



No. 1, Winter 2012

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From the President

Did any of you get a chance to see the “Degas: Dancer at the Barre” exhibit at the Phillips Collection this fall? I had the delight of going during that slow week just after Christmas, along with many other Degas enthusiasts. We edged around one another and peered over shoulders to get a better look at Degas’ work. What is it about ballet dancers that so fascinated Degas—and still fascinates so many of us today?

To those of us in the audience at a ballet, the dancers seem almost magical as they leap, twirl, float and even appear to fly across the stage. Yet with all the loveliness and look of fragility exhibited by the dancers, we in the audience know that they must have tremendous strength to accomplish these moves. It is, I think, that combination of strength and grace that forms the true artistry and attraction of ballet.

Degas wasn’t content to leave his love for ballet at that level, though. He went backstage and to the rehearsal rooms, to observe the reality of what it takes to make the dancer. He documented the sheer hard work of becoming a ballerina. He captured the camaraderie of the dancers as they prepare, the constant repetition (plié, tendu, port-de-bra, again and again), and at the last, their exhaustion. He showed the building blocks that

See President, p. 6

Welcome to New PVW Members

This year’s jurying brought in a bumper crop of new PVW members! You’ll have an opportunity to meet them and see their work at the Spring Luncheon, but meanwhile, we’re letting them introduce themselves in their own words. Welcome, all of you!

Shelby Conley

As a child I always drew - usually horses on the margins of my school-work. Later I haunted the National Gallery, studied art history, and worked for years at the Franz Bader Gallery.

Seven years ago, after retiring from a career in international education, I began learning watercolor. I took wonderful courses: Susan Herron’s creative approach, Rachel Collins’ glazing and color building, Carolyn Gawarecki’s workshops, and inspiring classes in figure and flowers with Jackie Saunders. Workshops with Ted Nuttall and Charles Reid intensified my interest in portraiture; Jan Hart’s courses have been valuable in learning about the properties of color and portrayal of light.

Currently painting in my home studio, I prefer to paint living things - people, animals, and the changing atmosphere of the sky and land. I paint in an expressive manner, and fairly fast - discarding as much as I keep. (Yes, that is expensive, but as a clerk at Plaza once said, “It’s still

cheaper than golf!”)

I really look forward to getting to know other watercolorists and participating in PVW workshops and shows.

Mak Dehejia

I have now been painting for about 10 years, having taken up painting at age 67. Because of an interrupted schooling, I did not have an opportunity to hold a paintbrush or even a crayon until late in life. The choice of watercolor as a medium of expression was an accident – a very happy one! A probable influence was Winston Churchill’s essay on “Painting as a Pastime.”

See New Members, p. 3

Upcoming Events

Green Spring Gardens Exhibit

April 30 - June 25

PVW Spring Luncheon

March 17

Myrna Wacknov Workshop

March 26 - 30

Carrie Burns Brown Workshop

October 8 - 12

What's New with PVW Members

Terry Anstrom's "Big Red Tulip" was juried into the 15th annual national juried Show at Gallery West. The show runs Feb. 8 – Mar. 4, with a reception on Feb. from 5-8 pm.

Helen Barsalou has a painting in the January Art League show and always has work on exhibit at Gallery West.

Connie Boland, Leigh Culver, Joan Kirk, Yoshimi Matsukata, Emilie McBride, JoAnne Ramsey, Donna Sturm, and Margitta Hanff – better known as Salon Eight – have a show at Sibley Memorial Hospital in Washington, D. C. Jan. 3 - March 31.

Deborah Conn won the George Dumas award at the 2011 Vienna Arts Society Treasury of Art show and honorable mention in the Falls Church Arts "MiXeD uP" exhibit. She gave a presentation on watercolor portraits to the Prince William Art Society in November and is teaching two five-week sessions on watercolor monotypes for the Vienna Arts Society. Debby was invited to join a Ted Nuttall master class in Washington state in February.

Mary Eggers will be in the Gallery West Annual National Exhibit in February.

Deborah Elliott's work was featured in a four-page spread in *elan* magazine in December 2011.

Jean K Gill, AWS, NWS, served as the juror of selection and awards at the 2011 annual shows of the Central Virginia Watercolor Guild and the Springfield Art Guild's annual show. Her work was accepted in the 2011 NWS Signature & Associate Members Juried Exhibition, the Watercolor Missouri National, the 32nd Pennsylvania Watercolor Society's International, and the Adirondacks National Exhibition of American Watercolors. Three of her paintings will be included in a new book, *Best of American Watercolor Artists Volume*

III. In May 2012, she will teach a workshop for the Central Virginia Watercolor Guild in Charlottesville, VA.

Pat Givens was juried into the SCWS show in Charleston and received an award for "The Peach Lady." It will be on tour with 30 other paintings through out SC for the next year.

