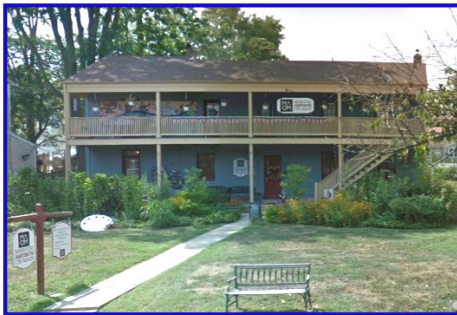




the cold press paper
...excellence, as the river, flows...

OUR 20th ANNUAL JURIED EXHIBITION



Our annual juried show is coming up this spring in April at Missouri Artists on Main, 321 S Main St, St Charles, MO.

The gallery is located in the beautiful "California House" in historic St. Charles, Missouri, which used to be a stage coach stop, the gallery enjoys high visitor traffic. Our show will be on the first floor of the building so no stairs will be involved. Representing up to 40 artists when not hosting special shows, the gallery does a very professional job of presenting artwork. For more information on the gallery, please visit their website: www.maomgallery.com. This show is always an excellent exhibition of the work of area watercolor artists and will invite viewing from April 5 to April 27, 2019.

This annual exhibit is an opportunity for Saint Louis Watercolor Society members to achieve signature status, which is awarded to a member who has been accepted into two juried shows within a ten-year period while still maintaining his or her continuous membership in the SLWS. The exhibition is "juried" for acceptance as well as judged for awards, and the juror/judge will be the renowned artist, Fealing Lin,

Award-winning watercolorist, Fealing Lin of San Marino, California, was born in Taiwan and began her journey into artistic expression as a protégé of renowned professor Ching-Jung Chen in Taiwan, subsequently pursuing her career in the United States with watercolorist and senior art historian professor Verna Wells.

With a fluidity of colors, Ms. Lin combines impressionistic strokes and semi-abstract techniques to elicit life and movement in her portrait and landscape watercolors. Her paintings adorn the paper with both harmony and emotion.

Fealing is a signature member of National Watercolor Society, Transparent Watercolor Society of America, Watercolor West, San Diego Watercolor Society and the Missouri Watercolor Society. Her works have been juried in many national exhibitions including NWS, WW, TWSA (Transparent Watercolor Society of America), Brand National, Audubon Artist, San Diego Watercolor International and many others. She has won numerous awards among these shows.

Show entry is by hand delivery. Up to two paintings, completed within the last three years, may be submitted. Notice of artwork not accepted in the show will be given by phone or email. Award winners will be notified by phone. The entry fees are \$15 for 1 entry and \$25 for 2 entries for members, and \$65 for 1 entry and \$75 for 2 entries for nonmembers. All paintings must be for sale and a commission will be retained by the gallery. Note: the maximum framed dimensions on the longest side shall not exceed 32 1/4 inches. Complete rules for exhibitions are printed in the new SLWS directory distributed to members and can also be found on our website, www.stlws.org, along with a newly revised exhibition entry form to download.

Receiving will be on Saturday, March 30th from 9 a.m. to 2 p.m. The Opening Reception will be Friday evening, April 5th, from 6:30 to 8:30 p.m. with awards announced at 7:30 p.m. Retrieval will be on Sunday, April 28th, 11 a.m. to 4 p.m. and Monday, April 29th, 11 a.m. to 4 p.m.

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COLD PRESS PAPER

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Robin St. Louis Workshop, October 19-21, 2018

By Mirka Fetté



Robin St. Louis watercolor paintings are filled with the glow of sunlight, rich color and deep dark shadows, all of which make the paintings vibrant and exciting. She creates this effect by careful planning. As artists we have the opportunity to direct the eye of the viewer in our paintings. Robin does this with planning and value.

She shared her methods and techniques in this workshop, leading through a step-by-step process and providing a lot of one-on-one attention.

Robin works on stretched 140 lb. paper – either cold press or hot press. She favors Arches paper.

She starts the painting with an overall wash of color by first wetting the painting and leaving random skips of dry paper. The next step is to mix up big puddles of New Gamboge, Winsor red, Peacock blue and French Ultramarine blue (which granulates beautifully) and then drop these colors randomly on the wet paper. She uses more yellow than anything else. She also is careful that there are no directional passages in the wash.

