potential exhibits. Ideally, the venues would offer easy parking in a location that is easily and quickly accessible to our far-flung members in VA, MD, and DC. Contact Exhibits Chair Leigh Fulton (lrfulton@verizon.net) with ideas.

Travel: If you have ideas for domestic painting destinations we might offer as a trip to our members, we'd love to hear from you. Maybe there has been a place that you went where the scenery was beautiful and the hotel was just right. Maybe you have a relative that lives in a unique setting and would be familiar with the local hotels. You might ask them if they can give some suggestions. These out of town trips have been a fun way to get to know other PVW members better. Contact Linda Maldonado (linda1@outlook.com) with ideas.

Show your work on our PVW website.

Home » Galleries »
Gallery 3

Paintings by: Bob Harris, Corrie Harman, Sandra Hill, Linda Hill, Margaret Kofka, Kathleen Harst, Sharon Mello, Julie Swanson, Steven Sams, Alex Kala, Brenda Kofka, Yolanda Koff, Angela and Charlene Landa, Maria Lopez, Trudy Lutz, Chel Lutz, Larry Lutz, Sherry Logan, Ulrike Lutzler, Lauren Maxwell, Mary Moran

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Galleries:

Our online galleries are updated each spring and fall. We send an email to all members inviting them to submit one image. This is a wonderful opportunity to share work and to see what others are painting. Just visit the PVW homepage (potomacvalleywatercoloists.org) and select Galleries to view the more than 100 paintings on display.

Featured Artist of the Month:

Showcases a different artist each month.

To be eligible, artists must have:

- volunteered their time in some capacity during the previous year,
- entered the drawing at the annual fall meeting, and
- not been featured during the previous cycle.

(Instructions for submission of images will be sent to the artists in advance of their designated month.)

New Members

Congratulations to the 16 new members who were juried into PVW this past fall! We are delighted to welcome you into our membership.



Noreen Brunini

Although I had no prior artistic experience, I began to study watercolor about 12 years ago as my children hit college and high school. Having lived in NYC and London, where I visited many museums and galleries, I thought watercolor would be the easiest

medium to try -- which tells you how little I knew at the time. I was very fortunate to have excellent teachers who allowed me to feel an immediate modicum of success, so I stuck with watercolor. Thank you to Sharon Pitts and my many other teachers! I will confess an early "irrational exuberance in the use of color" and so a three-day workshop on Color Theory with Chris Carter was "transformative." My goal is to find that sweet spot in the yin/yang of looseness/control in technique and composition to achieve a memorable image and hopefully let a watercolor almost paint itself. It's been a fun journey so far – one which I look forward to continuing with the Potomac Valley Watercolorists.



Marshall Carolus

Art was something I enjoyed making when I was young. However, other passions and interests took over and I spent a long time doing mathematics and playing the flute. A few years ago, after a trip to Italy and a lot of time in as many of the museums as I could

manage, I decided I needed to start creating art again. Drawing at the Art League has led to a passion for watercolor – something of a family tradition – and a fascination with dry media. Teachers, fellow students, and local artists have taught me new things, encouraged exploration, provided inspiration, and led to participation in local shows, galleries, the larger artistic community. These days, I'm continuing to visit the museums, experiment with subjects, approaches; and I'm bringing together the lessons and skills I've been learning from other media. I'm both excited and delighted to be a new member of this community.

Penny Champagne

I always played with arts and crafts, but as I neared retirement I realized I would have serious time to devote to artistic pursuits. I decided that watercolor could produce results that I could not achieve with other mediums. I started taking classes as we moved up and down the east



coast. I painted oceans, marshes, farms, towns and mountains, each with its unique structures, wildlife and plants. My subject matter is as diverse as my palette. I also try to capture local color in still-life studies and florals and paint an occasional portrait. I approach each painting with the challenge,

"Can I...?" Can I paint reflections, have success with a limited palette, emphasize complimentary colors, handle fog, produce a sunset glow, etc.? I want my paintings to be realistic but not look like a photograph, even though I use photos as a reference. If I like the painting better than the photo, I feel successful. I may have built or razed a structure, removed or planted a tree, changed the color of an object or the whole photo, but the part that caught my attention is still dominant and identifiable.



