



No. 1, Winter 2013

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## From the President

Next week, when I act as a special guest teacher to a class of sixth graders at my daughter's small private school, one of the first things I will do is to take a marker to the whiteboard and write the word "WHINING"—and then circle that and slash through it in red. Having taught this age group before, I know the kids will understand immediately: "No Whining Allowed." In case they don't get it, I'll explain what whining means in an art class. Phrases such as "it's no good," "yours is so much better," "I can't do this" are not acceptable. Although those phrases are banned from students' lips, they will almost certainly be in their minds and hearts. Why? Because, for most of them, what they put down on paper doesn't embody the vision they have in their heads.

Most of them will think that the frustration they experience as they try to paint their idea is unique to them. Most of them will make the assumption, based on that frustration, that they are not artistic, and at the ripe old age of 11 or 12 will give up any

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## Welcome New Members

*PVW added 12 new members in December! They are Marie Baumann, Nancy Brown, Deborah Cohan, William Doying, Donna Finnegan, Kathryn Grill Hoepfel, Lorrie Herman, Trudy Levy, Kate Niner, Mary Phelan, Rebecca Salzinger, and Ginger Sanaie.*

*Here are introductions to nine, and we hope to hear from the rest in our next issue.*

### Marie Baumann

I have been drawing since 1994 and painting since 2006. I enjoy working in several media, including watercolor, ink drawing, colored pencil drawing, and collage.

My recent works include a watercolor series inspired by a trip to the Galápagos Islands, and another series from the American Southwest. Painted on Yupo, these works are luminous with color, the slippery paper yielding sometimes surprising results. I incorporate a variety of texturing techniques to make my paintings unique, drawing the viewer in for a closer look.

In addition to PVW, I am a member of the Arlington Artists Alliance and Falls Church Arts.

I derive artistic inspiration from the natural world, birds and

animals, family, and traveling. I am retired and live with my husband in Arlington, although I spend as much time as possible at our second home in Sarasota, Florida.

### Nancy Brown

I am a resident of Baltimore, where I raised my three children. At the present I have three dogs,

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## Upcoming Events

### Mark Mehaffey Workshop

March 11-15, 2013

Spring Luncheon

April 21

### Brookside Gardens Exhibit

August-September 2013

### Jeannie McGuire Workshop

October 7 - 10, 2013

stayed tuned for  
**NYC AWS trip**  
**Maine trip**

## What's New with PVW Members

**Helen Dilley Barsalou** won a prize for "Distant Mesa" in the 2012 Watercolor USA show and achieved membership in the Watercolor Honor Society.

**Debby Burke** has 15 paintings on exhibit through January at the Writer's Center in Bethesda. Two other works are on display at Zenith Gallery in the Chevy Chase Pavilion.

**Chica Brunsvold** had a challenging, but fun time judging the annual show of Gwen Bragg's students, some of whom are PVW members. "Such excellent work, I wish I had had more awards to give out!" she said. "Good work, Gwen and congratulations to all your students." Along with **Jean Gill** and former member **Chris Krupinski**, Chica was accepted in the 4th Annual Signature American Watercolor Exhibition in Fallbrook, CA juried by Cheng-Khee Chee.

**Deborah Conn** received an Honorable Mention at the Vienna Art Society TART show for "Study in Sienna." She had a solo show at 1st Stage Theater in McLean in September.

**Jane McElvany Coonce** received an award of Honorable mention for her piece "View of Northwest Washington" at the Large Works Show at The Art League in Nov. 2012. John Figura was the juror.

**Carol DeBolt Eikenbery**, AWS, NWS, was accepted for the eighth time in the 33rd Virginia Watercolor Society Exhibition in April and for the Virginia Artists 2012 Juried Exhibition last summer at the

Charles Taylor Arts Center in Hampton, Virginia. Her work is also featured in a newly released book, "Journeys to Abstraction," by Sue St. John, published by North Light Books.

