



the cold press paper
 ...excellence, as the river, flows...



STLWS's 23rd Annual Membership Awards Exhibition, Big Splash 2020

We were excited to launch our first virtual exhibition on our website on October 8th, representing 95 artists, with artwork creating a show we can all be very proud of. The awards presentation was held outside at the Hawken House Hearth Room in Webster Groves, with attendance limited to the award winners and Board presenters. Our esteemed judge, Keiko Tanabe, also attended and spoke to the group about each painting she chose for an award, making the event even more special.

Keiko had this to say about the exhibit:

"It was quite an honor for me to be a juror of the 23rd Annual Membership Awards Exhibition—Big Splash 2020. And I'd like to thank the Saint Louis Watercolor Society and congratulate everyone in the show for your achievement. I looked at all entries many times and was truly impressed with a wide range of subject matters, styles, concepts, and color palettes. As a juror, I based my decisions on the following: composition, overall design, technical proficiency, originality and experimental quality. Award-winning pieces not only excelled on many of these points but also communicated the artist's vision through their unique expression."

Our Award Winning entries were:

First Place
 HK Holbein, Inc.
 30-5 ml tube
 Watercolor Set
 St. Louis Art Supply
 Watercolor Journal
Steven J. Morris
Nest With Purple
Polka Dots

Third Place
 M. Graham & Co.
 12-tube Watercolor Set
Linda Wilmes
Covered Bridge at Halifax

Second Place
 HK Holbein, Inc.
 30-5 ml tube
 Watercolor Set
Alicia Farris
A Moment with a
Friend

Award of Recognition #1
 Cheap Joe's
 \$200 Gift Certificate
Lon Gilbert
Little Fox

Award of Recognition #2
 RAYMAR Art
 \$125 Gift Certificate
Janine Helton
Beautiful Mess

Award of Recognition #4
 BLICK Art Materials
 \$100 Gift Certificate
Spencer Meagher
Sunlit Cabbage

Award of Recognition #5
 Speedball
 Escoda 3 Brush Travel Set
Margaret M. "Maggie" McCarthy
Without a Farmhouse
Near

Award of Recognition #7
 Speedball
 Escoda 3 Brush Travel Set
Shirley Eley Nachtrieb
Memories are Made of
This

Honorable Mention #1
 St. Louis Art Supply
 Kuretake Gansai
 Tambi Watercolor Set
Janet Doll
Three Blonds

Honorable Mention #3
 Golden Artist Colors, Inc.
 \$50 Gift Certificate
Hongmei Zhu
Happy to See You

Award of Recognition #3
 Artmart
 Brush Assortment:
 Winsor & Newton 1" Flat Sceptre II Gold Princeton #3/0 Sable Liner
 Princeton #12 Round Sable
 Neptune #10 Round
Mary Riney
Majestic Mist

Award of Recognition #6
 Speedball,
 Escoda 3 Brush Travel Set
Claudia Broom
Amazing Grace

Award of Recognition #8
 Speedball
 Escoda 3 Brush Travel Set
Rebecca Krutsinger
Changing Seasons

Honorable Mention #2
 Creative Catalysts, Inc.
 \$70 Instructional DVD Gift Certificate
Pat Cantoni
The Market Lady

Honorable Mention #4
 Golden Artist Colors, Inc.
 12-5 ml tube OoR Watercolor Set
Marilynne Bradley
Twilight Zone

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MEMBERS BOARD OF DIRECTORS

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Jane Hogg, Editor

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People's Choice Award
Armadillo Arts & Crafts
Rekab #4 Round Brush
Noblesse 10-sheet Watercolor Block
Old Holland Watercolor Set
(The winner will be announced
after voting ends on Nov. 8th)

The STLWS Board of Directors would like to extend a heartfelt 'Thank You' to our participating artists for providing such high quality, diverse watercolors that are making for an exciting exhibition, and to our volunteers who have made our first virtual show such a huge success. During this global pandemic we were able to adjust long-standing plans and gracefully adopt new procedures so this tradition could continue with the cooperation of our members. We are indebted to Amanda Yancey for volunteering to create our virtual show on our website, the video on YouTube and our catalog with the beautiful splash artwork on its cover created by Shirley Eley Nachtrieb.