Gloria Tseng Fischer

During high school, I discovered a love for visual editing while cutting mats for school exhibitions. My senior year watercolor entry in the Houston Rodeo Art Competition won Grand Prize. This achievement led to a summer art scholarship at The Museum

of Fine Arts, Houston, which inspired me to seek a career in the visual arts. I studied architecture and during my studies, kept a sketch log of the built environment. Recording direct impressions of my surroundings, I employed a technique of visual editing where portions of my subject matter are left to the viewer to complete. My watercolors reflect this approach of leaving out "paint" and challenging the viewer to fill in the blanks. In 2014, I started to paint my floral watercolors devoid of the subject's initial pencil sketch to enable the viewer to sense the spontaneous. In 2016, I opened my home/studio and established myself as a watercolorist. I have since won numerous local and regional competitions. Starting in 2017, I switched from cold to hot press paper. Today, I paint regularly and am also a practicing architect at an award-winning firm in Georgetown.

Kathleen Frampton

Art has always been a big part of my life. I received a BS in Art Education from American University and began teaching art in the Fairfax County Public Schools in the early seventies. While teaching, I earned a masters degree in



interdisciplinary art from Virginia Commonwealth University, specializing in sculpture, painting, and ceramics. I finished my teaching career in Prince William County where I now live. Since I didn't have the space or equipment to continue with sculpture, I turned to painting. I have taken

lessons from several local artists using different media. I, like my mother, enjoy watercolor the most and am concentrating on that. It has truly been a blessing to take lessons from several PVW members during summers and after my retirement. I am looking forward to continuing to express my ideas and vision as a member of PVW.



Valthea McGee Fry

I grew up in New England where both parents were veterinarians. I always had an abundance of animal subjects to draw and paint. I majored in studio art and psychology in college and then received an MA in art therapy.

Art therapy, I felt, then and now,

could really impact the healthcare field. I always pursued my own artwork during these years. It is a therapy for me, as I find comfort and peace in my artwork. I was an oil painter and a pastel artist in the early years. My husband and I moved to the DC area in 1980 and that is when I decided to try a watercolor class. I instantly fell in love with the medium. The subjects I most enjoy painting are old rusty objects, flowers, landscapes and, lately, portraits. I have been inspired to paint portraits with the birth of my two grandchildren. I continue to take art workshops with well-known artists when they come to our area and also attend many lectures. I belong to four local art groups, and I am a Signature Member of the Baltimore Watercolor Society. Besides pursuing my own paintings, I teach in two senior centers where I try to pass on my passion for art to them.



Stephanie Gustavson

From science lab to art studio, my highly analytic nature has been a unique asset. I am an accomplished scientist specializing in the development of new medications to treat type 2 diabetes. I have a PhD in Physiology and a Masters in

Clinical Investigation, both from Vanderbilt University. Now I am proud to also call myself an emerging artist.

I have studied under several professional watercolor artists (Sue Moses, Pam Francis, Mary Whyte, Peggi Habets). My work has been accepted at multiple juried art shows (winning first place in one case!), and I was a featured artist in a local gallery. I enjoy producing creative paintings with vivid color and attractive balance. My favorite subject matter includes landscapes, architecture, and animals, although recently I have been exploring portraits, figures, and abstraction in greater detail. My works, both commissioned and non-commissioned, reside in numerous private collections. I have been honored this year to be selected as a signature member of the Baltimore Watercolor Society and the Potomac Valley Watercolorists.



Anne Heising

At age eight, my teachers must have seen my art abilities, because my parents registered me for Saturday morning art classes. I loved those classes. In high school, one of my dream careers was to be a commercial artist, but I figured, realistically, I'd never

be able to make a living at art. So I concentrated my efforts in other areas and became first a research librarian, then a youth services librarian. After a career of 24 years, I was laid off and began taking a few watercolor classes at the Art League. I kept up with the classes every semester after finding a new job and career with the Fairfax County Public Library. I've gone on travel workshops, sketchbook workshops, limited palette classes, anything that would expand my knowledge and skill, and I met a lot of talented people. It's been 20 years now and watercolor is a lifelong passion. Now that I'm retired, I am able to take classes from more teachers and expand my horizons even more.



Arleen Jeszenszky

“You can see a lot just by observing.” (Yogi Berra) I've lived by Yogi's words even before I committed to a painting life, and value his message still. The thrill of painting is attempting to communicate observation colored by the emotion of a lived life. It's the

goal of every painting. My eyes see, but my teacher's eyes have taught me to see more. Over the years I have grown with the help of most of the watercolor instructors of the Art League School. I hope never to stop taking classes. I am a member of the Art League and the Springfield Art Guild. My work has been exhibited at Alexandria, VA, venues: The Torpedo Factory, The Durant Art Center, Green Springs Gardens Park, and Hollin Hall.



