



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

STLWS's 22nd Annual Membership Awards Exhibition, Big Splash 2019

"The Galleries at Heartland Art Club, located at 101A W Argonne Dr., Kirkwood, MO 63122, hosted the Saint Louis Watercolor Society's Big Splash 2019, October 4th through November 1st. The art exhibit showcased the work of 80 of our member artists. We thank Robert Lee Mejer, Distinguished Professor of Art at Quincy University, where he serves as Art Program Coordinator, for being our judge this year of our entries. We share his juror's statement with the membership:

"It was an honor for me to serve as juror of awards for the Saint Louis Watercolor Society's 22nd Annual Membership Awards Exhibition, Big Splash 2019, at the Galleries at Heartland Art Club, Kirkwood, Missouri. My experience as a practicing artist, professor and gallery curator, informs how I consider and evaluate a work of art.

Congratulations to all the participating artists for providing such a high quality of diverse watercolors that made for an exciting exhibition, for pushing the medium as a serious form of painting and which exemplifies *the human spirit of creativity and humanness*.

As juror of awards, I was able to spend time giving each watercolor thoughtful consideration before making a decision. I appreciate coming to know the artists through their work. My criteria in viewing/evaluating art rest on the following principles which I refer to as the **7-CS'**:

1. CONCEPT/CONTENT

Is it challenging and well developed and exhibits a seriousness of purpose?

2. COMPOSITION/DESIGN IMPACT

Does the work have good Gestalt in terms of unity and variety; a dynamic interplay between the elements/principles of art?

3. COLOR/LIGHT

Is the light appropriate and color adequate to express the mood or painting content?

4. CRAFTSMANSHIP/TECHNICAL ASPECT/DRAWING SKILLS

Does the work reflect honesty in approach with technical sureness and eloquence and appropriateness of medium to idea?

5. COURAGE-CREATIVITY (Is what drives Art) OR AUTHENTIC VISION (Sense of Self)

Does the artist push the boundaries; take risks; exhibit personal vitality; and create an image that has not been seen before?

6. COMPELLING

Does the work have a strong engaging impact on the viewer?

7. CONSISTENT OVERALL QUALITY

The selection of work for *awards* possesses that special individual uniqueness-with a pioneering spirit, which reflects the **authentic** "voice-signature" of the artist and not someone else.

As often is the case with juried awards, another juror - another time, might mean different results in the selection of awards. This is the process that we as artists have come to know and live with.

I thank Carla Giller, Co-Chair of Exhibits, for the invitation to be juror of awards, and Carolyn Cleveland, Co-Chair of Exhibits, and Barbara Liebman and Dana Rothberg, Co-Chairs of the STLWS 22nd Annual Membership Awards Exhibition, Big Splash 2019, for their assistance, and The Galleries at Heartland Art Club for giving of their time and support in providing artists a forum in which to exhibit their wonderful works and to promote the art of watercolor. "

Robert Lee Mejer, WHS, NWS, ISEA/N.F., TWSA/MASTER, IWS, MOWS, SDWS
Distinguished Professor of Art/Gray Gallery Curator – Quincy University, Quincy, IL

We especially wish to thank Shawn Cornell, Marie Donato, Steve Morris and Lisa Ober for providing professional

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representation, the opening reception refreshments, and helping with organizing the event, our corporate sponsors for providing our awards, and all our members who volunteered with receiving, hanging, retrieval, creating the database and catalog, and participated in exhibiting their artwork.

We congratulate our award winning artists whose entries are posted on the STLWS website under Exhibits, Big Splash.



Pat Weaver's Workshop July 19-21, 2019

By Florine Porter

Pat Weaver's workshop was advertised as a class that would provide instruction on how to paint with a loose and spontaneous style but was so much more. She stressed the importance of planning and building a solid foundation before painting in order to create fresh, beautiful work.

Pat provided steps to develop a good composition. While it is important to be accurate when drawing, value and color can be altered to improve composition or express emotion. She focused on painting values and color and not objects. She divided her paper into sixteen sections and would choose a focal point being in one of the center four. This is an important compositional technique in plein air painting such as cityscapes. She would follow with a silhouette drawing of the skyline and then would return to draw in detail followed by light, mid tones, and darks.

