



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

## Message from our president: Leigh Culver

It is always a distinct “make-my-day” pleasure when PVW members reach out to me to volunteer their help. Many thanks to the following people who did just that this year:

**Sharon Boyle:** not only offered to organize our St. Andrews show this year, she found a co-chair in Kay Fuller, AND offered to be our Workshops Co-Chair with Kate Niner. Thanks to the three of them, our workshops and St. Andrews show are in good hands! Any questions about our Oct. 15-16 St. Andrew’s Fall Show and Sale: email Sharon at [mckboyle24@gmail.com](mailto:mckboyle24@gmail.com) or Kay at [cfuller432@aol.com](mailto:cfuller432@aol.com). Any questions about the Skip Lawrence workshop: email Kate at [britrose@juno.com](mailto:britrose@juno.com) or Sharon at [mckboyle24@gmail.com](mailto:mckboyle24@gmail.com).



**Ginger Sanaie:** reached out offering to run our Frame Factory exhibition with Jeff Gorrell. She, too, has been proactive and organized in attending to the details involved, and she and Jeff have made a great team. Thanks to both of them for coordinating a beautiful show!

**Rosa Vera:** reached out and offered to take charge of our Patron’s List and sort out the complications of email program systems to keep our patrons abreast of our various events.

**Amy Sabrin** (new member): offered her legal expertise in filling our board role as Vice President of Non-profit Administration.

**Jann Gilmore** (new member): joined our Travel Committee and shared her expertise as an art historian and Santa Fe native in writing up a fabulous eight-page Santa Fe guide of art historical sites and information for our Santa Fe trip.

**Pat Porter and Linda Jeffers** (new member): offered to help out with website tasks. When you go to our website at [www.potomacvalleywatercolorists.org](http://www.potomacvalleywatercolorists.org), look in the upper right

and click on “Services offered by PVW members” to see one of our new features. And if you’d like to be included on this list, please email Linda at [lkjstudio@gmail.com](mailto:lkjstudio@gmail.com) and [deborahconn@verizon.net](mailto:deborahconn@verizon.net).

**Mak Dehejia:** found and coordinated a location for us to hold our inaugural Art Lecture by Elizabeth Hutchinson on the Visual Culture of Santa Fe (see page 3).

This by no means exhausts the list of members who have reached out to give of their time and talents—we’ll be mentioning more in future issues, and we are so thankful for every one of you! Our ambitions have increased with each passing year, and putting these ambitions to fruition requires a lot of our time and energy. Volunteering in the midst of other pulls—of kids, grandkids, spouses, moves, health issues, vacation travels, not to mention careers and painting—is no small feat, but we are doing it!

We still have positions we are looking to fill that help form the spine of our organization. You do not have to be a seasoned member for these positions, and often people just leap in—no matter how new to PVW. I would be thrilled if you would think about whether you could realistically do any one of these and reach out to me if it seems possible  
(email: [leigh.culver@gmail.com](mailto:leigh.culver@gmail.com) or call: 202-744-7794)

**Program Co-Chair:** Along with Linda Staulcup, organizes and hosts our fall membership meeting and spring luncheon. Serves on the PVW board and votes on decisions at our 3 board meetings a year.

**Exhibits Chair:** Oversees our exhibition schedule to ensure there are no overlaps, maintains contracts with each venue, and supports each of our exhibition organizers as needed. Reports to the PVW board as a board member, with voting rights.

*Many thanks for considering these positions and for your help in making PVW a success!*

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## Happenings

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## Tips On How to Market Your Art

Following our spring membership meeting on April 10, Sarah Andrews and Rob Henry shared “*Tips on how to market your art*” in a brief discussion forum. Sarah is our new Publicity Chair and brings her career experience in marketing at the Woodrow Wilson House. Here are some of her tips:

☞ Always make sure you have samples of your work accessible. Keep some pictures on your phone, or keep a flip photo book in your purse/pocket. (You can fit one or two of your masterpieces in with your family photos!)

☞ If you use Facebook, be sure to “share” the Facebook Events for the various PVW shows and let your Facebook friends know when you will be there. You might include an image of one of your own works in the post as a teaser.

☞ Be sure to share your own shows and events with the PVW Facebook site so we can let everyone know what you are doing.

☞ If you send the email version of a show invitation to your friends and colleagues, be sure to ask them to share it with anyone who might be interested. Sometimes a simple ask will motivate a friend to help you.