We are most appreciative of our corporate sponsors who donated all our award prizes:

**Armadillo Arts & Crafts
Artmart
BLICK Art Materials
Cheap Joe's
Creative Catalysts, Inc.
Golden Artist Colors, Inc.
HK Holbein, Inc.
M. Graham & Co.
RAYMAR
Speedball
St. Louis Art Supply**

Please support our sponsors' fine products!

**Please visit stlws.org to view the
virtual Big Splash exhibition,
video and catalog.**

The opening page has links to all the above. The show will remain on our website until next year's Big Splash. Inquiries to purchase artwork will be made through our website and forwarded to artists to handle.

Going Forward Despite the Pandemic

The STLWS is doing everything it can to keep

the STLWS going safely. We will continue to offer our members benefits of membership while protecting their health while COVID-19 remains a threat. We are offering monthly demonstrations by local artists online in lieu of our monthly meetings and are reaching out to some nationally known artists to create videos that members will be able to access online for a limited length of time. We will continue to hold virtual exhibitions online until it is safe to exhibit in galleries. CJ Muggs is allowing us to continue our exhibition space in the restaurant. Workshops will continue to be planned for and offered. And we will continue to offer plein air and urban sketching events, weather permitting, or with ZOOM. [During this period, please read the emails we send you carefully to stay abreast of all our news.](#)

Keiko Tanabe Workshop Oct. 5 - 8, 2020 by Florine Porter

Keiko Tanabe was the artist for our fall workshop October 5-8th. Our workshop was held at the Hearth Room on the Hawken House property located at Southwest Park in Webster Groves. We had twelve participants and while practicing social distancing we enjoyed the time with Keiko and each other.

Keiko was born in Kyoto, Japan. She shared that as a child growing up she always enjoyed drawing and painting. While she didn't pursue an art career initially, she earned a degree in intercultural communication and a M.A. in international education and worked and traveled extensively in international relations for most of her career. In 2003, she took basic classes in drawing and watercolor and began studying art seriously. She now teaches internationally having taught more than three hundred workshops since 2011.

Her time spent plein air painting has taught her the discipline to stay focused and to economize brush strokes. Simple strokes of the brush can provide much information simply. The use of light and saving the white of the paper is also important in her work. Because of the ever-changing light when painting outside, she paints quickly. She also doesn't rely on the actual setting she sees. Painting out-of-doors or in the studio she

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LOOK WHO'S JOINED THE CREW

Maureen Brodsky

Donna Kebel

Dawn Murray

Linda Helm

Timothy Sheehan

Parisi Dianati

Pashya Spellman has provided us with an email address.

Mary Ellen Maender Has a new address and phone number.

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moves, adds, removes objects, or changes colors to improve the composition or design. She makes any change required to create a visually interesting and dramatic painting. What she sees is merely a starting point.

Keiko believes in using professional quality materials, high quality paper and pigments being a necessity. She paints on Fabriano Artistico and Saunders-Waterford rough paper because of her technique of painting on wet paper to create soft edges and atmosphere. The increased time the paper holds moisture is especially important when painting outside. Keiko has found these papers to hold moisture longer than the popular Arches paper giving her more time to work and lift paint if needed. Each brand of paper operates differently, and it is important to choose a paper that's characteristics give you the desired affect for the painting you are creating.

Her color palette consisted of Quin Gold, Alizarin Crimson, Turquoise, and Cobalt Blue. She uses Quin Gold and Cobalt Blue sometimes adding Alizarin Crimson to create soft grays. For her darkest darks she doesn't include yellows or oranges. She uses Thalo Blue and Cadmium Red to make her darkest darks with much pigment and barely any water. She uses Orange, Titanium White and Dioxanine Purple, Raw & Burnt Sienna. Using few types of greens in one painting, she often used Turquoise and Raw Sienna as the base for greens. Quin Gold and Cobalt Blue can be used for trees. Alizarin Crimson and Thalo Blue was used for additional grays. She added complimentary colors to gray a color, so it wasn't garish. She doesn't often clean her palette and uses paints she finds there mixed with water as the base of her washes.