One technique she uses is painting on photographs to simplify a composition. Casein is added to a color used for painting the background of a photo, and then it is cropped to create the desired composition. Often the better composition had a large subject.

Pat discouraged drawing projected images. She preferred simple pre-painting drawings using dot-to-dot line contour drawing the silhouette or outside edges of an image only. These often run off the page or fade away. Large, simple images laid the foundation for the composition. In one drawing exercise she would put her pencil on the paper and, never picking it up, draw continuously while looking

at the photo as she drew. She said, "Don't do it perfect. Do it quick." Rarely using detail in her drawings, she simplified as much as possible and used direct painting for the details.

Pat advised using a limited palette of only three colors and no more than five – Permanent Rose, Cobalt Blue and Yellow Ochre, sometimes adding Ultramarine Blue and Burnt Sienna or Quin Burnt Orange. All colors can be made from these colors. She mixes as she goes, never using paint straight from the tube.

One hallmark of her work was her use of a pathway of white. She dropped off values of 1-2-3 and used the white of the paper instead, anything light was left white. To add depth in her paintings she added darker colors in the background and let the white paper bring things forward. Using a flat, angular brush she painted the negative space around lighter objects. Nothing taking the place of white paper, she connected these white areas throughout her paintings.

Light gave shape to her images. She explained that warm light produces cool shadows while reflected light brightens shadows. Sometimes she used a graded wash for an all over background, a 4 value, and added highlights with casein. In order to create vibrant painting, she reminded us to paint in a full range of values, all 8, in order to add depth to our paintings.

The class looked forward to each day with Pat. She was warm and encouraging and wanted us to enjoy painting as much as she did. Our time with Pat was too short!



Lee Walter's Demo

By Janine Helton

At our September 2019 meeting, Lee Walter demonstrated her watercolor pouring technique. Rather than applying paint with a brush, paint is poured.

Control is obtained by applying masking fluid to the paper which acts as a barrier, preserving the surface underneath. Lee has been painting for 17 years and is basically self-taught. After

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several years of traditional watercolor painting, she attended a Jean Grastorf workshop where she learned the basic pouring technique. She has since developed her own method, incorporating information about color and order from artist Peggy Macnamara.

Lee had prepared a group participation project. She invited all the attendees to draw something with masking fluid onto a painting she had started of the St. Louis skyline. At the end of the meeting, two names were drawn, Julie Bantle and Carla Giller, who had the opportunity to pour on this piece. They thoroughly enjoyed pouring, and we enjoyed watching the colors move and flow! Lee took the piece home to put on some finishing touches and will bring the resulting painting to the next membership meeting.

Lee is a preschool art teacher, and she tells her students to focus on *process*, not the *product*. As this is a slow process that requires drying time between each layer, Lee likes to focus on each step and make design decisions (color, value, texture) as she goes. Lee first plans and sketches her paintings on newsprint rather than directly on the watercolor paper, because she doesn't want to disturb the texture on the paper. Once she has a plan, she transfers the image with very few details.

Lee uses "Incredible White Mask" from Cheap Joes, because it dries clear. She takes a cheap brush, wets it and applies soap to the bristles before dipping in the masking fluid. This helps the brush to come clean after application. (After application, she again rinses out the brush and reapplies soap, which she often leaves on the brush to dry.) Lee applies masking fluid to Arches 140lb cold press paper, which she has stretched, stapled and taped to Gator Board. Depending on what she is painting, she sometimes paints a small area with Holbein Vermillion (a warm red) and lets it dry before applying masking. Vermillion is an expensive pigment which has Cadmium in it (toxic), so she doesn't want to waste it by pouring. She uses Cheap Joe's American Journey paint for pouring because it is inexpensive...she literally pours it down the sink!

First mask/pour: Lee's demonstration piece had a small area painted with Vermillion which she had already masked in addition to masking any areas she wanted to preserve as the white of

the paper. The masking must be allowed to dry completely before painting.