Larry Kamlot

Larry had an interest in art starting in his early childhood years. He has had no formal art training and is self-taught. In later years he participated in many art sessions focusing on general drawing, figure drawing, watercolor, acrylic, ink wash,

and oil painting. Larry doesn't restrict himself to any one medium or subject matter. He has a particular appreciation for classical and traditional art, because of the technical skill one needs to acquire in order to become truly a craftsman in executing any form of art. But he also enjoys modern art. He believes that the technical aspect of art is an acquired skill that is attained through hard work, a dedicated commitment, and a passion through which all objects are “Art-able.” He belongs to the Art League in Alexandria, the Yellow Barn in Glen Echo, the Rehoboth Art League, and soon the Delaware Watercolor Society.



Sue Lynch

I have been painting in watercolor for the past couple years after a long break working in acrylics. I love plein air painting but have really enjoyed painting the still life set-ups that Deborah Ellis and Leigh Culver create for their Art League classes. I

love to use bold color and to experiment with inks for their brilliance. My watercolors are mostly realistic, a departure from my abstract canvases. Awards include Bests in Show in the Virginia Watercolor Society, the Fairfax County Council of the Arts Annual Exhibition, and Waterworks National Marine Art Show. My works are in collections of the U.S. Embassies in Germany and China, The US Nuclear Regulatory Agency, Texaco, GMU and JMU. I have been represented by Annapolis Marine Arts Gallery, have been a member of Studio and Spectrum Galleries as well as a signature member of the American Society of Marine Artists and a resident artist at the Torpedo Factory for many years.



Valerie Patrick

Valerie is an award-winning watercolorist from Fairfax Station, Virginia. She is a member of the Art League, the Virginia Watercolor Society and the Miniature Painters, Sculptors, and Gravers Society of Washington, DC. She

has taken many workshops and studied under a variety of instructors, including twenty years with Gwen Bragg at the Torpedo Factory. Valerie enjoys painting still lifes, landscapes, and florals. Her work has been exhibited in juried and non-juried shows throughout Virginia, Maryland, and DC. Her love of art flourished while traveling the world as a military spouse. She was inspired by the countries in which she lived and their museums and galleries.



Maureen D. Rabinovitz

I have always considered myself a maker. Arts and crafts were favorite childhood pastimes that I continue to enjoy in adulthood. My current work painting watercolors has been an extension of a lifelong interest in drawing and a habit of keeping sketchbooks

in pen and ink. At some point along the way, I decided to add color to the lines. This has become an entirely new way of seeing & interpreting. I have studied with several fine teachers including Susan Abbott, Deborah Ellis, and fellow painters at the Art League, Alexandria, VA. I paint everyday scenes around me: still lifes of simple objects from the kitchen, family at the table, neighborhood landscapes. My paintings focus on shape, pattern and especially color to create a harmony that interprets, even celebrates, daily moments. I enjoy the uniquely transparent and luminous qualities of watercolor paint and take sensory pleasure in applying the water and pigment to paper.



Nancy Roche

I started my art journey by drawing. I worked in pencil, charcoal and pastel, with various teachers both through Arlington County adult education classes, and then The Art League School. Eventually I discovered the challenges of watercolor, and have been

consumed by this medium. It is a difficult medium, and every day presents me with a new “problem” to solve. The rewards, experienced from lots of practice, are often magical (to me, at least). I hope that having the good fortune to be a member of PVW will expose me to many situations and many wonderful opportunities that will only enhance whatever artistic skills I might have.

Sharon Hart Sefton

Sharon is a professional artist residing in Laurel, Maryland. She earned a Bachelor's degree from Michigan State University in Fine Arts and a Master's degree from

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Notre Dame of Maryland University in Education. Sharon is an award-winning artist who has had her work accepted into over 75 juried art competitions. She has shared her love of art by teaching a variety of art classes including painting, drawing, calligraphy, photography and printmaking. She was a full-time art educator and Fine Arts Dept. Chair at St. Vincent Palotti High School in Laurel for 11 years. Sharon's love of travel in the United States and abroad was nurtured while growing up in a military family and continues to enrich her life. She thrives on the beauty of nature in all her forms. Sharon's work is in many private art collections. Sharon is also a current member of the Laurel Art Guild (past president), and is a juried/signature member of both the Miniature Painters, Sculptors and Gravers Society of Washington, DC and the Baltimore Watercolor Society.