Margaret Huddy won the \$200 watercolor award at the Art League in January.

Ardythe Jolliff's painting "Ornamental Blues" won the Dennis R. Wykoff Award at the Rhode Island Watercolor Society's 18th Annual National Watermedia Competition at



the RIWS Gallery in Pawtucket Oct 9 – Nov 3. RIWS award-winning paintings can be seen on the web at www.riws.org. Her painting "Tropical Splendor 3" won 1st Place in the Professional Category at the LCAA 75th Anniversary Members Show at the LCAA Gallery in Strasburg, PA, Sept. 26 - November 10. In addition, she has received signature member status in the Georgia Watercolor Society and her painting "Erica" won the Membership Award in the GWS 2011 Members Show in Athens Georgia.

Marni Lawson will give a talk on the Artist in Residency Program for the Prince William Art Society on Feb. 15 and for the Vienna Art Society on Mar. 8. The program is free and open to the public. Marni will explain how to apply for these two weeks of free lodging with a studio and show pictures of the area, the studio, the

surrounding countryside, and a few paintings she did from the residency. Marni's watercolor classes at her studio in Haymarket and at the Vienna Art Society start the last week in Feb. E-mail me for more info. She will be showing works with the PVW at the "Almost Maine" show at 1st Stage in February.

Cindi Lewis has been selected as one of nine artists who will have solo shows at the Art League gallery in 2013. Her show, scheduled for October 2013, will feature oil paintings of performing musicians.

Linda Maldonado participated with other Arlington artists in a two-part exchange of artists between Aachen, Germany and Arlington. Part one began in April 2011 when the three Arlington artists spent ten days in Aachen with nine participants from Germany, Belgium, and the Netherlands. The artists collaborated on site-specific installations in the Aula Carolina, a 17th-century monastery that now serves as a cultural center in the city. The work they created was on view at Aula Carolina for the week of the exchange, and has since traveled to cities in Belgium and the Netherlands. In October five of the German artists traveled to Arlington (part two) and painted at the Artisphere in Rosslyn, where after 9 days more than 60 works were installed for a month and then traveled to other exhibit sites.

Jill Poyerd's painting "Olde Grandeur" was accepted into the 2011 National Watercolor Society's Annual Exhibition in San Pedro, California. Jill was also accepted as a signature member of NWS.

Regina Price had an exhibit of recent paintings at Glenview Mansion in Rockville during September and October.

Liz Roberts was juried into The

See Member News, p. 6

New Members, from p. 1

My early childhood in India has greatly influenced my choice of colors and subject matter. I was born in a coastal town and spent my early years in rural areas. Colors of the sea and streams, the greens and browns of rural scenery, and the fiery reds and oranges of spectacular sunsets during dust storms are my favorite hues. Landscapes are obviously the subject matter that I am most attracted to – especially where I can see water and reflections.

I prefer to paint *en plein aire*. When this is not possible, I take a large number of digital photographs and use them to make a composition that pleases me. I have been painting in a realistic style, reflecting local color, but am now trying to limit my palette to different triads.

Learning a new, right-brained skill late in life has presented challenges. However, I have been fortunate in coming across a number of wonderful individuals, many of whom are members of this organization, who have worked with me patiently and helped me see what is out there and express it on a two-dimensional surface. My next challenge is to express what I feel, a challenge I hope to overcome with the example and help of members of PVW.

Chris Engnoth

I was born in Baltimore, Maryland. As a child I loved to draw and paint; my family still talks about “worms coming in out of the rain” (a major finger painting from Kindergarten). Years later I went to Towson State University where I studied art and graduated with a degree in commercial art.

I live in Alexandria where I love to draw and paint watercolors. On weekdays I’m a graphic artist, but on weekends and evenings I do my best to appreciate the beauty of nature.

This is reflected in my work by expressing my delight in simple, often overlooked things. I can draw or paint a subject for hours, then notice a slice of heaven that has been overlooked the whole time. Watercolor allows the sense of freedom and spontaneous creativity that I don’t find in other media.

To see more of my work please visit Mindful Hands/The Tibet Shop at 211 King Street in Alexandria, VA, or find me on the web at www.cengnoth.com.