Over a clear plastic tub large enough to accommodate the size painting she was pouring, Lee tilted her board, used a spray bottle to squirt her painting with clear water, then poured her premixed cup of Pthalo Blue over the painting. She followed this with Bumblebee Yellow, tilting and moving her painting and spritzing with more water to adjust values until she had a pleasing result. (The paint ran off the painting and into the tub.) She then spattered a bit of vermilion over a section of the painting to tie it in with the red she had previously masked. The painting must dry completely after each pour – anywhere from a few hours to overnight.

Second mask/pour: Now there are decisions to make. "What do I want to preserve now?" Lee was prepared, just like the cooking shows, with a substitute painting ready for the second pour. She had decided to mask out the entire sky. The masking fluid was completely dry, so the next decision was color. Pouring with transparent color (she only uses transparent colors) is essentially a glazing process. She again spritzed the paper thoroughly and chose to start with Pthalo blue, but in a darker value (less water). All her colors were premixed for the demo, and paint/water mixtures must be stirred thoroughly before pouring to eliminate any large particles which may have formed while the mixture was sitting. This time she followed the blue with Gamboge, a darker value of yellow.

An interesting note: Color order determines outcome. Pouring a yellow before a blue will yield a darker value; pouring the blue first and then the yellow will yield a lighter color.

Lee continued pouring with a green mixture, followed by Burnt Sienna in select areas. She "loses" edges by allowing the paint to run and mix. After cleaning up the excess paint that clings to the masking and taped areas, she set that piece aside and brought out the prepared substitute.

Third mask/pour: More decisions. Lee had masked more sections of the foreground and other details. She wet the paper, poured Indigo, then Gamboge, followed by Van Dyke Brown and some Vermillion spatter. Lee may repeat this process six or more times,

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LOOK WHO'S JOINED THE CREW

Georgia Purcell

Carol Savage

Elizabeth V. Millis

Diane Freyman

Michelle Hedges

Gretchen Gackstatter

Diana Dickes

Sandra Petersmeyer

Jan Wallach

Member Change of Address:

Lyn Zick

WITH OUR SINCERE SYMPATHY

We have lost one of our dear members, Betty Siems, who passed away on October 11, 2019, at the age of 85. Our sympathy goes out to her family and friends. Betty joined the STLWS in 2000 and became a Signature status member in 2002. In honor of Betty the STLWS will present a Betty Siems Memorial Award at the 2020 STLWS Annual Juried Exhibition.

SUPPORT OUR CORPORATE SPONSORS

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

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depending on the subject matter.

We enjoyed watching Lee move and tilt her board in different directions to guide it as it blended to create beautiful glowing colors. When a piece is complete, and everything is dry, Lee carefully removes the masking fluid which often pulls up in one sheet; she says it's "very satisfying"! Regardless of how it turns out, Lee has fun doing it. Sometimes after the masking is removed, she may add glazes in specific areas to adjust value or temperature.

Steve Rogers' Workshop September 25-28, 2019

By Florine Porter



Steve Rogers shared his techniques for gaining control over the painting process. He has developed a series of steps he follows to produce vibrant and emotional paintings.

He primarily paints from digital photographs in his studio. Much like our previous artist, Pat Weaver, he develops a preliminary sketch through contour drawing made without lifting the pencil from the paper. This creates a drawing that flows from one object to another and does not create a stiff and mechanical outline of shapes.

Unlike Weaver, he makes a slide of the photo and projects it over watercolor paper. He prepares a value study before painting so he can determine where the white shapes will be. He works in transparent washes of color, saving the whites.

Steve advises separating colors on a palette by light, mid and dark values. Much like an oil painter, he lays in the darks first. He believes this gives the artist the confidence to paint with a full range of values. He points out that dark values don't mean more pigment. The goal is to achieve the greatest transparency with darks. Values can transition between red, blue and green. He does not limit his shadows and dark areas to a few colors but relies on Prussian Blue, Brown Madder, Alizarin Crimson,

Permanent Magenta, Burnt Sienna, French Ultramarine Blue, Aureolin and Raw Sienna – never Yellow Ochre. He builds the painting like an oil painter going from the dark values to mid followed by the light values.