☞ The “Painting of the Week” and images from our exhibitions on our Facebook page are really working to promote our members on an individual level. So even members who are not using social media themselves can benefit from it by sending a .jpeg by email to fbpostspvw@gmail.com.

**Rob Henry**, our past St. Andrew’s Exhibition Co-Chair brings his experience as a former photo editor at National Geographic. Here are some of his thoughts:

“I know that many of you have been painting much longer and are much more accomplished than I ever hope to be. But here is what I can tell you has worked for me: I invite everyone to our shows. I tell everyone I know and ask them to tell everyone they know. I do it in person and I do it via email and I do it a lot through social media.

Last year at our St. Andrews exhibition, we had about 300 people show up—that is pretty average for the last several years. At least 30 of those people last year were people that were there because I invited them or someone I know invited them. That’s ten percent of everyone who showed up. I did a little math: if we had 50 artists and 300 patrons, that means we averaged about 6 people per artist. That’s just horrible. We can do far better than that—considering for many of us, at least one of those people was probably our spouse or a family member who was there to support us and

wasn’t going to buy. If we could each just get TEN people to show up, that would almost double the number of possible patrons.

Those people I invited to show up? My physical therapist, former high school friends, friends of friends, family members, co-workers, people I only know from Facebook. A friend of mine from San Francisco sent the invitation to his friend in Annapolis who came to the show two years ago and I believe spent over \$500. None of it on my work, by the way, but on other artist’s works. That’s just great!

**What do I sell?** Again, this may not be for all of you, but I know that I myself can only buy so many paintings. I don’t have enough money or enough space to hang everything I would want to own. So if that’s true for me—it’s also true for most of the people coming to our shows. As much as I would like to sell everything at the highest price possible, I also try to put as much in my bin at as reasonable a price as possible. I know a lot of you may not do this or want to do this and that is perfectly fine.

But here’s an example of what I mean: Last year I had four paintings in my bin. Simple cat silhouettes. They were called “Red Cat,” “Gold Cat,” “Blue Cat,” and “Green Cat.” They are the types of paintings I do as warm ups when I’m working on something else. I priced them at 25 or 30 dollars. Is it great art? No, not really. Did I sell all of them? Yes, I did. I’m pretty sure that if I had had ten more of them, I would have sold them too or at least some of them. What’s the difference in selling one painting for \$150 or five paintings for \$30 each? Well, I sold the lower priced ones. I paint what people like, I paint what people can afford to buy. It’s the same reason I started selling notecards. People like them and they can afford them.

A word about social media. For many of you, social media is scary or confusing and you don’t want to have anything to do with it. I get that—I really do. But you have friends or family that can do it and do it for you, with really not that much trouble. I also know that most of you have a website and have probably had a website longer than I have. I think the important thing there is that it should be kept up to date. If you do have a website and a Facebook account and Instagram, then they all need to be linked and easy to move back and forth from one to the other.

**Websites:** it’s ok to be featured on a gallery site, but you should also have your own website. It should be fairly clean and simple and easy to use. Prices and sizes of paintings should be clear. My website has a link to an ETSY site to handle all the sales and pricing there. Do not link to other sites. It might seem like a good idea, but it takes people away from your page.

**Facebook:** You can have a personal page and a professional page. This is where your friends and family can help in setting this up for you. If I’m in a show, I give plenty of lead time. I post about the show 5-6 weeks in advance, then again in the two weeks and one week leading up to the show. It won’t be overkill. People miss things and you want them to see it. Ask them to “share” the event as well. I post links to the shows I’m in, and I post information and ask others to share it.

**Instagram:** This is much newer and is more image driven. My Instagram account has a link to my website. Another tip: don’t just post everything all the same on each page. This is something I’ve learned recently from photographers. Maybe you have different versions of a painting—works in progress or a series of paintings on a subject. Post one here and one there and lead both

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## Fall Newsletter

### Deadline November 31, 2016

#### Newsletter Info:

Please submit your newsletter information to:

**Elaine Nunnally**                      elainenunnally@gmail.com  
Editor

**Lorrie Herman**                      lahermanart@cox.net  
Graphic Designer                      703-906-5815

(President's Letter continued from page 2)

of those back to the website. Keep people engaged.

Some members expressed concern about the potential risk for theft of imagery without permission if posting on social media. It is always possible anytime you have a website, Facebook or Instagram account, but the reality is, it is very unlikely. For the most part, the files are too small to use for much else. If anything, a friend or fan might repost your image or share it on their page. Everyone uses social media. National Geographic has its own pages, each of National Geographic's photographers have their own pages, some with millions of followers. They have realized that the benefits far outweigh the low risks."