She uses a minimum of brushes sometimes completing a painting with only two brushes. The Escoda Ultima #14 round synthetic and Escoda Perle #12 were used to complete the entire first painting of the workshop, a scene from the Piazza San Marco in Venice, Italy.

Being very systematic in how she lays out a painting, Keiko, generally works in three stages. She begins with a preliminary stage where she interprets the landscape by thinking of a way to translate what she sees

into visual form while keeping in mind what she wants the end painting to look like. Throughout the painting process she makes decisions about the desired completed painting and the message she is trying to communicate. This is what drives the painting and she never loses sight of it. During this planning stage, she anticipates any problem that may arise during the painting process and thinks of possible solutions. Finding that doing a preliminary value sketch was a quick way to find any possible design or composition problems, she demonstrated her technique using a water-soluble pencil to develop the composition and design of each of her demo paintings. During this exercise she demonstrated that the values usually had to be modified from the reference photo to create a stronger painting.



Before doing the value sketch she determines the values she will use. She likes to use four to five values in one painting. Looking at a photo or scene, she decides which areas have a particular value. One color can be used to paint an entire painting by increasingly adding water to a pigment to get lighter values. Any item in the distance should not be painted with the darker values of a number 4 or 5 and should be kept light and cool. Values can be changed to better explain a subject or improve composition.



Keiko begins the first stage of her painting by laying in the lights and establishing base tones in her first wash with a large brush in an extremely loose manner. The first questions she asks herself is about what areas she will leave white and the "Contre Jour",

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Deadline for the next issue is Feb. 15, 2021.

Please send your articles, kudos, and ads to Jane Hogg at vividimagination13-slws@yahoo.com

We still have a Board Vacancy

We still have an open position for Membership Chair which is replacing the Graphics & Design position. We need members to step up and help us fill open positions. Please contact Mirka Fettä if you are interested in serving us.

To place an advertisement in *The Cold Press Paper*,

contact Jane Hogg at vividimagination13-slws@yahoo.com

- 5" X 6" \$75
- 5" X 3" \$45
- 2½" X 3" \$25
- 1½" X 1½" \$15

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having the light source behind the subject. She said the light can come from anywhere except from in front of an object. The all-over base tones unify the individual elements of the painting done on dry paper. When the tonal relationship in a subject are flat or too complicated, she finds that she must change the values to create a more interesting and dramatic painting. She notes the white areas of paper to be saved and focuses on large compositional shapes and not details. Keiko said the biggest mistake you can make when painting is to lose the light by putting dark in it. The arrangement of large shapes creates energy, excitement harmony, and rhythm. She often rearranges them to design a stronger composition and make a contrast for important points of interest while trying to avoid too much symmetry or repetition. In this first stage she uses washes of color as an underpainting for what will come later. This underpainting has soft blurred edges of color. If a composition is too complex it can be simplified by joining the background to foreground.



Keiko doesn't normally draw everything before painting. Her first step is to locate the horizon line. She even does this when painting the interior of rooms. By holding a pencil horizontally at your eye level, you can find the horizon line. She uses this horizon line as a reference to locate placement of all other objects and shapes. She used drawing for the specific purposes of designing the composition and saving whites. With an almost contour drawing like feel she lightly sketches the rooflines positioning the location of structures and trees that she finds interesting and that will enhance the composition. This top line is especially important. After the relatively quick first wash she reworks by putting fine details and shadows that makes the loose underpainting appear more real and adds the center of interest. She ties all the darks together in the second stage and creates a passage of light. She never loses sight of the values, thinking about them constantly. Using negative painting she follows with even more detail in dark tones.



By using the minimum of details necessary to communicate her vision, she provides for a focal point and a few additional points of

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interest. She paints it very loose with dry brush strokes on a dry background. Sometimes she will use a Chinese calligraphy brush, like Cheap Joe's Scroggy's Loose Goose Dagger Striper brush that is slightly stiffer using very little water. She incorporates some splatters of turquoise or diluted white over dark areas with water on a #3 brush to add texture and interest. If you make sure your values are correct you can use most any color in your darks except for yellow.