Jeane Stetson

I have been studying and painting in watercolors since the 1980's; and since then, I have taken a number of classes - many at the Art League - that helped me explore the various facets of watercolor. Having taken several commercial art courses years

ago, I used watercolor for illustrations and quickly realized how beautifully the transparent colors adapted to atmospheric landscapes. In the past few years, I have spent a lot of time working on miniature paintings - I find it challenging because of the attention required for minute details, but it is also very rewarding. I would like to branch out to working on a larger scale with a looser style. With that goal in mind, I'm looking forward to attending workshops, meeting other artists, and sharing ideas.

New Member's Coffee

On January 13th, PVW board members welcomed new members at a coffee hosted by New Member Chairs Connie Boland and Margitta Hanff Potts at Margitta's lovely home.



Save the Date!

April 28: Our Annual Spring Luncheon

A wonderful opportunity to get together with fellow members and welcome new members.

Stay tuned for further information closer to the date.

Columbia Country Club

7900 Connecticut Avenue, NW, Chevy Chase, MD



St. Andrew's Show

Leigh Fulton, Exhibits Chair, reports:

Our 2018 St. Andrews Show and Sale was a great success -- our best show since 2012! The success of this show is due mainly to the tireless efforts of our co-chairs: Susan Bradley and Ray Goodrow. It takes months of planning and incredible attention to detail to pull it off. Susan and Ray did a phenomenal job and we can look forward to their assistance next year.

In addition, special thanks go out to our Hospitality Chairs: Grace Rooney and Ginger Sanaie supervised the refreshments table and along with their volunteers saw that we never ran out of food and drink. Rob Henry (with his volunteers) transformed a drab and bare room into an inviting space for our art and then broke it all down again Sunday night. Brenda Barthell coordinated the check-in and check-out process. JoAnne Ramsay set up and supervised the notecard table. Donna Sturm supervised the sales process and kept the sales people from accidentally ringing up a \$.01 sale when it was actually \$100 and worked her financial magic from beginning to end. Mary Andrews beautifully prepared the winners' certificates and ribbons. Lorrie Herman designed the postcard and evite. Rosa Vera created the mailing labels and updated the mailing list. Connie Boland hosted a mailing party. Debby Conn, Leigh Culver, and Rob Henry publicized this event every place they could think of which helped bring in over 350 visitors. Also, thanks to every single participant who worked so hard during their shifts. Bravo!



Rob Henry enjoying the afterglow of a busy set-up and honorable mention.



Jacqueline Saunders receiving her second prize from our juror, Allen Bentley.

Finally, we cannot thank Peter Ulrich and Jackie Saunders enough for donating paintings for our drawing on Sunday night which brought in \$959. You have our heartfelt gratitude!

We want to share the sales figures with all of our members in the hopes that you will participate next year. Our 2019 goal is 55 participants. This year, 46 artists participated. (The average number of artists since 2005 has been 45.) This year's

*Please look for a prospectus this summer for next fall's St. Andrew's Show, scheduled for Nov. 9-10.



Crowds enjoying the show.

Saturday attendance was 45% higher than last year. Publicity does make a difference! Forty-eight percent of our artists sold paintings, and our total sales were \$12,772. (2017 sales totaled \$7,967; 2012 totaled \$13,792.) The prices of the 23 framed paintings that sold ranged from \$75-\$1200, with an average price of \$296. The prices of the 66 bin paintings that sold ranged from \$12-\$212, with an average price of \$73. Sales of notecards were exceptionally high--\$920, despite fewer artists selling cards this year. (2017 card sales totaled \$519; 2012 totaled \$1,422.) Many thanks to Donna Sturm's amazing talent in crunching numbers. We hope these statistics will encourage you to be part of this rewarding show in 2019.



Florence Setzer contemplating the blue ribbon painting



Shelby Conley, Mak Dehejia and Carolyn Marshall Wright



Snagging some artwork!

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St. Andrew's 2018 Fall Art Show Award Winners



Leigh Culver, "Standing Still VI" (detail)

Our judge for this show was Allen Bentley.
 Many congratulations to our 2018 winners:

1st Place – **Leigh Culver**, "Still Standing VI"

PVV Memorial Award:
Grace Rooney, "Fowl Play"

2nd Place – **Jacqueline Saunders**,
 "Sunflower and Companions"

3rd Place – **Peter Ulrich**, "By the Brook"



Grace Rooney, "Fowl Play"



Jacqueline Saunders
 "Sunflower and Companions"

Honorable Mentions:

Ray Goodrow, "The Last Herd"
Judith Montoya, "Stacks of Stash"
Florence Setzer, "Docks in Fog II"
Judith Gray, "Sister Beets"
Susan Bradley, "Summer Dinner"

Betty Ganley, "Spring Awakens"
Angela Lacy, "Copenhagen Canal Front"
Rob Henry, "Sunset"
Deborah Cohan, "Arboretum"