**Ruth Ensley** is having an exhibit of more than 40 works of art at Green Spring Gardens Park through Feb. 24, with a reception on Jan. 6, 1-3 p.m. The show, "Tropical Twist on Flora and Fauna," includes lush tropical flowers, foliage, and birds that one might see in a rain or cloud forest. She has also used watercolor to explore waterscapes, water patterns, and water life.



**Carolyn Grossé Gawarecki** received an Honorable Mention in the Oct. Art League Show for Marsh Heron given by the judge, Lee Boynton. She was also the juror of awards for The League of Reston Artists' August Show at the Geological Survey Building in Reston.

**Jean K Gill**, AWS, NWS, has had works accepted in the Fallbrook Signature American Watercolor Exhibition, the NWS Signature & Associate Members Juried Exhibition, the 92nd Annual NWS Exhibition, the Watercolor Missouri National, the Adirondacks National Exhibition of American Watercolors and Travel Show and the Virginia Watercolor Society. She has become a Master Member of the

Western Colorado Watercolor Society as 2012 marks her tenth acceptance in their annual, national exhibition. She will have a watercolor included in Splash 14: Light and Color, due out in 2013, and she has had multiple paintings included in three new books: The Artistic Touch 5, Eyes On: Landscapes, and International Contemporary Artists Vol. 4. In 2012, she taught a 4-day workshop for the Central Watercolor Guild in Charlottesville, VA, and in 2013 she will be the juror of selection/awards for the Mid-Southern Watercolorists Annual in Little Rock, AR.

**Linda Griffin** won The Strathmore Papers Award in the annual Watercolour Society of North Carolina Show this year. That painting was also chosen to be part of the traveling show.

**Catherine Hillis'** painting "From Giotto's Bell Tower" won the West Charlton Frame Award at the Pennsylvania Watercolor Society Annual International Exhibit, which is currently on exhibit at the State Museum of Pennsylvania in Harrisburg, PA, through early February. Her painting "Round 'n Round" has been accepted into the Annual Southern Watercolor Society's Exhibit, to be held at the Gadsden Art Center, in Gadsden, FL, February - March, of 2013.

**Kathryn Grill Hoepfel's** transparent watercolor "The President's Chairs, The Homestead, Virginia" was selected to be a part of the 33rd Annual Pennsylvania Watercolor

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two rescues from Hurricane Katrina and my Cavalier King Charles Spaniel. They can be a slight distraction from my watercolor.

Painting has been a part of my life for years. I still live for the artistic journey and challenge of creating a painting. I graduated from the Maryland Institute, College of Art in 1973 with a Bachelor of Fine Arts degree. I am a signature member of the Baltimore Watercolor Society for 18 years and a signature member of the Delaware Watercolor Society. Other memberships include the Rehoboth Art League, the Working Artist Forum in Easton, and the York Art Association. I am an associate member of the Pennsylvania and Philadelphia Watercolor Societies. I have exhibited in National Shows and many local shows throughout Maryland, Delaware, and Pennsylvania. Over the years I have studied with several teachers and taken many workshops.

My painting subjects are usually a mix of people, flowers, cityscapes, and landscapes. I love the transparency of watercolor and the unexpected results that can happen during the painting process. For me the painting challenge is to interpret what I see and express it in my own style. My goal in a painting is to show the viewer a new way to look at every day subjects and ignore the unnecessary in order to create a painting that captures the essence of the scene. I try to use people in the painting to tell the narrative, and I use a painterly style with emphases on light and color.

## Deb Cohan

As a young child I was always interested in art. but a career in that arena just wasn't in the cards. Instead, I spent close to 35 years working as an educator and teacher trainer for Montgomery County Public Schools and George Washington University.

While I am largely self-taught, I have taken classes through the Art League in Alexandria and other local venues. I've especially benefited from workshops with nationally renowned artists.

My husband and I love to explore cities. When we travel, I look for quaint subjects. I search for unusual architectural details and urban coincidences, such as a Buddha I discovered in the middle of the woods in San Francisco. I paint mostly from photographs taken during those excursions.