Robin works from photographs taken of people who are unaware of being photographed. In her photos, she tries to capture the sunlight on the subject. She is especially drawn to back lighting. She prepares her photos by making a duplicate and then cropping them, using auto-fix in the editing program in photo app of her computer and changing the brightness or contrast as well as the color (hue or saturation). She often tries different artistic filters in Photoshop like the watercolor effect or any of the other filters. As she is altering the photograph she saves each version.

Robin decides on a color scheme like complementary colors, primary triad or split complementary, etc. . . . She often uses the

Bob Burridge Goof Proof Color Wheel to help her make decisions

Using a 4 x 6 photo and tracing paper, Robin makes a value study or two with gray makers, using 5 values: white, 20%, 60%, 80%, and black. All of the sunlight areas stay white (the multi colored background wash). Your area of interest should have a value 5 shadow next to it. That will bring the viewers eye to the area of interest. All other white highlights have a value 3 or 2 next to them. All of the values are stair stepped except the area of interest which has the darkest dark next to the lightest light. This method will encourage the viewer's eye to keep moving through the painting.

Squinting is your best friend when it comes to assigning values in your value study and painting.

Robin sketches her painting onto a big sheet of tracing paper and makes all of the corrections there. She makes sure that all of the white highlights are outlined. Then she traces the tracing paper image onto her watercolor paper with graphite carbon paper.

Robin recommends Jeanne Dobie's book, [Making Color Sing](#). Originally, Robin started out using Jeanne Dobie's palette, but over the years it has changed. She uses New Gamboge, Winsor red, Perm. Alizarin Crimson, Perm. Rose, Peacock blue, French Ultramarine blue, Manganese blue, Sepia, Winsor green yellow shade,. These are her core colors and occasionally she adds others. She is a big fan of using a limited palette. She also mentioned that if you use the same colors over and over again, you become familiar with how they behave and what they can do.

For the darkest darks, Robin mixes up a quantity in a small cup for use throughout the painting. She usually makes her darks using a mix of her darkest colors which are sepia and Ultra Blue, or Alizarin and Winsor green.

When Robin paints next to a white area or highlight, she always tips the paper so that the shaded area is below the highlight and the paint runs away from the highlight thus creating a softer edge. At the edge of the shadow next to the light she starts off with New Gamboge because, Robin says, "that is the color of sunlight".

Step away from your painting to judge how it is turning out.

Have your painting tell a story. Paintings with lots of red seem to do well in shows.

At the end, Robin showed us an App called Procreate on her ipad. She uses it to edit her paintings and try things out like different colors in different passages of her painting. She also will use low tech methods like colored paper next to an area to try out the color idea. She has a supply of origami paper in lots of colors.

It was a great workshop. We learned a lot and got a huge amount of personal attention from Robin.

Carla Baron Giller's Presentation on Urban Sketching



With a friend's encouragement, and without any kind of art background, Carla started painting in 2013. She soon realized how important drawing is to painting. Trying books to learn to draw was not successful for her.

Three years ago she learned about urban sketching, and thought it would be useful to her for improving her drawing skills. She attended the Urban Sketchers 2017 International Symposium in Chicago, and took other urban sketching workshops in Chicago this past summer.

Urban Sketchers (USk) is an international nonprofit dedicated to fostering a global community of artists who practice on-location drawing. Their mission is to raise the artistic, storytelling and educational value of on-location drawing, promoting its practice and connecting people around the world who draw on location where they live and travel. There are chapters all over the world. The Urban Sketchers website, www.urbansketchers.org, has a monthly magazine, "Drawing Attention." You can download the app, ISSUU, which allows you to access "Drawing Attention," including back issues.

So what is urban sketching and what are the benefits? Urban sketching develops your ability for quick observation and notation while also developing your hand eye coordination. It's

getting out in the community to sketch what you see. What differentiates urban sketching from plein air painting is that urban sketching is much more simplified. It's capturing the essence of a street scene, a building, a person, a crowd. It is not calculated or planned out art. It's an impression. It's not including a lot of details. You are just getting the feeling down on paper. You are not trying to develop your sketch/painting into something that's perfect. The mantra of urban sketching is: IT'S ONLY A SKETCH!!!