Peter Ulrich
 "By the Brook"



Ray Goodrow, "The Last Herd"



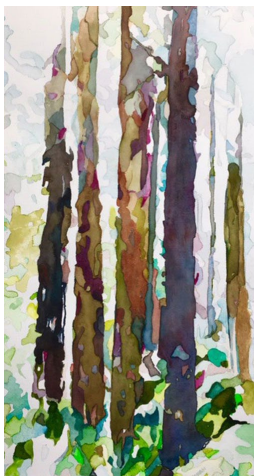
Angela Lacy
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Susan Bradley, "Summer Dinner"



Rob Henry, "Sunset"



Betty Ganley, "Spring Awakens"



Florence Setzer, "Docks in Fog II"

WORKSHOPS:



Stan Miller
DEMO
open to all members
for a door fee of **\$10**.
Sunday, March 17 at
3pm - 4:30pm.

St. Andrew's Episcopal Church, 4000 Lorcom Lane,
Arlington, Virginia.

SPRING WORKSHOP

"Painting Portraits and Landscape with Stan Miller"

March 18-22. (Sold Out)

Those who have signed up for the workshop are in for a treat! Stan Miller is a signature member and award winner with the American Watercolor Society and has exhibited his paintings in numerous international exhibitions, galleries, and museums. "The greatest compliment I've ever received after someone has looked at my work is, 'Your work is so peaceful.' I'm, to a great degree, trying to paint peace. I'm also trying to paint hope," he said. "Many of my paintings are quite dark with light coming into the compositions in carefully planned areas. The world can seem quite

dark at times, but the light is always there. In my paintings I'm also trying to honor what is old and worn which can teach us about ourselves, our history, who we are, and where we've come from." In this exciting and challenging workshop, Stan Miller will demonstrate his use of color, mood and lighting in both portrait and landscape subjects. Choosing paintable subjects, composing, and going from realism into abstraction will also be discussed and demonstrated. Students have the option of working on the same subject as the instructor from a provided handout or from their own images. Students are welcome to only do portraits, only landscapes, or both during the week.



Fall Workshop: **Jane Angelhart**

October 7-11, 2019,
with a
tentative demo date of
Oct 6, to be confirmed

TRAVEL:

The Maine Trip 2019 will be held September 8-16. This year, we have tremendous interest in the trip. Right now there is one room left. If you are interested, please contact Vita Sims, vita@vitadesigns.com. Even if you are not sure, she does keep a waiting list. We rent a lovely stone mansion overlooking the Soames Sound located in Southwest Harbor, ME. There is a direct flight from Reagan National Airport to Bangor, ME. It is a two hour drive from Bangor to Southwest Harbor. Members make their own flight/travel plans. Come and enjoy the scenery, the ambiance, the endless painting opportunities and eat lobster every day, if you'd like! Please contact Vita Sims, vita@vitadesigns.com with any questions.



"Balla Cragga" house in Southwest Harbor, Maine



Maine sunset

Acadia view, Maine

PAINT OUTS:

Winter weather means we just bring our “Paint Outs” indoors. We started the year with our Annual “Paint In” at the US Botanical Gardens in DC on Sunday, January 27, 2019. Eighteen members, friends and family enjoyed painting in the tropical Jungle Room and surrounding areas. The event was so popular, we’re doing it again on Sunday, March 31 at 10 a.m. Many thanks to Paint Out Chair Sally Davies for coordinating these events, and for Elaine Sevy and Sarah Andrews for hosting some of them. If you have ideas for future places to hold paint outs, please contact Sally at sallyjkdavies@hotmail.com.

Unless otherwise noted, friends and guests are welcome to come paint with us, so spread the word! Mark your calendars now for our upcoming paint outs and watch for email and facebook announcements for further details closer to the dates.

Thursday, April 18:

The National Arboretum, Washington, D.C. (Azaleas).

Friday, April 26:

Meadowlark Botanical Gardens’ Potomac Valley Native Plant Collection.

Thursday, May 9:

National Zoo, Washington, DC (Paint out or in).

Wednesday, May 29:

The Bishop’s Garden at the National Cathedral, Washington, D.C.

Monday, June 17:

Woodrow Wilson House, Washington, D.C.

Monday, July 22:

Montpelier Mansion, 9650 Muirkirk Road, Laurel, MD.

Saturday, October 5:

Lake Accotink Park, Springfield, VA.



Margitta Hanff Potts and Juliya Ivanilova discussing her painting.