He primarily uses one brush, a Cheap Joe's Dragon Tongue or Escoda. By using a large brush he maintains fluid transitions between shapes and colors. When painting water he uses a large Hake brush by Holbien.

Marine painting being a favorite subject, he has developed what he calls his *Secrets of Painting Reflections*:

Paint with honesty & passion.

Paint the thing before you paint the reflection of the thing.

Reflections are darker than the objects they reflect.

Avoid having two subjects – mirror-like reflections – Dominance/Subordination.

Be aware of the perspective of reflections.

Keep in mind, reflections are from a "duck's eye view."

The water "looks wet" because of contrast and darks.

Reflections are darker than the objects they reflect. You want the water to act as a whole. Almost everything is darker by a couple values than what is being reflected. You can leave a few whites or stronger color for added interest. Sometimes when painting water items underneath can be seen and they can become confusing. Those items can be eliminated or you can use your imagination to simplify. Ninety percent of the time there are no reflections. The artist must use what they know to create interest. You don't want a mirror like reflection but should break up reflections in an interesting way. He added some other secrets related to boat and harbor scenes:

Repeat analogous things but not an identical repetition.

Use gradation in water of value and color.

Fuzz some of the edges of hard/fast

"stoppers" ie. dark tree trunks or boat waterline.

Teeter totter balance – paint things larger if in the center (and lighter) and smaller (and darker) if object is toward the edge of the painting.

Steve spoke at depth about shadows. When painting light and shadow, everything in the

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light is lighter than anything in the dark. Anything in the dark is darker than anything in the light. Within the body of the shadow there is warmer reflected light in the middle. Reflected warm light is more successful in a cool shadow. Shadows are descriptive and delineate objects in the center. He suggested adding a cast shadow if your composition has a large space that needs to be broken up.

Steve has a clear and down-to-earth style that demonstrates the way he paints and is convincing and painterly. He took the fear out of painting water and reflections. His kind and easy manner made for a relaxed and enjoyable workshop.



Ping Yan Demonstrates Chinese Brush Painting

By day, Ping Yan, M.D., PhD, is a Staff Scientist with the Lee Labs at the Hope Center for Neurological

Disorders. She also loves Chinese brush painting and started learning the art form when she was in kindergarten. She offers commission art, art classes at the St. Louis Artists Guild, the Magic House, and gives Chinese art demonstrations. Please visit ping.fineartamerica.com.

At our October membership meeting, Ping brought samples of her artwork, Chinese brush paintings and the tools of the art form. The art supplies used in Chinese painting are fundamental to the style and are known as the Four Treasures: brush, paper, ink, and ink stone. One of the important factors contributing to the evolution of the distinctive style of traditional Chinese painting has been the close relationship between the materials used and their influence on artistic forms and techniques.

There are two styles of Chinese brush painting:

Free hand brush painting, which is more expressive, is a direct painting process on non-sized paper with no preliminary sketch, and shapes are done with one stroke which requires loading the brush with colors when using Chinese paint with ink. Ping prefers this style of painting.

Gobi style is tighter and has layers of paint

on sized paper. It requires doing a preliminary sketch which is then traced on sized paper. You use one brush with color and one with water to spread the paint.

Chinese painting uses a large variety of brushes. Here are the three most used models:

1. Brush with hairs of goat: Yang Hao. Very flexible, it is generally used to paint great surfaces and for gradations of colours.
2. Brush with hairs of wolf: Lang Hao. It is used for the more precise layouts such as contours, the bamboos, the trees and the rocks.
3. Brush with hairs of goat and wolf: Jian Hao. Constituted of an external crown of flexible goat hairs with an interior end of hard wolf hairs, it combines the quality of the two preceding brushes.

Ping recommends beginners use the combination brush and she prefers this brush for flowers. New brushes are stiffened by an adhesive to protect the end. It is then necessary to dissolve this adhesive by soaking the brush in tepid water for about 15 minutes to make the hairs flexible.