Carla looked for urban sketching groups in St. Louis, but at that time could not find any. Since there were no groups, She suggested that STLWS offer urban sketching events, and she would organize it. The STLWS group has had an average of 22 people turn out for these events, ranging from 10 to 35 people. They have visited the Kirkwood Train Station, Missouri Botanical Garden, Webster Groves, St. Charles, Defiance Ridge and Forest Park. Events are announced via email to STLWS members, however, the urban sketching events are open to non-members as well. We have approximately 68 people on our urban sketching list, who have either attended events or have expressed an interest in doing so. Since this group formed, a couple more groups have formed in the area. None are official chapters of the USk organization yet.

At the October STLWS Membership Meeting Carla spoke about urban sketching. She started out by stating a disclaimer: "I am *NOT* a good urban sketcher. I don't claim to be. But I have a passion for it, and have accumulated a knowledge base for urban sketching. I can pass along what I have learned along the way. I am now *better (just better, not good!)* at drawing than I was and I am now a *better* urban sketcher than when I started out 3 years ago."

Carla distributed a handout that she compiled on urban sketching at the meeting and went over it with us. The first page covered tips, the second page supplies and the third page leading artists in the field and classes and information offered online. She also brought several of her sketchbooks and showed us many of her sketches. She also brought her supplies, which includes a messenger bag she bought at Barnes and Noble for around \$35. It holds everything that she needs. In the bag she carries a small zippered pouch that holds

(Continued on page 4)

LOOK WHO'S JOINED THE CREW

Dorothy Weiner

Mark D'Harlingue

Carol Murphy

Margery B Griffith

Elizabeth Schaeffer

Deb Dey



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who so generously donated the prizes for our 21st Annual Membership Awards Exhibition - Big Splash

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INVITATION

We invite you to share your news, awards, workshops, interesting articles about creativity & art and apps that you enjoy and why.

Please send to vividimagination13-slws@yahoo.com and they will be included as space permits.

(Continued from page 3)

her fountain pens with waterproof ink, pencils, a travel palette and travel watercolor brushes. A small bottle of water, a spritzer bottle and a sweat band for her wrist to take the excess water out of her brushes are included in her bag as well as her sketch books and a small coroplast board to hold her sketch book and small metal palette that she clips to the board. She had a hole cut in her board to hold her small water cup. She uses her phone to take pictures of the subject she is sketching. Keeping this bag packed with her supplies *at the front door* insures that on a daily basis she will at least consider taking her bag with her for even a few minutes of sketching.

Some of her tips are:

- ~ Smaller isolated details are good practice.
- ~ Try using two pages in your sketchbook for one sketch.
- ~ Vary how you orient your sketchbook: sometimes horizontally, sometimes vertically.
- ~ You will find that you never have enough time to capture everything but your speed improves with practice.
- ~ Don't do repetitive details – maybe just one or two windows are enough rather than all that are there.
- ~ Sometimes just one wash is sufficient.
- ~ Fast sketches can be your best.
- ~ A variety of tools are nice: ink, colored pencils, a range of gray markers.
- ~ It is nice to try different sketching different subjects.
- ~ Headings and texts can be nice to include on your sketches noting the date and place you are sketching.

Carla prefers to do pen and ink sketches with a little watercolor. The STLWS sketching events are usually for 2 ½ hours, so she will frequently sketch for 1 ½ hrs. on her first sketch, and then spend ½ hr. on a second sketch. She suggests that you always snap a photo when you start a sketch since shadows change as time passes. Write down what attracts you to the subject. It helps you to remember where to place your focus. You can sketch with a fountain pen first and then add watercolor, or try direct painting and then adding ink lines afterward.

Next Carla went over her art supplies. She purchases her supplies from Artmart, Blick, Amazon, Jerry's Artarama and Cheap Joe's, but always tries to buy locally first. Sketchbooks come in a variety of sizes and

weights of paper. Her favorite is the hardbound Pentalic 140 lb. AF Aqua Journal.