Lovely paintings by members and friends from our Paint In at the National Botanical Gardens’ Jungle Room.



Susan Bradley, Marshall Carolus, and Leigh Fulton at the National Botanical Gardens Paint In.

A reminder about Google email groups:

Everyone is a member of the Officialpvw@googlegroups.com email group – it is **ONLY** for emails containing official PVW business, things that relate to OUR workshops, trips, exhibits, etc. All emails sent to this address go to all 200-plus members of PVW, so please make sure you are not unwittingly sending to this address when replying to PVW emails!

Pvwbulletinboard@googlegroups.com is an optional email group for all other art-related things you might want to share or read about: your own exhibits; opportunities to show; questions about technique; searching for, selling, or giving away art supplies and equipment – you name it. If you want to join this

group or want guidance about posting, send an email to **deborahconn@verizon.net**. You can choose to receive emails as they are posted or once a day in a daily digest.

Important: when you reply to a Google groups email post whether from officialpvw or the pvwbulletinboard – unless everyone in that group needs to see it, PLEASE simply hit “reply” to respond to the sender. **DO NOT hit “reply all”** or copy the group. Everyone’s inboxes are swamped and we don’t need to add unnecessarily. It never hurts to doublecheck that your PVW replies do not have either of these two email addresses in your send or “cc” lines.

SPOTLIGHT ON OUR MEMBERS

(Group news listed first, followed by individual artist's news, listed alphabetically. If we missed you this time, please make sure to email leigh.culver@gmail.com for our next issue.)

Christine Heyse and **Jean K. Gill** were juried into the American Watercolor Society's 152nd International Exhibition which will be held in NYC April 1-21, 2019. This was Christine's third acceptance so she has earned Signature Membership in AWS.

Jean K. Gill and **Elaine Nunnally** had paintings juried into the 10th Annual Fallbrook Signature American Watercolor Exhibition in California.

Grace Rooney won First Prize at the Vienna Arts Society's Winter Art Show at Green Spring Gardens, Dec. 17-Feb. 25. **Noreen Brunini**, **Betty Ganley**, **Ray Goodrow**, and **Jeff Gorrell** won honorable mentions.

At the "Famous Artists of the Twenty First Century" watercolor show of **Gwen Bragg's** students in December, **Lynda Pittman** won First, **Jane Coonce** won Third, **Beth Ayres** received Award of Merit from Frame Master, **Sarah Andrews** received the "Carriage House Award," and **Florence Setzer** received the Frame Master's Award of Excellence.

Kay Fuller, **Hernan Murno**, **Elaine Sevy**, and **Carolyn Marshall Wright's** paintings were accepted to the Hill Center Galleries and Capitol Hill Art League 's juried exhibition 'TREE-mendous' that will run from March 7 through April 28, 2019, at the Hill Center, 921 Pennsylvania Ave, SE.

Elise Ritter and **Linda Maldonado** participated in an art show and project called "Vienna Gold: Inspired by Klimt." Elise knew that 2018 was the centennial of Klimt's death and the end of the Secessionist movement. London, Paris and Vienna hosted special celebrations to mark the anniversary and Elise visited Vienna last August to check in on the events. Elise and Linda, plus five other artists from the Arlington Artists Alliance, created paintings and jewelry in their own styles but with inspiration from and motifs painted by Klimt. The artwork was displayed at Gallery Underground in Crystal City during the month of October. Their paintings are currently on display during February 2019 at the National United Methodist Church on

Nebraska Avenue, NW, Washington. The concept-driven art project has been so successful that the group anticipates a future activity on a similarly exciting theme.

Salon Eight (**Connie Boland**, **Leigh Culver**, **Margitta Hanff**, **Joan Kirk**, **Yoshimi Matsukata**, **Emilie McBride**, **JoAnne Ramsey**, and **Donna Sturm**) will be exhibiting at George Washington's River Farm in Alexandria, VA, from April-June and at Sibley Hospital in April.



"Livia", by Jackie Saunders,
Clemente Faculty Award

Sharon Boyle will be teaching Watercolor on the American Riverboat "America" for two weeks starting on February 22. In October she is going to the Mediterranean teaching on board the Cunard Queen Victoria for a month.

Chica Brunsvold just took down ten of her big Zooillogicals(R) from a two-month stay at the Shirlington Library. She gave a demo of watercolor on Yupo at a Sunday reception at the Corner Store (9th and So. Carolina Ave SE). She will be giving a Yupo workshop there in April or May. If interested, email artbychica@gmail.com.

Cecilia Capestany was awarded an Honorable Mention in the Art League's January Open Exhibit."