Rob Henry has very generously offered to help any member with any questions or concerns they have about setting up social media accounts. Feel free to reach out to him at 202-316-9748.



Besides Sarah and Rob, I know there are many members with considerable experience in art marketing and publicity. What has worked for you? What advice can you give us? Please email me your thoughts and suggestions to share with members looking to find more ways to increase exposure and sales.

### Leigh Culver

President

Leigh.culver@gmail.com

202-232-0788

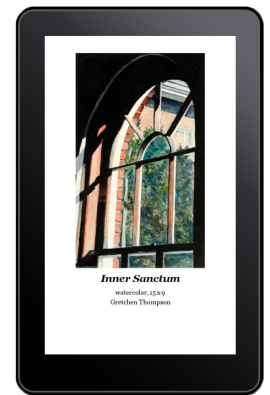
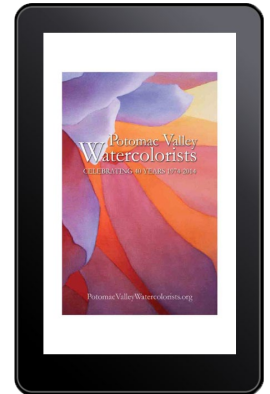
## PVW's 40th Anniversary Book is NOW AVAILABLE in ebook format!

The Potomac Valley Watercolorist's 40th Anniversary book features stunning watermedia paintings created by 175 juried members who have come together to share some of their best work, along with insights on the personal processes used to create these particular paintings.


The ebook is available on Amazon.com in Kindle format for \$5.99. If you have a smartphone, tablet or desktop computer, simply download the Kindle app directly from Amazon.

# \$5.99

eBook on Amazon



**FALL SHOW**




*Scintillating*  
OCTOBER 15<sup>TH</sup> & 16<sup>TH</sup>

POTOMAC VALLEY WATERCOLORISTS ANNUAL ST. ANDREW'S SHOW AND SALE

**St. Andrew's Episcopal Church**  
4000 Lorcom Lane, Alexandria, VA 22207

**October 15 & 16, 2016**

**Award Ceremony**  
**Saturday 2:30 pm**

**Show Hours**  
Saturday 2:30 pm to 7:00 pm  Sunday 1:00 pm to 5:00 pm

### Guest Lecturer

## Dr. Elizabeth Hutchison

September 10, 2016

Town Hall, Town of Somerset, Chevy Chase, Maryland

Our president, Leigh Culver, with our guest lecturer, Dr. Elizabeth Hutchinson. With what we hope to be the first of a series of lectures on art history and culture by experts in the field, Dr. Hutchinson gave a 90 minute talk and slide presentation to over 40 PVW members and friends about the art and culture of Santa Fe, New Mexico. Some members participated in the recent one week painting trip to Santa



Fe and this lecture was a great way to learn more about the arts of Santa Fe. Dr. Hutchinson is a professor of art history at Barnard College, Columbia University.

# New Members!

*Congratulations to the 15 new members who were juried into PVW this past Fall!  
We are delighted to welcome you into our membership.*

## Alex Tolstoy

Watercolors are such fun to create and to see — and there is a lot of talent out there. Some people show extra-ordinary abilities at hyper-realistic representations, others show more impressionistic, looser images of the world around them. My preference is toward the latter where the water can do the work and produce surprises for the viewer. The PVW has both kinds of artists and all those in between. Subjects are all over — from scenics and ‘scapes to florals and animals and abstracts. Who says an artist must be restricted to one genre or topic?

## Jann Haynes Gilmore, PhD

I hold a BA in studio art and Masters and PhD degrees in art and architectural history from the University of Georgia. I am



both a scholar and collector of art by American women artists from 1850–1950 and have authored six books and numerous articles in national art publications. I also lecture on historic American art colonies. My latest book is a biography of Olive Rush (1873-1966), a Santa Fe woman artist, that will be published in the Fall 2016.

I paint in watercolor and prefer plein air settings that have included Provence, Alberta, Maine, Massachusetts, Delaware, Maryland, Virginia, North and South Carolina, and Georgia. My work has been represented in galleries in St. Simon’s Island, GA, Alexandria, VA, Rehoboth Beach, DE, and Charleston, SC. I wrote the history of the Rehoboth Art League in Delaware (revised second printing in 2013) titled *Doors of Fame*.