Keiko is very careful with hard and soft edges making deliberate decisions about where she will choose to place a hard edge. She often uses the placement of shadows as an indication of the shape of a structure rather than painting the structure itself. It is important to plan how you will transition from light to dark.

When asked how she chooses a subject when plein air painting she explained that she doesn't look for a "pretty spot" but looks for an interesting play of light and dark that will create a mood or atmosphere. She looks for a place that moves her and uses it as a component of her design.

As a landscape artist she uses all her senses to

capture a feeling of time and place, Keiko says the location she paints chooses her and that she becomes part of the scene. She will often add people and cars to a scene to bring a painting to life by suggesting movement. Many painters find putting people in a composition intimidating, but it adds so much. Keiko instructed us to locate **all** heads of adult people along the horizon line. While all images of people are dark, those that are closer are taller and darker, while those in the background are muted and shorter resulting in the feet being at different levels.

Keiko often spoke about the use of perspective to create depth and volume in landscapes. Perspective pulls the viewer into the painting and provides a sense of realism and drama. Each building in a landscape has its own vanishing point. She uses darker values in shadows for negative painting around the light areas to create form rather than by drawing them.

Keiko's paintings were much more dramatic and appealing than the reference photos. Her choice of elimination and simplification created something exceptional. She reminded us not to focus on what we were painting as much as how we were painting it and stressed the importance of the understanding and use of value and of saving the light. Her spontaneous style of painting was exciting and most of all fun!



Around Our Town Kudos

Janine Helton's painting Santa Fe Square won the Old Forge Hardware Store Award (\$250) in the 2020 Adirondacks National Exhibition of American Watercolors. Marnie Becker, AWS, juried the show and Robert O'Brien, AWS, NWS, juried the awards. The Opening reception was Aug 12 at the Center for Arts and Culture.

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Saint Louis Watercolor Society Membership

The **Saint Louis Watercolor Society** membership is open to all persons over the age of 17 and interested in water media on paper. No initiation fee shall be required for membership.

Annual dues are from July 1st of the current year through June 30th of the next year. Dues are \$35, payable on July 1, and there is no prorating of dues.

Download a membership application from our website for mailing, or join online and pay your dues with PayPal.

Please direct membership questions to Kathy Dowd.

For changes in Membership Information

for the directory please use the new *Contact Us* form on the stlws.org website (mouse over the *About Us* tab for drop down menu).

SHOW YOUR ARTWORK

CJ Muggs offers an exhibition space for about 30 paintings, changed quarterly, with no entry fee or commission. You may submit whatever you wish (no themes) but artwork must be framed with Plexiglas (no glass).

Please contact Loretta Pfeiffer or Mary Berry Friedman to participate.

Until we resume our normal membership meetings, submissions and retrieval of previous artwork will be on the dates shown below from 8 to 9 p.m. and the following morning from 8:30 to 9:30 a.m.

Upcoming Change Out Dates are:

Jan. 20 & 21, 2021
Apr. 21 & 22, 2021
Jul. 21 & 22, 2021
Oct. 20 & 21, 2021

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Rebecca Krutsinger's painting *Hanging Out w/Friends and (Talking)* has been accepted into the Kentucky Watercolor Society 2020 Aqueous USA Exhibition by juror Anne Abgott. The virtual exhibit showed on the KWS's website from Sept. 8 to Oct. 31. Rebecca's painting *In the Company of Friends* was juried into the Minnesota Northstar Watermedia Society's 2020 National Juried Art Exhibition. The exhibition showed from Oct. 2nd to Nov. 13th at the new library in Mahtomedi, MN. And Rebecca's painting *Paisley* was accepted in the Pittsburgh Watercolor Society's 75th Aqueous Open 2020, by juror, John Salminen. The virtual exhibition showed from Sept. 12 to Oct. 31 on the PWS's website.