Before using the brush, it should a little be wet before soaking it with ink or color. Charge the brush with ink by laying it sideways on the edge of the saucer with a little ink in the center, moving it side to side toward the ink until it just touches the ink, rotating the brush to uniformly charge it. The ink will move up into the brush on its own. While using the brush, if it becomes too dry and loses its point, just touch the tip to water, take excess moisture off the brush by going over the rim of the saucer with the brush held sideways and then recharge it with ink if needed. To save on ink, add water to your brush and pull the excess ink out, creating a lighter value of ink to use.

The Correct Wrist and Finger Positions when Holding a Chinese Brush:

The Brush should not be touching your palm. Imagine the palm is holding a tomato which requires keeping the pressure on the fingers light. Also, there should be a considerable gap between your index finger and thumb: your palm should be empty. The grip should



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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.

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:

Jan. 15 & 16, 2020
Apr. 15 & 16, 2020
Jul. 15 & 16, 2020



Deadline for the next issue is Jan 15, 2020.

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
- Mirka Fettä
- Jan Foulk
- Carla Baron Giller
- Janine Helton
- Holly Horn
- Carol Jessen
- Maggie McCarthy
- Jean McMullen
- Nancy Muschany
- Shirley Nachtrieb
- Georgia Purcell
- Carol Savage
- Judy Seyfert
- Linda Wilmes

Use the Membership Directory for contact information and our website: stlws.org/classes.

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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be quite loose and close to the tip of the Brush.

Before you touch the paper have an image of the shape you are going to make in your head. For detailed, thin strokes, hold the brush perpendicular to the paper, touching the paper, pressing as you go down and lifting at the end to vary the width of the stroke. For wide strokes, hold the brush sideways on the paper and make side strokes, pressing and lifting. Use your whole arm and shoulder to make your strokes. Learn which position makes the appropriate strokes for the shapes you are making.

Ping demonstrated bamboo using the side stroke, bamboo leaves with the brush straight up, and a panda using a combination of both brush positions. Her final demonstration was of a peony, symbol of prosperity, using colored paint with ink and straight and side strokes.

Paper: Two types of paper are used for traditional Chinese painting, Shuen (Xuan) raw (without sizing) rice paper and non-absorbent (or alum-sized) Shuen rice paper. The latter is traditionally used for Gobi style painting. Place a piece of felt, blotting paper or newsprint under the sheet you're painting on to absorb any excess water and to protect the surface you're working on. Paper towels placed on a felt backer are a great surface to practice your brush painting on.

Ink: Traditionally the ink used for Chinese painting was in the form of a dried, rectangular stick of ink. To use it, you add some water to an ink stone, then rub or grind the ink stick against the stone to "dissolve" some of it, producing the ink. Liquid ink is also used as it's convenient. The quality of the ink is more important than the form you buy it in.

Paint: Chinese paint is transparent like watercolor paint but works well with ink, which is an integral component in Chinese brush painting.

Stamp: The true mark of a Chinese brush painting is the use of an ink stamp on the painting. Ink stamps are carved and used for the artist's signature and for other words, like happiness, etc. A red ink pad is used for the stamp.

We thank Ping for a very informative presentation and left us with the realization

that some instruction would be helpful to start and then patience as it will take a lot of practice to perfect Chinese brush painting.

AROUND OUR TOWN KUDOS

Alicia Farris was honored to receive a WHS award for her work, *Strength and Struggle* in the current Watercolor USA National Exhibit which is on display at the Springfield Art Museum until the end of August, 2019. Alicia's work *Whether or Not* was accepted into the 2019 International Open Exhibition of the National Watercolor Society in San Pedro, California and her painting, *Observing* into the 56th Annual Member's Exhibit of the Southwestern Watercolor Society in Richardson, Tx, both exhibits taking place fall, 2019. She continues her journey with a grateful heart and an open mind to continually growing as an artist and an instructor.