I annually spend extended time in Santa Fe, New Mexico, where I also paint plein air and my work was recently juried into an exhibition of historic New Mexico architecture held at the Historic Santa Fe Foundation. I spend summers in a small lakeside village in Maine where I juried a successful exhibition of four plein air painters, who paint there, titled “Traveling Brushes.”

## Sally Davies

I have always loved drawing and painting. I studied illustration and graphic design at Sheridan College in Canada. (I was born in England and emigrated to Canada with my family when I was 5). Since graduation, I have illustrated magazines, cook-books, menus, posters, textbooks, and many children’s books. My illustrations are done with ink line and bright watercolor washes and are very different from my fine art paintings which tend to be looser in style. <http://sallyjkdavies.wix.com/sallydaviespaintings>



For the past 15 years, I have shifted my interest to exhibiting my non-illustration art in various galleries (primarily the Torpedo Factory in Alexandria and the Maryland Federation of the Arts in Annapolis). I mostly paint watercolors or acrylics of people and landscapes in a loose impressionistic style. Currently, I’m experimenting with cutting up my watercolors into strips (scary!)

and weaving them with another one of my paintings. I’m not entirely sure I like the results, but it creates an interesting pattern and I like to experiment with new techniques and try new things.

I love painting watercolors “al fresco” not only for the challenge, but because exciting and unexpected things happen to my paintings when I paint “on the spot”. I always bring my paints with me when I travel to different countries. (I have a very patient husband!) And I look forward to the camaraderie of participating in the PVW Paint-Outs and meeting other members of this group.

Last month, I found out that I was awarded a solo show for 2017 at the Art League in the Torpedo Factory so I’m really excited about creating new art for this show.

## Linda Simpson Holz

Color, contrast, shape, subject, place, and time motivate and evoke painting for me. The continual challenge of painting in watercolor makes it my favorite medium. Pastel, however, offers a soft, ethereal quality unmatched by any other medium. In combination, watercolor and pastel can enhance each other. In application, each impassions my life and focuses my being. I find that nature offers a perpetual source of ideas and light.

I began drawing as a child interested in architecture and people. Pastel classes during two childhood summers developed my artistic abilities, which lapsed until later in life. As a young widow, I discovered the therapeutic and spiritual qualities of watercolor.

Watercolor painting became a nagging muse throughout my career in other fields of endeavor. It pushed me to take Saturday classes (albeit irregularly) until retirement. It was furthered by receiving the Potomac Valley Watercolorists Award at the Alexandria Art League’s Student Show in 2009. In retirement, I attend classes weekly and paint often. Watercolor classes and workshops, art museums, and organizations, in addition to travel, nurture the muse by providing an educational and social artistic community.

## Anne Corson

I was an art therapist for many years, working in acute-care psychiatric hospitals for adults. I loved my work and enjoyed my colleagues, especially at the Saint Luke Institute where I worked for seventeen years.



I began taking painting classes at the Art League School when I retired about six years ago. I started with classes in watercolor and recently I have been taking abstract acrylic painting. I also enjoy making collages. I plan to continue working in all of these media.

I feel lucky to live near the Torpedo Factory and be able to take classes from the outstanding group of artists/teachers at the Art League School. What an amazing resource this school and gallery are! I want to continue taking classes and workshops; I always learn from the other students as well as the teachers. Now I look forward to participating in some of the PVW shows and workshops.

(New Members continued from page 4)

## Susan Bradley

Two formative experiences, working in museums and living abroad, have given me an interest in the things people leave behind in their daily lives. These objects tell a story that can be interpreted in art: Pots and pans, work tools, clothing, hats, buildings either existing or in ruin, gardens, color, texture, fabric and all examples of human existence that are extremely interesting to examine and translate into two-dimensional work. My watercolors focus on people, their activities and environment, and objects left behind in history. Watercolor is my favorite media, letting the water combine with the pigments to produce interesting effects and varied styles. Working with paints, especially watercolors, is a constantly growing experience, and I continue to search for topics and a style that represent my life and the world around us. I am currently President of the Gaithersburg Fine Arts Association and a member of the Gaithersburg Camera Club.



## Cole Wolford

When I retired from my internal medicine practice a friend suggested I take a painting class at the local arts center. That watercolor painting class was the beginning of a great journey. I painted periodically off and on for a few years, but it was not until moving to Ft Lauderdale that I really found my niche. I became involved with the Gold Coast Watercolor Society, eventually as President, and the Florida Watercolor Society where I served on the board for 3 years as Convention Facilitator. Through these organizations I have made many lifelong friends.