I love to watch people respond to my work. It is not always what it seems. For example, many people think that my painting "Individuality" is an abstract piece. It is actually a close-up of redwoods I

### **Discount at American Frame**

PVW's rebate policy with American Frame for 5 percent of all orders by PVW members ended at the end of 2011. Instead, PVW members will receive a direct 5 percent discount on their purchase. To get the discount, use the code **ALLIANCE12\_5%** when you place your order.

photographed in Mendocino. I painted "Nouveau Roma" from a photograph of an Art Deco revolving door that had been integrated into an ancient building in Rome. My work is about creating and capturing impressions. Hopefully, it produces a smile.

## Bill Doying

I am a reformed lawyer who retired in 2002. While for years I'd had fits of art participation – drawing friends' pets and even the occasional person – I never pursued instruction until someone pointed out the incredible local resource the Art League School represents. After two iterations of basic drawing and two of portrait drawing, a longtime friend (PVW member JoAnne Ramsey) suggested I might enjoy watercolor. My first encounter with Gwen Bragg's supply list almost scared me off – but didn't – and I've been taking her class and those of Peter Ulrich and Rachel Collins ever since. Eventually, I was asked (through Gwen and Marilyn Milici) to join the League's board. All the above are of course PVWers!

One of the things that excites me about watercolor is the realization that I will never begin to exhaust my room for progress – even if I start to progress much faster. (I hope and expect that my enlarged association with PVW members will help me do so.)

As to subject matter, I have a special interest in boats, ships, and their environs, as reflected in my membership in the American Society of Marine Artists; and in fact all three of my submitted paintings had maritime topics. I

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## Exhibiting in St. Andrew's Lounge

St. Andrew's Episcopal Church, site of our annual fall show, has invited PVW artists to hang artwork in their lounge, which has been renovated with picture frame molding and the Walker hanging system. There are 11 rods and hooks and space for 11 medium paintings (or large ones that aren't all horizontal).

The schedule calls for a two-month hanging cycle. Hanging dates are flexible, generally on a weekday (Tuesday-Friday), although Saturday is possible if we get a church representative to open up for us.

Artists are invited to plan and hold a reception, if desired. Business cards and a flyer in a stand are allowed.

There are openings for all of 2013, starting in January. Please contact Linda Maldonado if you would like to exhibit – [lindamaldonado@aol.com](mailto:lindamaldonado@aol.com) or 703-528-5740.

St. Andrew's is located at 4000 Lorcom Lane, at the intersection of Military Road, in north Arlington.

### Call for entries

The Baltimore Watercolor Society's Mid-Atlantic Exhibition at Stevenson University, Stevenson, MD, June 10 – July 31, 2013. Open to all watermedia artists in the Mid-Atlantic states and DC. Juror: Paul Jackson, AWS, NWS. Entry online or by CD. First place \$1200. Deadline March 23, 2013. For a prospectus [www.BaltimoreWatercolorSociety.org](http://www.BaltimoreWatercolorSociety.org)

## Congratulations to St. Andrews Prizewinners

### FIRST PRIZE

Jacqueline Saunders, "Desy on Friday, 2"

### SECOND:

Katherine Sullivan, "Handle with Care"

### THIRD:

Peter Ulrich, "On the Eastern Shore"

### HONORABLE MENTIONS:

Gwen Bragg, "Thelma's"

Leigh Culver, "Still Life with Eggplant"

Jill Poyerd, "A Cat's Life"

Megan Mackenzie, "His Majesty"

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## Classes and workshops by PVW members

**Deborah Conn** will be teaching a watercolor monotype workshop the weekend of Feb. 2-3 at the Vienna Arts Center. For more information email her at [debconn@cox.net](mailto:debconn@cox.net) or call 703-573-0669.