Carla's favorite fountain pens are a Lamy Joy with a Fine nib and a Sailor Fude De Mannen with a 55 degree bent nib which creates thick and thin lines depending on the angle you hold it to the paper. A good waterproof, fade resistant ink is Platinum Carbon Ink. A good soluble ink is Noodler's. Carla keeps her pens in her little zipped bag arranged in an order so she knows which has the permanent ink and which the water soluble ink. She recently is trying a Platinum Carbon Desk Pen with cartridges (also Platinum Carbon Ink) that are waterproof.

With regard to brushes, Carla carries a medium synthetic travel brush by Escoda and a R5 Pocket Pure Kolinsky Sable Rigger - Size 6 by Rosemary & Co. She also has an Isabey travel brush. For convenience she also carries a Pentel Arts Aquash Water Brush.

A small palette is the most convenient. She carries a small Schmincke tri-fold tin palette. She took the inner configuration out of the palette and put small plastic pans in to fill with her own watercolor tube choices.

Finally, Carla went over page three of her handout which lists great urban sketchers and classes available online for urban sketching: ~ Gabriel Campanario founded the US Urban Sketchers group and has a website, www.estudiocampanario.com, with a blog. ~ Marc Taro Holmes, has a website, Citizen Sketcher; citizensketcher.com, with a wealth of information. .

~ Liz Steel, one of the top urban sketchers, has a website, www.lizsteel.com, with a wealth of information including reviews on supplies.

~ Stephanie Bower, an architectural illustrator, has a website, stephaniebower.com, with a wealth of information and online classes.

Carla brought some of the books she has purchased on urban sketching:

~ Creative Sketching Workshop: Inspiration, Tips and Exercises for Sketching on the Move by Pete Scully is a good book that shows various style.

~ Sketch City: Tips and Inspiration for Drawing on Location by Ginkgo Press is another great book.

There is also an Urban Sketchers YouTube

(Continued on page 5)

(Continued from page 4)

channel, www.youtube.com/channel, with great information. And for online courses, check out Sketchbook Skool, sketchbookskool.com, offering a 5 week online video work-shop with 5 teachers on Urban Sketching.

We thank Carla for a very informative presentation on Urban Sketching and look forward to joining her in the upcoming Urban Sketchers events.

Jean McMullen Demo



Jean McMullen is the owner of Missouri Artists on Main gallery in St. Charles, MO and taught art for 25 years in the Ritenour School District. She holds a master's plus in Secondary Art Education from SIUE and works in watercolor and collage. She is a

Best of Missouri Hands juried artist, Greater St. Louis Art Association Juried artist and a signature member of the Saint Louis Watercolor Society.

At our November membership meeting Jean demonstrated how to do an underpainting with a technique she learned at a workshop. An avid orchid grower, Jean brought one of her white orchids to paint, having sketched it out prior to the meeting. When painting a white orchid, Jean squints to see the many colors in white. She started the painting by laying in a light wash of Alizarin Crimson on the petals of the orchids with a Lowell Cornell Golden Taklon dagger stripper brush. Note: Jean prefers Maimeri Blu watercolors, some of Jerry's Artarama watercolors, and Arches 140 lb. cold press paper in a block. She adds the color and then pulls it down and softens an edge with a clean wet brush. She then adds Phthalo Blue to her Alizarin Crimson to create a purple and adds it to the orchids where there were shadows on the petals. Next, Jean wet her stems and used Primary Yellow in the stems, then takes her green

with a little Alizarin Crimson added to it to drop in at the bottom of the yellow stem and lets the colors mix. This creates contours on the stems. She then adds green and yellow to the buds. Finally she adds a dot of red in the green in different places for interest. This first wash then needs to dry before moving on to the background.

The background is done with an underpainting first. Jean wets the background, usually half and half instead of the entire area so it will remain wet while she drops in her colors with the paint consistency fairly thick so it doesn't dry too light. On the first wash of the background Jean randomly drops in globs of wild colors (Alizarin Crimson, Cadmium Red, Purple, Yellow and Green) that tie in to the colors she used in the subject matter. The colors need to be next to each other and not on top of each other. She drops them in on the wet paper and lets them move and flow. Then she leaves the background alone. She turns the painting around and does the same thing to the other half. When finished she lets everything dry.