Ruth Ensley

I have worked as a professional artist and teacher since 1966 after graduating from Fairleigh Dickenson University with a Bachelor in Fine Arts and Art Education. I enhanced my education by attending The Cleveland Institute of Art, Carnegie Mellon, and graduate classes in art and art education at

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.

Newark State and Monclair State Universities in New Jersey.

Besides exhibiting in New Jersey, Pennsylvania, the Washington area, and Texas, I have lived and exhibited in various countries: Turkey, Saudi Arabia, Madagascar, Mexico, Honduras, Paraguay and Costa Rica. Throughout the years, I have participated in numerous shows and many one-woman exhibits, receiving a number of awards. My latest solo exhibits were at: Green Spring Gardens Park in March-April, 2011, and at the VAS Vienna Art Center in August 2011.

The subjects of my painting have ranged from non-objective designs, people, and landscapes, to flora and fauna with an exotic flavoring. While in Costa Rica I changed exclusively to the watercolor medium to be able to paint the lush greens of tropical foliage and the vibrant colors of exotic birds and flowers. Watercolor allowed me to paint beautiful transparencies and textures that one might see in a cloud forest or a rain forest.

Kay Fuller

You could say that I am a cactus flower when it comes to art. I did not pick up a paintbrush until I was eligible for Social Security, but once I was introduced to watercolor painting, it became my passion. My first painting workshop by Janice Beck was part of a vacation in Provence in 2005. Subsequently, I have taken classes taught by David Daniels, Gina Clapp and Michelle Hoben, Rachael Collins, Steve Fleming, Jackie Saunders, Nicholas Simmons, Mary Todd Beam, Carla O’Connor, Fred Graff, Carrie Burns Brown, Susan Herron, and Marni Marie.

I am a member of The Capitol Hill Art League, where I serve on the Steering Committee. I also belong to the Art League of Alexandria and am a signature member of the Baltimore Watercolor Society.

Judie Gray

My defining moment for love of light and color came when I took my first museum trip with my 5th grade class. I was mesmerized by a large cut lead crystal bowl with rainbows emerging from every facet. It brought tears to my eyes trying to find words powerful enough to describe how that color and light had affected me.

My educational interests took me down a different creative path and into neuro-rehabilitation for almost 40 years. First as a bedside nurse, and later as a nurse practitioner, I looked for positive ways to guide my patients toward life after their injury.

In 2006, I was given a retirement gift of a class at the Art League. With no formal art education, I began with a drawing class, and in 2008 I decided I needed to add color! I chose watercolor because it was most portable, since another one of my passions is world travel.

It is within the challenge of water-



Dues Reminder

Renewals were due January 1. If you're not sure whether you sent in your dues, you can check your profile on the members' only pages of our website and see what the expiration date is on your membership.

If you haven't renewed, please do so ASAP. You don't want to have to re-jury in to PVW!!

Renewal information and a volunteer form is on the website.

Checks for \$30 go to

Debbie Wurzel
1788 Rampart Dr.
Alexandria, VA 22308.

color that I come close to the power of color and light I felt as a fifth grader. In pursuit of the luminosity that first touched me, it is my hope that others will find that beauty and depth in my paintings.

Barry D. Lindley

I am particularly known for my expressive realism in landscape and the fluidity of my sketching on location around the world. An avid birder, fisherman, hiker, and traveler, I bring a sense of authenticity to my subjects. I grew up in Indiana and lived 30 years in Cleveland, Ohio, before moving to Little Rock, Arkansas, and then to Washington, D.C., in 2009.

I am a lifelong artist who retired early from an academic career as a scientist and medical educator to make art. In addition to scientific degrees from DePauw University and Case Western Reserve University, I studied drawing at the Herron School of Art and painting at the Cleveland Institute of Art. I have participated in many workshops but am primarily self-taught from active practice, visits to the great galleries of the world, and books. My works are in public and corporate collections and in over 200 private collections in 26 states and 5 countries. I have had many solo exhibitions, the most recent in the Art League Gallery at the Torpedo Factory. I am a member of the Washington Society of Landscape Painters, and I've held signature membership in the Institut des Arts Figuratifs and Mid-Southern Watercolorists.

Joan Lok

My art is an extension of me and I have been painting as long as I can remember. I attended the Hong Kong School of Fine Arts, studying Western art before coming to the United States in the 1980s. With a commitment to keep my heritage, I have been

Myrna Wacknov Workshop in March

Watch your email and mailboxes for information about our next workshop, featuring Myrna Wacknov. In the meantime, check out her website at www.myrnawacknov.com and her creativity blog at myrnawacknov.blogspot.com

practicing the art of sumi-e, or brush painting in a far-Eastern manner, for over 20 years, earning many awards, and getting published in North Light Books' "The Best of Flower Painting" and "Stroke of Genius 2."