Shirley Eley Nachtrieb was chosen to be the liaison and curator of The Society of Layerists in Multi-media's National Juried Exhibit, "Do You See the Arch," at the St. Peters Cultural Arts Centre, in St. Peters, MO September 4 through October 26, 2019. Shirley stated that twenty-four SLMM artists from across the country were juried into this 42- piece exhibit. Two of Shirley's art pieces were accepted: *St. Louis in Blues* and *St. Louis in Red*.

Terry Lay became a Signature Member of the Missouri Watercolor Society with the acceptance of his painting in their 2019 International Exhibit.

Janine Helton has been invited to be a resident artist at the Green Door Gallery, 21 N Gore Ave, Webster Groves, MO 63119, along with being a resident artist at Stone Soup Gallery, 2004 Chesterfield Mall, Chesterfield, MO 63017, and Missouri Artists on Main, 321 S Main St, St Charles, MO 63301.

Rebecca Krutsinger was honored to have three of her paintings juried and accepted into exhibits:

A New View was juried and accepted into the Kentucky Watercolor Society's 42nd national exhibition, "Aqueous USA 2019," juried by Paul Jackson AWS, NWS; *My Beauty* was juried and accepted into the Pittsburgh Society of Artists' 73rd Annual International Exhibition "Aqueous Open 2019," juried by Frank Eber AWS, NWS, TWSA; and *Blue Streak* was juried and accepted into the North East Watercolor

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Society 43rd Annual International Exhibition, Hancock, NY, held at the Kent Gallery of the Kent Art Association in Kent, CT.

Mary Radovich-Miller had a piece of artwork accepted in Framations Custom Framing and Art Gallery's exhibition "Pure Pastel," which was displayed in the main gallery from Aug. 9 to Sept. 19, 2019.

Daven Anderson's series: THE RIVERS: A Celebration of Life and Work on America's Waterways opened Aug. 11 at the Kenosha Public Museum, 5500 1st Avenue, Kenosha, WI, and ran through Oct. 6th. This was the sixth of ten museum exhibitions of the series.

In The Oak Leaf Artists Guild's exhibition "Golden Moments", **Jan Foulk** won first place in watercolors for *Pablo P Cat O*, and **Mary Riney** won second place for *Grape Harvest* and third place for *Autumn Sunset*. The exhibition ran from Sept. 4 - Oct. 29.

Linda Wilmes is exhibiting in the "Who Is God" Exhibit, 733 N. Union Blvd., St. Louis, MO 63108, opening Oct. 5th and running through Dec. 1st. And she is exhibiting at the Wentzville City Hall, 1001 Schroeder Creek Blvd., Wentzville, MO 63385. from Oct. 17 - Dec. 1, 2019. Linda will have a Solo Exhibit - "My Life's Passion," at the Lillian Yahn Gallery, 3028 Winghaven Blvd., O'Fallon, MO 63368, with an Opening Reception on Nov. 9, from 5 - 8 p.m. with the show closing on Nov. 29th.

Mary Mosblech had her watercolors accepted in The Art Fair at Queeny Park, at the Greensfelder Recreation Complex, Aug. 30 - Sept. 1; and will have her prints in the Artists Boutique, at the Kirkwood Community Center, 111 S. Geyer Rd., Nov. 2 and Nov. 3, 10 a.m. to 4 p.m.

Holly Horn and **Margaret Schneider** exhibited their watercolors in a 2-person exhibition, "Watercolor Conversations: A Celebration of Art and Friendship," at the Old Orchard Gallery, 39 South Old Orchard, Webster Groves, MO, Oct. 11 to Nov. 3.

Jan Foulk is exhibiting her first solo art show Nov. 1 through Dec. 2 in the lobby of the Renaissance Hotel, St. Louis Airport, 9801 Natural Bridge Rd. A Meet the Artist Event will be held Tues., Nov. 5, 7 - 9 p.m.

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 for mailing, or dues can be paid on our website with PayPal. Please direct membership questions to Kathy Dowd.

SAINT LOUIS WATERCOLOR SOCIETY'S SPONSORED 2020 WORKSHOPS

We are pleased to announce the 2020 workshops. How fortunate we are to be able to bring these artists to St. Louis, eliminating travel expenses for our members. They are just around the corner and are filling up. Reserve your spot today.