Once the background is dry she rewets it, again in sections so it won't dry before she can add her paint, and using a round brush applies Maimeri Blu Carbon Black, a transparent black, in a milky consistency over the background's underpainting. She uses water to thin the black as she gets to the outer edges. This is where the magic occurs; the underlying colors start to pop through as she applies the black paint, making the background glow and appear to reflect the subject matter. If the dark isn't dark enough around your subject you can go back with a second layer on dry paper. Always allow the painting to dry completely and then decide if it needs a second overall layer of dark, or only in shadow areas, or only around the subject matter. You can also make any

(Continued on page 6)

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 314-966-4617 or Mary Berry Friedman 314-518-1457 to participate.

There will be a one hour time period immediately after our membership meeting to drop off submissions for the change out exhibit, and a half hour, from 8:30 to 9:00 a.m., the following morning for submissions and retrieval of previous submissions.

Upcoming Change Out Dates are:

Apr. 17 & 18,
Jul. 17 & 18.
Oct. 16 & 17



Deadline for the next issue is April 15, 2019.

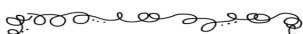
Please send your articles, kudos, and ads to Jane Hogg at vividimagination13-slws@yahoo.com



Classes Offered by Members

- Daven Anderson
- Marilynne Bradley
- Alicia Farris
- Jan Foulk
- Janine Helton
- Carol Jessen
- Maggie McCarthy
- Jean McMullen
- Nancy Muschany
- Shirley Nachtrieb
- Judy Seyfert
- Linda Wilmes

Use our membership directory to contact artists for more information.



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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(Continued from page 5)

adjustments needed in the subject matter at this point.



One last tip Jean shared was that she signs her name in masking fluid before she starts her painting so when the masking fluid is removed her signature will show up white against the dark background when the painting is finished.

It was a fascinating demo and a technique we can't wait to try. Dark backgrounds makes things pop but so often are uninteresting or dull. By using a colorful underpainting, your dark backgrounds will never be the same. We thank Jean for sharing this amazing technique and for allowing us to watch her mastery of watercolor as she painted her orchids.

AROUND OUR TOWN KUDOS

Mary Riney won 2nd Place for *Morning Walks* in Framations Art Gallery's exhibition, "Thresholds," which showed from August 31st to October 11th. While on vacation in the Smoky Mountains she was just painting and someone bought her painting off the easel!

In the "Riverfront Paint Off" in Historic St. Charles, MO, on October 1st, **Gabriele Baber** won Best of Show for *Life of St. Charles*, which also sold; and **Mary Riney** won 2nd Place for her painting and a Purchase Award.

Spencer Meagher had the following wins at plein air events in 2018:
Third Place, "Oshkosh Plein Air," Oshkosh, WI (August)
Spirit of Oshkosh award, "Oshkosh Plein Air," Oshkosh, WI (August)
First Place, "Catiri's Fresh Paint," Amana Colonies, IA (September)
Merit Award, "Carmel On Canvas," Carmel, IN (September)
First Place Nocturne, "Northbrook Plein Air Painting Festival," Northbrook, IL (September)
Artists Choice, "Northbrook Plein Air Painting Festival," Northbrook, IL (September)
Best Oil, "Fairfield Paint Out," Fairfield, IL - John P. Lasater IV, Juror (October)
Merit Award, "Bluff Strokes Paint Out," Dubuque, IA - Nancy King Mertz, Juror (October)
First Place Nocturne, "Bluff Strokes Paint Out," Dubuque, IA - Nancy King Mertz, Juror (October)

Kitty Harrison won the People's Choice Award for *Koi Pond* and **Kathy Dowd, Amy Lottes, Françoise Olivier, Nora Schomogy, and Thomas Sepe** sold their paintings in the STLWS 2018 Big Splash exhibition.

Maggie McCarthy will be hanging her paintings in the Vandivort Hotel in Springfield, MO.

Alicia Farris' work will be featured at the Green Door Gallery in Webster Groves during the months of March and April with a reception on the evening of March 22nd. And be sure to read Alicia's interview in the 33rd issue of *The Art of Watercolour* magazine.

Congratulations to you all!

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. Our website has our membership application form available to download. Please direct membership questions to Kathy Dowd: (314) 968-2417 or kcdowd@aol.com.