With personal growth, I found the line between being an Asian and being an American blurring. The same is true about my art. I frequently play with different water media and experiment with new materials and techniques. My solid sumi-e background gives me a refreshing outlook while the watercolor medium supplies the possibility that ink and rice paper cannot achieve. I hope my involvement with the PVW will enrich my art and provide pathways of growth to advance the art of watercolor.

Elise Ritter-Clough

I am a water media painter who divides my time between my Arlington residence and our waterfront home in Urbana, VA., near the Chesapeake Bay. I love the sea, and the special quality of light and reflection there.

I focus on creating luminosity in my paintings by emphasizing the richness of color and the dazzling properties of light. My subject matter includes seascapes, nature, cafe scenes, abstracts, and spiritual images. I try to infuse a scene with a certain mood, such as serenity, peace, and wonder.

My work is currently in the Arlington Arts Gallery, Tide's Inn Art Gallery (Irvington), Nimcock Gallery (Urbana), and Mathews

Art Gallery. I am a member of the Arlington Artists Alliance, and the Rappahannock Art League (Kilmar-nock).

My work was chosen for the annual Virginia Watercolor Society show. I also had a one-person show in the state capitol of Richmond during the annual general assembly. In 2008 I was in a two-person show called, "Celebrating Spirit and Light." I am now planning a one-person show, en-titled "Everyday Miracles," for May 2012 at Rappahannock Art League and Cusi/Courthouse in Arlington in September.

I grew up in a military family, mov-ing and traveling around the U.S. and Europe. My husband and I have four wonderful adult children (one in Oregon, two in New Mexico, and one in Arlington), and three grand-sons. My canine companion is Dylan, a 10-year-old Welsh corgi.

My earlier careers included publish-ing, primarily for Time-Life Books, in Alexandria, VA., and counseling/ social work, primarily at the Women's Center, in Vienna, VA. Throughout the years I have taken numerous

workshops at the Torpedo Factory and the Rappahannock Art League.

What an honor to be included in the Potomac Valley Watercolorists! Thank you all very much.

Pat Roth

After a career as a naval officer and later supporting the Navy as a civil-ian, I began painting when I retired four years ago. I am active with the Loudoun Sketch Club and the Del Rey Artisans. A very special op-portunity has been to paint with the talented folks who paint during the summer at Orkney Springs. In my endeavors I'm in great debt to a host of people, especially Gwen Bragg , Jackie Saunders, and Ron Ranson for their help and encouragement. Watercolor impressionists, especially Sargent and a number of modern English watercolorists – Seago, Wesson, Marriott, Flint, and Yardley – inform my efforts. Oddly, the early 20th century Precisionists and Futur-ists as well as English surrealist Paul Nash also influence me. Where do I go from here? To paraphrase Edgar Whitney: to continue to improve as a

shape maker, entertainer, and symbol collector, i.e., a better painter.

Tammy Wiedenhaefer

Throughout my entire life, I have been creative and artistic. When I was younger, I denied myself what was considered an indulgence in order to pursue a more logical and reasonable career in medical technol-ogy. However, over the years, while working and raising a family, I have managed to master knitting, quilting, pottery, stained glass, wall finishes, and photography. You name it and I tried it. The common thread through-out all those creative endeavors has been my love of color.

About 10 years ago I started to ponder what I would do once my children grew up and left home. That was when I decided I could no longer ignore this deep-seated artistic impulse and so I immediately signed up at Nova and began taking courses in the art curriculum. My ultimate goal was to paint in oils, but after one watercolor class I was sold. Since then I've studied with many wonder-ful artists, among them Gwen Bragg, Rachel Collins, Linda Baker, Donna Zagotta, Mike Bailey, and Ted Nut-tall.

Portraits are what I enjoy painting most. I savor the connection I make with the subject as I express that split second of captured emotion.

I aim to never stop learning and growing in my artistic endeavors in hopes of achieving my greatest dream, membership in the national watercolor societies. I look forward to meeting all the wonderful artists as-sociated with PVW, who share theses same goals of continuous growth and education as fellow creators and painters.

We're hoping to get a bio from our last new member, Robert Henry, for the next issue. --Ed.

Sad News

Longtime PVW member Kathleen Bishop died on September 29 of brain cancer. Kathleen served actively in PVW for many years and more recently on The Art League Board and worked very hard on SOHO (Space of Her Own, an art-based mentoring project for pre-teen girls).