Janet Doll's painting *Three Blonds* and Linda Wilmes' painting *Covered Bridge at Halifax* were exhibited in the Illinois Watercolor Society's Members Show 2020, juried by Peggy Macnamara, from August 1 to September 30.

Erin Blumer was one of the featured artists in the current exhibition, entitled "Bountiful Blooms," at the Green Door Art Gallery, from July 1 - August 30.

Pat Long had three of her paintings featured on the St. Louis Symphony Orchestra Instagram page (@stlsymphony) · Instagram. Pat also exhibited in the LaChance Winery Art Show, Sept. 20th, in Kimmswick, MO.

Alicia Farris was extremely honored to receive the Kashiwa Legacy Award from judge, Robert J. O'Brien with her entry, "Strength and Struggle" in the 2020 Adirondacks National Exhibition of American Watercolors in Old Forge, NY. She was honored to gain acceptance in the Kentucky Watercolor 2020 Aqueous USA with her painting, "Persuasion," the Philadelphia Watercolor Society 120th Anniversary International Exhibition with "Whether or Not," and the 57th Annual Southern Watercolor Society member exhibition with "Pensive."



STLWS 2020 Workshops

Sandra Strohschein
Apr. 13—16, 2021
www.sandalstrohscheinfineart.com

Stan Miller
Oct. 4—7, 2021
<https://stanmiller.net/>

The location of the workshop will be at the Hawken House Hearth Room, 1155 S Rock Hill Rd, St. Louis, MO 63119.

Additional workshop details and links to our registration forms are on our website, stlws.org/workshops. Mail your form(s) and deposit(s) to hold your spot!

Classes Offered by Members

Daven Anderson
Gabriele Baber
Marilynne Bradley
Maureen Brodsky
Alicia Farris
Mirka Fettä
Jan Foulk
Carla Baron Giller
Janine Helton
Holly Horn
Spencer Meagher
Maggie McCarthy
Jean McMullen
Nancy Muschany
Shirley Nachtrieb
Georgia Purcell
Carol Savage
Judy Seyfert
Linda Wilmes

STLWS Holiday Party Cancelled due to COVID-19

We regret to inform you that the Board has decided, for the safety of our members, to cancel plans for our 2020 Holiday Party. We will all miss gathering to celebrate the season but feel our health is more important.



PO Box 16893
St. Louis, MO 63105



DATES & TIMES 2020—2021

Nov. - membership video by Johannes Vloothuis.
Dec. - membership video by Marney Becker of a portrait.
Jan. 20, 7 p.m. - membership meeting via ZOOM; Mary Dee Schmidt critique of members' submitted artwork.
Jan. 20, 8 - 9 p.m., & Jan. 21, 8:30 - 9 :30 a.m. - receiving/ retrieval of paintings at CJ Muggs.
Feb. - membership video by guest artist to be announced.
Mar. - membership video by guest artist to be announced.
Apr. 13-16, Sandra Strohschein workshop.
Apr. - membership video by guest artist to be announced.
Apr. 21, 8 - 9 p.m., & Apr. 22, 8:30 - 9 :30 a.m. - receiving/ retrieval of paintings at CJ Muggs.
May 19, 7 p.m. - membership meeting*; Theresa Long will give a presentation on botanical painting.
July 21, 8 - 9 p.m., & July 22, 8:30 - 9:30 a.m. - receiving/ retrieval of paintings at CJ Muggs.
Oct. 4-7, Stan Miller workshop.

*Location of our meeting will be confirmed at a later date based on the pandemic.

Updates to events between newsletters will be posted on the website's Calendar page.

Meetings are held at the First Congregational Church of Webster Groves on the corner of Lockwood and Elm from 7:00-9:00 pm on the 3rd Wednesday of the month in the Kishlar Room, on the 2nd floor of the building, from September thru May (except Dec).

The building is equipped with an elevator.
 Parking is available in the front lot off S. Elm Ave.

In case of inclement weather conditions, please check your email for our notice of cancellations of any meetings or activities. Members without email will be called by 3 p.m. the day of the event.