I paint solely with transparent watercolor at this time. I am intrigued by shadows and their interplay creating 3 dimensions from 2. This theme has been the common thread in most of my paintings for the past few years. I have always been attracted to bright, glowing color making watercolor the perfect medium for me. Traveling a lot, watercolor also gives me great flexibility in taking my painting with me.

I have had no formal art education but have taken many workshops over the years. John Salminen, Linda Baker and Judy Morris are among my favorites. Painting is a life long education for me and I look forward to exploring new subject matter, methods and materials.

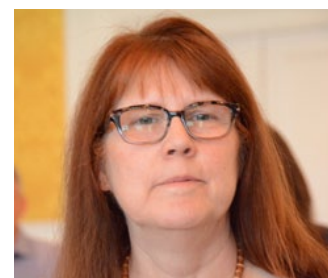
## Mimi Parikh Shah

Mimi Parikh Shah has been painting all her life, however she has been painting in watercolor exclusively for over 15 years. While she paints in all sizes, she enjoys the intricacies of painting miniatures to document her travels from around the globe. Mimi also likes to capture the spirit of the farmer's market and will often seek them out on her travels to paint once she gets back home. Currently, Mimi is exploring plein air and urban sketching. With a career in management consulting, Mimi brings communications and outreach experience to the organization and hopes to help with finding new exhibit opportunities in the DC metro area.



## LK Jeffers

Professionally, I use the name LK Jeffers. But in person, just call me Linda. I've been painting for most of my life, with large breaks due to my previous career as a Systems Analyst/Database Administrator. Working mostly with pastels and acrylics, I also enjoy using many other mediums including oils, encaustics, colored pencils, graphite, charcoal, silkscreen and lithograph printing. I delight in trying new materials and techniques. When developing the concept for a new painting/drawing I strive to find the mediums/techniques that will work best to achieve my desired result. My favorite subjects are portraits (people and pets), landscapes (including plein air), abstracts and images from my imagination and dreams.



I'm fairly new to watercolors. When I heard about a workshop being offered by Frank Eber, I jumped at the chance to take it. I learned a lot. My classmates, most of whom are members of PVW, were incredibly friendly and helpful. I became enamored with painting with watercolors and charmed by the community of watercolorists. Continuing to learn as much as I can about watercolors, I'm anxious to take more workshops. I feel very fortunate to be a part of PVW. I look forward to helping hang exhibits, lending a hand in any way I can and working with an amazing group of artists.

## Martha Petroff

I have been interested in art from a young age. My father encouraged this interest. I remember asking my father as we were driving on a county road, "how do you draw a house from the side?" My father stopped the car near a house, got out a piece of paper, and showed me how to draw the house from the side (my first perspective lesson).

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**(Martha Petroff)**

I have lived most of my life in the Alexandria, Virginia area where I went to elementary, middle and high school. I took art in high school and college. On Saturdays, throughout high school, my sister and I took oil painting lessons at an art gallery on the 2nd floor of the “Why Not Shop” in Alexandria. (The Torpedo Factory hadn’t been remodeled at that time). I began taking watercolor lessons at the Art League School in Alexandria in 2000 with Gwen Bragg. I have taken some other classes and workshops from: Susan Heron, Susan Abbott, Tony Van Hasselt, Jane Angelhart and Marsha Staiger. I have also enjoyed painting at “art camp” at Orkney Springs, Virginia, in the summers for the past five years.



**Kathleen Thompson Hurst**

I am a relative latecomer to painting. Although I have had a lifelong interest in art, I was always an observer rather than a participant. After retiring from a career with the federal government working on immigration and refugee issues, an area that provided both intellectual and emotional challenges,

I wanted to explore whether I had a more creative side. I began with drawing classes and then was introduced to watercolor in Susan Herron’s classes at the Art League. I was immediately drawn to the medium’s spontaneity and freshness and to the purity of its color. Since the Workhouse in Lorton first opened in 2008, I have been studying with Gwen Bragg who has been a wonderfully patient and generous mentor.

For the past six years, I have attended Gwen’s summer workshop at Orkney Springs, VA. It was there that I first met several PVW members who offered me so much encouragement and shared their enthusiasm for watercolor. I have taken part in quite a few workshops with nationally recognized artists, including several sponsored by PVW. I was so taken with the welcoming atmosphere at the PVW workshops that I made it my goal to seek to someday join the organization.