**Catherine Hillis** will be teaching workshops in Maine (August 12 - 16, 2013) and in Milan and Lake Garda, Italy (September 28 - October 5, 2013). Please see her website for registration information at [www.catherinehillis.com](http://www.catherinehillis.com).

**Christine Lashley** is leading a Plein-air watercolor workshop on the Mediterranean sea, August 18-24, in the south of France. Visit [www.christinelashley.com](http://www.christinelashley.com) and click on "classes" for details.

**Marnie Lawson** will be teaching watercolor classes starting the last week of February. Mondays at the Vienna Art

Society, Wednesday mornings and Thursday evenings in Haymarket. Email her for a registration form at [marnilawsonwatercolors@hotmail.com](mailto:marnilawsonwatercolors@hotmail.com).

**Jackie Saunders** will be teaching "Faces in Watercolor" at the Art League School on Sundays, 2-5 pm, starting on Jan. 13.

**Marie Kaneko Shaughnessy** will be teaching a six-week Sumi-E Workshop on Tuesdays 7-10 p.m., starting Jan. 15. To register call (703) 222-4664 and use program code 3171334601. Tuition is \$158 for Fairfax County residents and \$173 for non-residents. Bring whatever supplies you have, sumi paper, brushes, liquid ink, felt pad, water container, large white plate, tissue for blotting paper towel. Marie will bring paper, ink and brushes. Call Marie at (703) 893-8116 if you have questions.

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was a Navy officer after law school, and my wife Carolyn and I enjoyed a sailboat on the Chesapeake in the 70s and 80s. (If anyone needs crew, let me know!)

## **Donna Finnegan**

Ever since winning my first award for art in high school and painting pictures for every person in my family at one time or another, I knew I had to create, not only for the awards and kudos I received, but for the exciting feeling that came over me when I stepped back and realized what I had done with the initial blank piece of paper and a few tubes of paint.

I had taken painting classes in college but never considered watercolor until after my first child was born and I took an evening class with an art organization in my home town of St. Paul, Minnesota. It didn't take long to get hooked, mesmerized by the flow of the colors into one another, frustratingly making mud puddles and at the same time creating wonderful accidents that eventually turned into flowers, faces, or animals. Determined to control the water and paint, I have been using watercolors and at times, acrylics, off and on for about 35 years. My three daughters have given me much fodder for new paintings as they have grown. Living overseas for many years also opened my eyes to different light and colors, which made painting even more exciting. I have taken many workshops from people in other countries as well as teaching my own small groups

overseas to others who just had to try to capture that beauty! I have also taken many workshops in Virginia with some very influential instructors, and I find the give-and-take of a workshop and the instant critique invaluable.

My first love is portraiture, since I believe the luminosity of watercolors gives a face such great freshness, but painting the landscape, from my own photos or en plein air, runs a close second. The chance to show my work and the delight in seeing people's pleasure from it, is a driving force to keep on painting, try new techniques, hopefully tell a story, and convey beauty.

## **Kathryn Grill Hoepfel**

After picking up a brush around the age of six, I've been an enthusiastic and active artist, working almost exclusively with transparent watercolor. I'm a 1996 graduate of Kutztown University of Pennsylvania's Communication Design program; this is where I gained my first formal training in the discipline of transparent watercolor. Since 2001, I've operated an independent graphic design studio. Watercolor has always been with me as a sort of therapy for everyday stresses. In the past five years I've started to focus on achieving more of a professional balance of commercial and fine art in my Silver Spring studio. I've achieved some artistic milestones in the past few years, and I hope to build on that momentum with the positive influence of PVW.

I create mostly realistic images inspired by my travels near and far. I often include elements of architecture and typography

in my work, and many times use a limited palette to help communicate an overall mood. I also concentrate on design and composition while planning a painting, and try to pick a palette that reiterates what I was feeling when I was seeing the subject with my own eyes. Although I plan and prepare with value studies and careful drawing, I also try very hard to let the spontaneous nature of the medium shine through and add a painterly depth to my work.