Thomas Schaller, AWS NWS TWSA
"The Architecture of Light"

Mon., Mar. 30th - Fri., Apr. 3rd, 2020
Cost: \$550 Members & \$595 Non-Members
thomasschaller.com
(his supply list can be found on our website stlws.org/workshops)

Stan Miller, AWS
Wed., Jul. 22nd - Sat., Jul. 25th, 2020
Cost: \$450 Members & \$500 Non-Members
stanmiller.net

Keiko Tanabe, AWS NWS
"Painting Landscape & Cityscape in Watercolor"
Mon., Oct. 5th - Thurs., Oct. 8th, 2020
Cost: \$385 Members & \$435 Non-Members
ktanabefineart.com

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!



YOU ARE INVITED TO THE STLWS HOLIDAY PARTY

Wed., Dec. 4th
6:30 to 9 p.m.
CJ Muggs
lower level
private room,
101 W. Lockwood Ave.
Webster Groves

\$10 per person
(each member may
bring 1 guest);
cash bar, delicious
food and desserts!

We invite you to bring
your Artists Trading
Cards to exchange
with members.

Gift exchange:
new or gently used
art item
(tubes of paint,
brushes, books, etc.)

VOLUNTEERS ALWAYS NEEDED

The Saint Louis Watercolor Society is an all volunteer, not for profit, organization. Without our members' participation we would not be able to function. We hope our members will continue to give generously of their time to fill our volunteer needs. Keep in mind that if we cannot recruit enough volunteers for a planned event it could lead to having to cancel the event.



PO Box 16893
St. Louis, MO 63105



DATES & TIMES 2019-2020

Nov. 2, 10 a.m. - 3 p.m. - retrieval of artwork in the STLWS 22nd Annual Membership Awards Exhibition - Big Splash at OA Gallery.

Nov. 9, 10:30 a.m. - 3 p.m. - receiving for the STLWS Signature Members Exhibition at Norton's Fine Art & Framing gallery.

Nov. 16, 6:30 - 8:30 p.m. - Opening Reception for the STLWS Signature Members Exhibition at Norton's Fine Art & Framing gallery.

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

Dec. 4, 6:30 - 9 p.m. - Holiday Party at CJ Muggs, lower level. There will be no membership meeting in December.

Jan. 14 - 17, 2020, 10:30 a.m. - 5:30 p.m. - retrieval of artwork in the STLWS Signature Members Exhibition at Norton's Fine Art & Framing gallery.

Jan. 15, 7 p.m. - membership meeting, critique of members' artwork by Mary Dee Schmidt.

Jan. 15, 1 hour after membership meeting & Jan. 16, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

Feb. 19, 7 p.m. - membership meeting, guest artist to be announced.

Mar. 18, 7 p.m. - membership meeting, guest artist to be announced.

Mar. 28, 10:30 a.m. - 3:30 p.m. - receiving for the STLWS Annual Juried Exhibition at Norton's Fine Art & Framing gallery.

Mar. 30 - Apr. 3 - Thomas Schaller workshop.

Mar. 31, 12:30 - 5:30 p.m. - retrieval of declined paintings for the STLWS Annual Juried Exhibition at Norton's Fine Art & Framing

gallery.

Apr. 3, 6:30 - 8:30 p.m., with awards presentation at 7:30 p.m. - Opening Reception for the STLWS Annual Juried Exhibition at Norton's Fine Art & Framing gallery.

Apr. 15, 7 p.m. - membership meeting, Carol Carter will be our guest artist.

Apr. 15, 1 hour after membership meeting & Apr. 16, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

May 9, 10:30 a.m. - 4:30 p.m. - retrieval of artwork in the STLWS Annual Juried Exhibition at Norton's Fine Art & Framing gallery.

May 20, 7 p.m. - Jan Foulk will give a presentation on her travel art journal of Scotland and Ireland, her DIY brush holder, and her mission in Liberia.

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.