The extensive international travel I did over the course of my career, as well as the domestic trips I now take as a consultant working with refugees, have inspired many of my paintings. I also enjoy working from a variety of subjects found in the natural world, both flora and fauna. I take pleasure in surprising friends with portraits of their pets, and my beloved corgis have served as my most cherished models.

**Amy Sabrin**

Joyous colors, bold composition and glowing light are the hallmarks of my paintings. They may depict the quiet charm of quotidian objects or the bolder beauty of nature, but my true subjects are light, color, pattern and shape. I studied art history in college and moved to Washington, D.C. in 1974 to pursue a career first in journalism and then in law. For most of my 25-year legal career, I was a



litigator in private practice, but also served for a time as General Counsel of the National Endowment for the Arts. In between work, raising a family and caring for aging parents, I continued to make art when I could, and retired in 2011 to travel and develop my skills as a visual artist. I have studied with Susan Abbott, Deborah Ellis, Walt Bartman and Glen Kessler, among others. Many of my works are inspired by plein air outings in France, Italy, Africa, Mexico, the Bahamas, and around the Washington region.

**Angela Lacy:**

Growing up in Tokyo, my interest in art was in the form of appreciating western art at museums, learning to write in Shuji (Japanese calligraphy), and observing beautiful Japanese flower arrangement. I did not pursue art and embrace the passion for watercolor painting until after retirement in 2008. I desire to capture the simple yet striking beauty in everyday surroundings. Expressing this essence is what I strive to achieve in my painting. Capturing tranquility and sharing this with my viewers gives me absolute joy. To me, the most thrilling part of being an artist is that there is no end to learning and growing. I work mostly in watercolor, acrylic, collage and mixed media. I am a signature member of the Baltimore Watercolor Society and a board member of the Gaithersburg Fine Art Association (GFAA).



I worked for 30 years as an occupational therapist in the Fairfax County School System. As an occupational therapist, I helped children develop their fine and visual motor skills, which included: holding a crayon, drawing geometric shapes, drawing representational pictures, cutting, and writing. My interest in art did help with my job as an occupational therapist. I often worked with children while they were in their art class.

I look forward to being able to take workshops that are offered through PVW and meeting other members.



**Tara Hamilton**

Tara Hamilton is a native Washingtonian who attended schools in the District of Columbia, receiving a B.A. and M.A. from Catholic University. She taught in the DC Public Schools, and went on to manage Public Affairs for the District of Columbia

departments of Transportation and Public Works. She then served as the Director of Public Affairs for the Metropolitan Washington Airports Authority.

Today, she uses art to communicate, and works primarily in watercolor. She has a particular interest in finding the beauty of daily scenes around us, focusing on the effect of light and shadow.



### New Member: Hernan Murno

I was born in Buenos Aires and came to the US on a Fulbright scholarship, earning my masters and doctoral degrees in music composition and conducting. I have been a conductor of professional and youth orchestras and choruses in Argentina and in the US. I began pursuing watercolor after retirement, studying at the Art League with many of the watercolor and abstract teachers there, and in workshops in the US and abroad. I am constantly exploring new techniques, styles, and media, including work with gold leaf and acrylic skins. I owe a debt of gratitude to teachers like Susan Herron, Steve Fleming, Deborah Ellis and Marsha Steiger, but, above all to my artist friends for their support and encouragement. Thank you.

# Spring Luncheon

## April 17, 2016

Columbia Country Club  
Chevy Chase, Maryland



Barbara Sullivan, Jane Gott, and Tricia DeWeese enjoy a moment of laughter at the Spring Luncheon!



Carolyn Grosse Gawarecki is telling Judy Wengrovitz about the wonderful pancakes she had for breakfast!



Charlotte Landis and Elaine Nunnally having fun!

## Ken Goldman Workshop

PVW welcomed Ken Goldman in April to teach a workshop entitled *“Designing with the iPad; Painting a Unique Composition.”* Over the course of the week Ken taught us how to use this nifty app for everything from refining the design and composition of our paintings to trying out problem-solving options before picking up a paintbrush. This was an intensive learning experience for everyone, but I think we all walked away with some new tools in our creative toolbox. Ken, too picked up a few new ways to use the app from some of our tech-savvy members!