My current work strives to clarify the visual message I send to viewers. It's also my intention to increase my volume of work and to build a collection that has visual continuity, stronger messaging, and a command of the watercolor medium. It's a privilege to become a part of this prestigious community of artists. I'm looking forward to contributing and learning in the months ahead.

## **Trudy Levy**

As a teenager I spent many hours with a no. 2 pencil copying from photos in movie magazines of favorite stage and screen stars. I did not have any formal art training until moving to D.C. after law school and discovering The Art League. For several years, I took classes at night, focusing on portraits in oil. Then I stopped painting for almost 25 years. After I retired from the U.S. Government in 2004, I returned to Art League classes mostly in portrait and figure in oil as well as with various drawing materials.

While I have always loved the look of transparent watercolor, I was intimidated from attempting

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aspirations for further study of watercolors or even art in general. I will do my best to debunk these myths in the short time we are together.

What the children don't understand is that this dilemma—of not being able to get the vision in your head onto the paper exactly as you want it—is a struggle even for what they would term “real artists”, that is, people like PVW members. Neither do they understand that the difference between a real artist and someone who isn't an artist has more to do in the long run with perseverance than with raw talent. Real artists are those who look at their finished creation, compare it to their vision, and vow to keep trying when that creation doesn't measure up to the vision. Or, if, by some lovely combination of practice and technique, the product does approach the vision, generally the vision advances, changes, challenges the artist again.

Full disclosure here—I'm in the midst of reading *Art and Fear: Observations on the Perils (and Rewards) of Artmaking*, by David Bayles and Ted Orland, and have also today read an article in the September issue of *Real Simple* magazine which also deals with artmaking. So my thoughts here are definitely intertwined with others'. Interestingly, both of these sources begin with stories of the difficulty of achieving an artistic vision, generally discovered in childhood. In *Real Simple*, the author recalls that her kindergarten teacher said she “has many fine ideas but has trouble controlling crayons and scissors”; and David Bayles reports that in

his first year of piano lessons, he complained to his teacher “But I can hear the music so much better in my head than I can get it out of my fingers.”

And I can see the picture so much better in my head than I can get it out of my fingers.

As artists, we live with the discomfort of the tension between the vision and the actual product. We have “many fine ideas”, but although by now most of us have no trouble “controlling crayons and scissors” (and pencil and paint), we have no guarantee

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it. About three years ago, I decided I wanted to learn and began to study watercolor with Alice Kale and Gwen Bragg. Now I am hooked. It is more forgiving than I had expected. All of my work is representational. I still paint in oil, too, and but love the freshness, vivid color, and spontaneity of watercolor.

I have attended several PVW exhibits and greatly admire the work of PVW artists, so I am honored to be a new member.

## **Mary Phelan**

I work in watercolor because it moves, it flows. The serendipitous mixing of colors on paper can bring exhilarating surprises. It allows for unlimited experimentation. I work for bold colors and rich textures, using a variety of papers and pigments.

My garden, the seaside and my travels are my usual themes. I try to expose something unanticipated in my approach to all subjects. While my work is representational,

that we'll be able to make those fine ideas take shape outside our head. Nonetheless, we allow that discomfort and frustration to push us further along our path, rather than knuckling under and giving up.

By the end of my teaching time with the sixth graders, I hope at least some of them will have grasped this message. Whether they do or not, I will look forward to teaching it—it's a lesson for me, still, as well.

Carolyn Marshall Wright

it is also conceptual. Eroded architectural structures and sculpture are romantic and dramatic – perfect subjects for experimenting with color and texture. Broken shells are a favorite subject for their frailty and endlessly interesting contours. I like to juxtapose organic subjects and strong geometric shapes.

## **Ginger Sanaie**

I was born in Washington D.C., and have lived my entire life in D.C. and northern Virginia.

I have been painting for many years, and am a veteran of numerous art classes, workshops, and painting trips.