SAINT LOUIS WATERCOLOR SOCIETY'S SPONSORED 2019 WORKSHOPS

Fealing Lin, 5-day, April 1, 2, 3, 4 & 5, 2019 - \$490 member, \$540 non-member

Pat Weaver, 3-day, July 19, 20 & 21, 2019 - \$285 member, \$335 non-member

Steve Rogers, 4-day, Sept. 25, 26, 27 & 28, 2019 - \$340 member, \$390 non-member

Workshop announcements and registration forms are posted on our website., www.stlws.org

Our workshops are held at the Maria Center, 336 E. Ripa Avenue, St. Louis, MO 63125. Complete our registration form available on our website (www.stlws.org) and mail a non-refundable \$100 deposit to Saint Louis Watercolor Society, PO Box 16893, St. Louis, MO 63105, to hold your place for the workshops.

BOARD OF DIRECTORS ELECTION

The annual election for the Board of Directors will be at the May 15, 2019 membership meeting. The SLWS board is comprised of 11 volunteer directors serving 2 year terms. The board is a “working” board in that each director is responsible for a specific area of the organization’s business. The terms are staggered so that each year only 5 or 6 positions are up for election, insuring a degree of continuity.

Each year, Directors with expiring terms are offered the opportunity to stand for re-election and stay in the same position or change to another position. This year there are five positions up for election: President, Treasurer, Exhibits Co-Chair, Workshops Co-Chair and Hospitality/Membership. We have volunteers for all the positions except Workshops Co-Chair, Membership/Hospitality, and we would like to find someone who would be willing to be our Treasurer in training.

Job duties for the open positions are briefly described on our website under About Us. And remember, you can solicit help from additional volunteers to carry out some of your duties under your supervision.

Board meetings are held the 2nd Tuesday of the month at 9:30 a.m. at the First Congregational Church in Webster Groves. It is preferred that all board members be able to attend these meetings to provide the best possible level of input on matters facing the organization.

It has been our experience over the last several years that newcomers who join the board bring fresh ideas and infectious enthusiasm. They will also tell you that working with the board is the best way to instantly feel at home in the group and meet lots of members. Try it! You’ll like it! Please contact Mirka Fette if you would like to volunteer yourself or nominate someone else.



PO Box 16893
St. Louis, MO 63105



DATES & TIMES 2019

Feb 20, 7 p.m. - membership meeting, Susan Kime of Link Auction Galleries and fine art appraiser on Antiques Road Show will present information regarding watercolors, auctions, pricing, and history.

Mar. 20, 7 p.m. - membership meeting, Suzanne Galli Koenen, artist and STLWS member, will provide a demonstration.

Mar. 30, 9 a.m. - 2 p.m. - receiving for 20th Annual Juried Exhibition at Missouri Artists on Main.

Apr. 1 - 5, 9 a.m. - 3 p.m. - Fealing Lin Workshop at the Maria Center.

Apr. 5, 6:30 - 8:30 p.m. - Opening Reception for 20th Annual Juried Exhibition at Missouri Artists on Main; Awards Ceremony at 7:30 p.m.

Apr. 17, 7 p.m. - membership meeting, guest artist to be announced.

Apr. 17, 1 hour after membership meeting & Apr. 18, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

Apr. 28, 11 a.m. - 4 p.m. & Apr. 29, 11 a.m. - 4 p.m. - retrieval of artwork at the 20th Annual Juried Exhibition at Missouri Artists on Main.

May 15, 7 p.m. - membership meeting, Crystal Goldkamp, STLWS member, will give a presentation on plein air painting.

June 4 - STLWS Spring Retreat at Shaw Nature Reserve, Adlyne Freund Center.

Jul. 17, 9 - 10 p.m. & Jul. 18, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

Jul. 19 - 21, 9 a.m. - 3 p.m. - Pat Weaver Workshop at the Maria Center.

Sept. 25 - 28, 9 a.m. - 3 p.m. - Steve Rogers Workshop at the Maria Center.

Oct. 16, 7 p.m. - membership meeting, guest artist to be announced.

Oct. 16, 1 hour after membership meeting & Oct. 17, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

Nov. 20, 7 p.m. - membership meeting, guest artist to be announced.

Dec. - no membership meeting; Holiday Party to be announced.

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.