Laura Lemley lost her husband, Norm, in a traffic accident in Sweden on December 19. Laura suffered a broken pelvis and complications, and, at press time, was heading home, to Walter Reed Medical Center, with the help of the U.S. military. For current information, please go to www.caringbridge.org/visit/lauralemley.

Connie Woolard lost her husband, Maurice "Bunky" Woolard, Jr., on De-cember 5, after a struggle with congestive heart failure.

Frank Spink's wife Barbara, died of heart failure on July 15. She was an enthusiastic collector and a great supporter of her husband's art.

Carole Coy Richardson is ill and has withdrawn from PVW to move to Florida to be near her children.

Tales from the Trenches

Chica Brunsvold shares her recent jurying adventures:

My biggest challenge art-wise was judging an outdoor art fair in Richmond: 80 tents housed all sorts of artwork – jewelry, photography, sculpture, drawing, several painting categories, mixed media, etc. The top prize was \$1,000, with \$500 for a judge's award as well as first and second in most of the categories.

I arrived at 9 a.m., allowing for an hour to surreptitiously inspect the work in the tents before reporting for duty at 10. They hung a big blue ribbon labeled "Judge" on me so thereafter entrants announced, "Here come da Judge!" I visited each tent and listened while the artists told me their ideas and techniques.

I gave the top award to a fascinating pottery sculpture that was probably 5 feet high. It was blues and greens with a large globe as the base with a face peering out of it. Above were a series of various geometric shapes with little people draped on them. It was quite amazing! After 5 hours, I was writing down the awards when the director rushed up and told me that a gust of wind had come up and had toppled the sculptor's tent, smashing her magnificent work. Awful!

I hope the award helped soothe the distraught artist! Sigh, the experience reinforced my decision to never participate in outdoor shows.

Greenspring Gardens

This year's exhibit will be April 30 - June 25, with a reception on May 6. You'll soon be hearing from co-chairs Leigh Fulton and Cindi Lewis about how to participate.

President, from p. 1

form the whole that becomes a ballet performance.

The exhibit chronicled much of Degas' work, including sketch after sketch of individual dancers, larger sketches showing groups of dancers, compositions which then informed his final paintings. Perhaps Degas was influenced by the work ethic of the dancers he drew; he repeated his drawings over and over, laboring to get just the right line, the proper attitude. Even his paintings were re-worked. The actual painting entitled "Dancer at the Barre" was re-painted up to eight times in some places (good thing he was working in oils)!

One of the most striking parts of the exhibit, to me, was a very finished pastel drawing placed next to a completed painting. The same size and shape, clearly the drawing was the foundation for the painting, yet there were significant differences in the composition from one to the other. What seems to have happened is that Degas finished the drawing, really looked at it, saw flaws in its composition, found a way to improve it, and then created a much better final painting. Which set me to wondering: would I have the courage to make that sort of change in a piece I was working on? Do I prepare as thoroughly as Degas, or as a dancer, when creating my art?

Much as I enjoyed viewing this exhibit simply because of the beauty of it, I believe I learned more from it afterwards as I thought about Degas' example. His paintings didn't suddenly magically appear from the end of his brush. He prepared, he was thoughtful, he drew and drew and drew. Just as a polished dance performance needs tremendous preparation, so too a beautifully composed painting. So let's all take a page from the dancers and practice, practice, practice!

"IT'S AN ORIGINAL!"

That's what we want our patrons to say with pride when they have purchased a piece of art at a PVW show. While some of our artists do make copies of their work as giclees and sell those, giclees and other forms of reproduced art are not permitted in our shows (with the exception of cards sold at the St. Andrews show). Please maintain the integrity of PVW – enter only your original work!



Member News, from p. 2

Middle Street Gallery, which is in a new art complex in Sperryville, VA. The facility is a renovated apple packing plant from the 1930s and also includes River District Arts artists' studios, Cafe Indigo, and a Virginia wine-tasting room.

Marie Shaughnessy gave a demonstration on sumi-e painting to PVW members at the fall meeting.

Peter Ulrich was commissioned to do two large (54" x 66") acrylic paintings on canvas for the newly renovated lobby of the Ritz Carlton Hotel in Tysons Corner. They were installed in August. He recently completed a commission to produce a 24" x 27" graphite drawing of the Martin Luther King, Jr. Memorial on the Tidal Basin for the new MLK Museum in Savannah, GA.

Harriet Westfall became a signature member of the Baltimore Watercolor Society.