I am active in several local art groups, including the Art League in Alexandria, and I have exhibited in local venues. Typically I paint landscapes and figures in my home studio, using watercolor, liquid acrylics, or mixed media.

In addition to being a wife and mother, I am a former English teacher and a retired government attorney.

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Society International Juried Exhibition. The painting is on display at the PA State Museum in Harrisburg through Feb. 13. This painting also placed 3rd in the Miami Watercolor Society 2nd Annual Online Show in September 2012 and received Honorable Mention at Baltimore Watercolor Society's May 2012 Juried Show.

**Ardythe Jolliff's** painting "Fit to be Tied" won 1st Place and "Callaway Lilies" won the Peoples Choice Award at the Vienna Art Society's 43rd Treasury of Art Show. She also has two paintings in the Watercolor Society of Alabama's 2012 online show, one of which won one of the ten Awards of Excellence given by the juror. Two of her paintings are featured in *The Artistic Touch 5*, distributed by North Light Books. Ardythe recently achieved signature membership in the Watercolor Society of Alabama.

**Christine Lashley** made the cover of *Elan Magazine* in December and is in a group exhibit with the Washington Society of Landscape painters "Small Treasures," at American Painting Gallery in Washington through Jan. 29. She won Best of Show in the Art League's October all-media exhibit, judged by Lee Boynton. Christine also received an Honorable Mention in the Art League's November Large Works show.

**Marni Lawson** has a piece, "FOUR-est," on display at the Pennsylvania Watercolor Society's International Juried Show at the State Museum of Pennsylvania in Harrisburg through Feb. 3. She also had two pieces accepted into

the recent Vienna Art Society's A TREASURY OF ART Juried Show.

**Pat Leibowitz** is in a group show at Artistic Gallery in Wheaton, 11410-L Georgia Ave., through Jan. 15th.

**Barry Lindley** won First Place in "Magnificent Mid-Atlantic," a virtual exhibition of the Mid-Atlantic Plein Air Painters Association, for "Potomac Side Channel Rapids"; First Place at the annual banquet of the Washington Society of Landscape Painters for "Morning at the Marina"; and was among the top 100 paintings in America's Parks through *The Beauty of Art* for "Rafting the Kisaralik."



**Pauline Lorfano** won the "Best of Maine Artists" by the Rocky Coast News. To see the article: <http://rockycoastnews.blogspot.com/2012/07/maine-artist-pauline-davis-lorfano.html>

**Marilyn Milici** won the Sid Platt prize at the Art League Gallery. She also judged the Gallery at Fells Point Miniature Show in September.

**Jill E. Poyerd**, NWS, will have her painting "Solitude" published in the February 2013 issue of *Watercolor Artist Magazine* as an Honorable Mention winner in their Watercolor Showcase Competition. Her watercolor painting, "Around the Bend," recently exhibited at the Circle Gallery in Annapolis as

part of the Maryland Federation of Art's "Strokes of Genius" Exhibition. Jill also celebrated the opening of her new art studio in December.

**Concetta Scott** is showing some of her paintings at The Manor House at Green Springs Garden Park, including water colors and pastels, from Feb.25 to April 29. The reception is Sunday, March 3, 1-3 p.m.

**Carroll Stone** has work in the The Miniature Painters, Sculptors and Gravers Society (MPSGS) show at Strathmore Mansion through December 29 and the Council for the Arts exhibition in Chambersburg, PA, through January 4. Her work will appear at the Miniature Art Society of Florida Jan. 20 – Feb. 10.

**Jackie Saunders'** painting "Moments with Alyssa" was awarded Honorable mention in the Vienna Treasury of Arts Show.

**Peter Ulrich** judged the 43rd Annual Vienna Arts Society "Treasury of Art" show and sale, and three of his watercolors were accepted into the 24th Annual Prince George's County Juried All-media Exhibit, Nov. 5 – Dec. 28. The juror was F. Lennox Campello.

A painting by **Nancy Walnes**, "Beaufort Marsh," will appear in *Splash 14*.