Leigh Culver has a solo show, "Transformations," opening with a reception Sunday, March 24th at 4:30, immediately following a 3:00 concert by classical pianist Ralitz Patcheva. National United Methodist Church Great Hall, 3401 Nebraska Avenue, NW, Washington, DC. Exhibit runs through April 28; Hours: Mon-Fri. 9-5; Sun. 9-12:30.

Sally Davies won the Juror's Choice Award in the Strokes of Genius at Maryland Federation of Art Circle Gallery, Annapolis, Maryland.

Kathleen Frampton was invited to be the featured artist for April in the town of Haymarket, VA. She will have an opening and reception on April 6 in their historic School House. Her work will be on view for the whole month of

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SPOTLIGHT ON OUR MEMBERS *continued from page 12*

April and she intends to have several workshops and classes there as well.

Jean K. Gill was also juried into the Rockies West National Exhibition in Colorado. Her painting, “Lunch Bunch” was selected for an honorable mention in the Readers’ Contest in the recent issue of [The Art of Watercolour No. 33](#).

Jann Haynes Gilmore will present a talk on Santa Fe artist Olive Rush in a symposium of Women Artists of the West at the annual conference of the American Women Artists organization in Steamboat Springs, Colorado, June 29-30, 2019. AWA artists will showcase their artwork at the Steamboat Springs Museum during the conference.

Jeff Gorrell is the featured artist for March in Building 10 at the Workhouse Arts Center in Lorton, VA. The show, “Chromascapes: New Works” will contain abstract paintings in watercolor on synthetic paper (Yupo) and will run from March 9 to April 10. A reception for the show is on March 9 from 6 pm to 9 pm.

Debra Halprin has purchased and renovated a property in Rockville, Maryland, for her home and business. The first two floors are a custom designed photo studio and print shop: 10154 Sterling Terrace, in Rockville, MD.

Marta Legeckis’ calligraphy piece entitled “Tapestry of Words” has been selected as one of the pieces to be included in the 2019 juried issue of [Letter Arts Review](#), an international journal for calligraphic and lettering arts.

PVW Directory

Thanks to Deborah Conn and Laura Marcott, the 2018 Directory is available to be downloaded and printed or saved to your computer. To access it, go to the PVW website (potomacvalleywatercolorists.org) and log in with your user name and password. Your username should be your last name. Once you are logged in, look to the left column, and under “Members Only Pages,” it will say “Download or print directory.” Click there for the link that takes you to the directory, which you can then save on your computer. As always, you can use the Online Directory (under “Bookmarks,” near the top of that left side column) to search for anyone electronically.

Linda Maldonado has been teaching a mini-series of collage workshops at Gallery Clarendon, operated by the Arlington Artists Alliance. The workshops covered an array of topics from painting various kinds of papers, creating stamps for decorating various papers, composition designs, and modifying collage with paint.



“Bilingual” by Rosa Vera

In March, **Lynn Martin** will be one of two Featured Artists at The Loft Gallery in Occoquan, VA. The show “Tapestry of Color and Light,” showcases a collection of watercolor, acrylic and mixed media paintings by Lynn, and fused glass art created by Maureen Storey. Their show runs March 5-31, 2019. A “Meet-The-Artists Reception” will be held Saturday, March 9, 1:00-4:00 pm. The Loft Gallery address is 313 Mill Street, Occoquan, VA 22125.

Elaine Nunnally was also juried into Houston’s 42nd annual International Watercolor Exhibition.

Elise Ritter was the featured juried artist on the “Escape into Life” artists website in December and also included in the accompanying blog, “WritingWithoutPaper.”

Katherine Rodgers is having a solo show May through June at the Lawrence Gallery in Winchester, Virginia.

Jacqueline Saunders won the Clemente Faculty Award at the Art League Patron’s Show in February.

Rosa Vera’s solo show, “Luz Adentro” (Light Within) at Guzmán y Lazo Gallery in Lima, Peru, opens March 14th at 8:00 pm.

PVW Sign In to Member Side of our Website, www.potomacvalleywatercolorists.org

1. Sign in with your **User Name** and **Password**. Unless you’ve changed these, your user name is your **last name** and your password is **artist**, lowercase. (If there are more than one of you with the same last name, your user name would also have your first initial, for example, braggg (for Gwen Bragg) and braggt (for ToniBragg).
2. Once you’ve signed in, your profile should appear. Look on the left side of that page for a column of links. One of them says “Shows” click on that and a list of shows should come up, along with a **link to the prospectus**.