Upcoming workshop instructors include Skip Lawrence, Iain Stewart and Frank Eber. Contact the Workshop Co-Chairs: **Sharon Boyle** (mckboyle24@gmail.com) and **Kate Niner** (britrose@juno.com).



Here is Ken Goldman giving us a demo on how to use your Ipad to develop your composition and artwork.



Fun dinner with Ken Goldman after a great day of painting!

**Skip Lawrence**  
November 7-11, 2016

**Iain Stewart**  
April 24-28, 2017

**Frank Eber**  
October 9-13, 2017

# Spotlight on Our Members

Please email us with all your news so we can be sure to include it in future issues!

**Carolyn Wright's** piece "Great Falls" was accepted into the 2016 VWS Show, and it sold! She has also been juried into the McLean Project for the Arts Artfest, and will be showing and selling at that arts festival on October 2. Another show, "Connections," is hanging in the Prayer Chapel at the offices of The Falls Church Anglican at 6565 Arlington Blvd, Falls Church, VA. The Prayer Chapel is open to the public weekdays from 9-12.

**Margaret Huddy** has settled happily into a retirement community in Frederick, MD. She has paintings of her new acrylic landscapes at the Blanche Ames Gallery, Homewood at Crumland Farms and the Lodge at Homewood at Frederick. She also had paintings at TAG gallery, Frederick, during the month of August and ongoing shows at the Delaplaine Visual Arts Center, in Frederick.

**Jean K. Gill**, AWS, NWS has a painting in the recently released *Splash 17: Inspiring Subjects*. She received third place in the Virginia Watercolor Society's annual exhibition. Jean also received awards in the Rockies West 2016 National and in the BWS 2016 exhibitions. Her paintings were included in the Philadelphia Watercolor Society's 116th International and the 2016 Missouri National. In July, Jean taught a 4-day workshop for the West Virginia Watercolor Society.

**Chica Brunsvold's** Watercolor on yupo, "Out for a Swim", sold at The Gallery Underground. She is the featured artist for September at The Gallery Underground in Crystal City.



## Peter Ulrich

was accepted into The BWS Mid-Atlantic show, Splash 18, and the National Watercolor Society's annual exhibition.

**Marni Maree's** painting, "Wednesday," has been accepted into the National Watercolor Society's 96th International Exhibit to be held in San Pedro, CA, October 22 – December 18, 2016. This is the same painting of the camel named "Wednesday" that won first place in the PVW Exhibit at the Workhouse Art Center Exhibit. "Wednesday" is really going places! Marni Maree is also teaching a "Creative Sketching" workshop in Tuscany, June 17-24, 2017. Her first week filled up and she has opened a second week!

**JoAnne Ramsey** has been selected by the Arts Club of Washington for exhibition the month of November, 2016. The opening reception is Friday, November 4, from 6:30 until 8:30. The Arts Club is located at 2917 I Street, NW, Washington, DC.

**Sharie M. Boyle** "The Red Chair" was accepted in the New England Watercolor's 2016 North American Open Juried Exhibition. The judge this year was Mary Whyte. The exhibition will be in Gloucester, MA.



**Gretchen Thompson** has been very busy at Goodwin House, some painting, and a lot of traveling. Shortly she will be on her way to Australia and New Zealand. (Note: We'll want to see some paintings from there when you get back, Gretchen!)

**Catherine Hillis** is teaching watercolor classes at the Art League/Torpedo Factory on Saturday mornings.

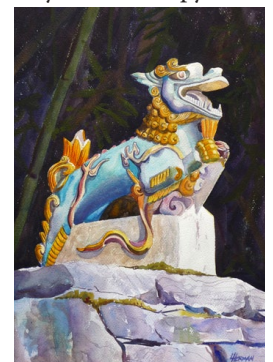
**Linda Maldonado** taught a 5-day Creative Collage workshop at Orkney Springs in July, in partnership with Gwen Bragg's annual summer art workshop. Students explored adding stamping, stenciling, and acrylic skins to collage compositions. Linda received Third Place in August in the juried show "The Blues," exhibited at Crystal City Gallery Underground in Arlington, VA.

**Alex Tolstoy** is having 2 semi-solo shows with photographer Ron Colbroth: One show is at Kristina's Cafe located at 4418 MacArthur Blvd DC from Aug 26 through Oct 15. The other show is called "Double Take" at Crossroads Gallery in the Goodwin House (Falls Church, VA) from Sep 1 through Oct 31. Reception: Sunday Sep 18 2-4 PM with artists' talks. Open to all.

**Elaine Nunnally's** painting, "Purple Highway," was juried into the San Diego Watercolor Society's International show, opening in October. She also has a piece in the Central Virginia Watercolor Guild in Charlottesville, which is running this month until early October. She received an Award of Excellence in the Virginia Watercolor Society's annual show for her piece, "Sharing the Open Road."

**Brenda Barthell** was invited to show her work during the summer at the George Washington University's Art Therapy Program, where she had served on the faculty for 15 years.

**Lorrie Herman's** painting "Home Sweet Holmes," was selected into this year's VWS Annual show, and "Shenandoah Dragon" was selected into the Central Virginia Watercolor Guild show at the McGuffey Art Center in Charlottesville.





# New PVW Memorial Award

## Established in Memory of Past Members

By Carolyn Gawarecki and Roberta Day

PVW has established a new award called the **PVW Memorial Award** to honor some past members posthumously who worked tirelessly for PVW toward the promotion of the fine arts, thereby bringing recognition and honor to our group. This year we are honoring **Margaret Graham Kranking** (1978-80), **Pauline Davis Lorfano** (1988-1990), and **Ted MacKechnie** (1980-1990). This prize award in their honor went to Deborah Conn for her painting, *“Attitude,”* at the St. Andrews Fall 2015 Art Show.

These were very accomplished artists, all having won numerous coveted awards, taught art classes and demonstrated painting techniques. They had paintings in corporate and private collections and published articles in books and national magazines. Yet they still devoted themselves as presidents of PVW to the promotion of the arts within the art community, and through PVW they inspired it's members to do the same.



**Margaret Graham Kranking**, known as *Peggy* was our third president. She was born in Florence, South Carolina, but was a resident of the Washington area most of her life. She majored in Fine Arts at American University, graduating Summa Cum Laude and was named a Clendenin Fellow in Art History, a formidable recognition. Her career culminated with acceptance as a signature member of the American Watercolor Society. Peggy was also honored with a major exhibition of her works at the United Nations in New York City.

She liked to do plein air painting. Margaret Huddy recalls Peggy painting 2 full sheets one afternoon while teaching a workshop on Campobello Island. While she



was doing her second, Margaret was in the back of her van napping, worn out! Peggy's colors were strong, bold and direct. She often said "Never let reality destroy a good painting."



### Pauline Davis Lorfano

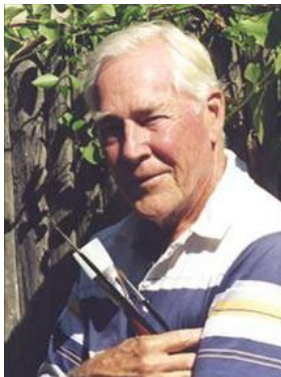
was president from 1988-1990. Pauline was a graduate of the University of Maine in Orono. Not only was she a pillar of PVW, she also held important leadership positions in other art organizations. The Vienna Art Society honored Pauline twice with their Artist of the Year Award for demonstrating a

history of creditable volunteer service, outstanding artistic workmanship, and faithful contributions to the society. Pauline was gracious, welcoming, and generous with her knowledge, wit, and wisdom. She was one of the first to have a website and learn the ins and outs of electronic aids. She did many commissions as well as her own creative work. Pauline was a voracious learner of current trends in painting, experimented with many different media, and was an inspiration to many of her students and other artists.

Originally from Maine, Pauline's New England accent and love of things marine were notable. She was proud to be a signature member of the American Society of Marine Artists and the International Society of Marine Painters among numerous other art organizations.

### Theodore Ross MacKechnie,

who was known as *Ted*, was a retired Army Colonel and World War II veteran. He was our 4th president and a charming



individual. His avocation in art included work as a courtroom sketch artist as well as painting watercolors in which he excelled. His fast loose style served him well for the courtroom work.

When Ted assumed the presidency of PVW, his army leadership skills came to the fore and resulted in a very efficiently run organization. It is right that we honor Ted here today as both

our president and a wonderful artist. He leaves fond memories behind for those who knew him. One such remembrance from Judy Wengrovitz mentions a workshop that they both attended by Domenic DeStefano in Massachusetts. Ted arrived in his golfing clothes and when he went to get his suitcase packed with his clothes for the week, it was missing. He left it home. So the artists saw a lot of Ted wearing golf clothes that week. He also had a habit of referring to his female friends as "Darlin" which had a way of making you feel special.