GUIDELINES FOR EXHIBITING IN PVW SHOWS:

The Exhibits Committee has prepared these guidelines as an assistance to all artists who submit work for the shows we hang several times every year, so that we all may help promote the highest professional standards of presentation of the artistic medium we all work in and love.

Potomac Valley Watercolorists embraces the widest possible variety of use of water media, and hopes that this variety will be reflected in our exhibits. Therefore artists are encouraged in all of our shows to submit work in transparent watercolor, acrylic, gouache, tempera, watercolor ink, watercolor pencil, etc. Multi-media works and collage are welcome as well, as long as a good proportion of the work is in water media. Supports are similarly unrestricted, and can include paper, yupo, clayboard, watercolor board. Usually size is also unrestricted, although an occasional show will have limits. When such limits are stated in the prospectus, we ask that artists adhere to these.

All work exhibited in PVW shows must be predominantly watermedia and must be the artist's own original concept and worksource material and photos must belong to the artist. Artwork based on copyrighted images including photos is explicitly forbidden.

These guidelines are intended to prevent such situations as identified in the following examples:

- (1) Artwork based on a copy of a photo that is not the property of the artist and was obtained and used without the photographer's permission. For example, photos that appeared in magazines, newspapers, on the Internet (even on "Royalty-free sites) and so forth.
- (2) Artwork based on copy of a good, professional-quality photo for which permission is granted by the photographer. (The argument here is that to do this makes the playing field uneven for the members submitting to PVW shows. It represents a distinct disadvantage for those who do not have access to, or choose not to use, the work of good/professional photographers).
- (3) A copy of a painting by another artist.
- (4) A painting that was done with significant input from an art class or workshop instructor.

PVW exhibits are open only to current members with their annual dues paid. Members who have allowed their membership to lapse through non-payment of dues are no longer eligible to participate as members in exhibits or other functions.

A particular painting should hang one time only in any of the regular PVW exhibits (the shows that remain hanging for a month or more). This stipulation does not apply to the St. Andrews Fall Show and Sale, since that show hangs only for one weekend.

The use of white or off-white mat board is considered standard for watercolor exhibits. This helps the Exhibits Committee to assemble a show with some coherence in its look. Similarly, artists are encouraged to use relatively simple frames. Paintings framed using dark-colored mat board and/or heavily ornate frames often are difficult to incorporate into an exhibit and risk hanging by themselves in odd comers. Use of thin, colored liners or inner mats with white or off-white mat board is acceptable and up to the discretion of the artist.

Before you submit a piece for exhibit, please check the condition of the frame, mat, and hanging equipment, and dust the top of the frame. If a piece comes in adorned with long hairs, squashed insects, extraneous mat board shavings, pet fur, (yes we have seen them all!) or other detritus under the glazing, the Exhibits Committee will not hang it and will ask the artist to remove the piece. Please verify as well that any glass is fully intact, that plexiglass is not all scratched up, and that the frame is in good condition. We strongly prefer fixed screw eyes with hanging wire, rather than the variety which operates with compression from the weight of the painting, as these shift far too easily and can be dangerous. Please make sure that your glazing fits appropriately within the frame; we have had a number of instances where the glazing is cut just slightly too small, and slips out easily from the frame.

The PVW Exhibits Committee and the PVW volunteers who hang our shows attempt to take very possible care in handling the artwork during the hanging and takedown. We also consider security issues in choosing venues for our shows. Artists should be aware, however, that many of the places where we hang do not carry insurance for artwork, and specify in their contracts with PVW that they are not responsible for loss or damage from any cause. For this reason, artists may wish to consider their own insurance, as PVW cannot assume responsibility for any loss.

The Exhibits Committee will include a statement about insurance in the prospectus when the exhibiting organization does offer it; otherwise you should assume that the artist bears the usual responsibility.

Finally, we ask everyone to adhere to the deadlines for registration and painting delivery. The registration deadline must be set some time in advance of the hanging of the show to allow for proper preparation of invitations and publicity materials. If you have committed to show in an exhibit, please make sure to bring your painting on the appointed day at the appointed hour, or arrange for someone else to do so. We also ask that you submit the actual painting that you registered for the show at the price you indicated on the registration form, as last-minute substitutions lead to confusion, inaccuracies and extra work. In addition, please ensure that your painting is picked up on time at the end of the show. PVW cannot be responsible for work left after the closing of a show, and in many cases the gallery in which the show has taken place imposes a fine on artists who do not pick up their work promptly.

We are confident that, with everyone doing their best to meet these basic professional standards, our exhibits will run ever more smoothly and show off our work to the very best advantage!