



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

OUR 21st ANNUAL JURIED EXHIBITION

This year 76 artists entered 137 paintings. We were honored to have Sandra Stroschein judge our show. With 76 paintings selected, representing 52 artists, we have an impressive exhibition showing virtually on the stlws.org website and our YouTube channel. We thank all the artists who entered the show and congratulate everyone juried into the show and who gained Signature membership status. And we thank all our volunteers who worked tirelessly on the show: Carla Baron Giller, Exhibits Chair, for organizing and supervising the show, Jane Hogg for setting up the website for the virtual show and creating the award and signature member certificates, Florine Porter for creating our beautiful show catalog, Rebecca Krutsinger for her artwork used in creating the catalog cover, Gina Perkins for creating our wonderful YouTube video of the show, Mirka Fetté for finishing the awards packages, and Deborah Day for making phone calls and emailing artists after judging.

Sandra Stroschein's juror's statement follows:

My own thoughts on judging an exhibition. Because styles are so different and I want to remove my own personal taste from the process, I employ a five-step scoring system to each work viewed. I look for how well the artists have conveyed the work through inspiration, composition, tonal values, color balance and degree of proficiency. I find this method helps discover and sort which paintings rise to the top without me saying "Oh, I love that" ...and letting my emotions rather than my knowledge judge the works. However, that said, when making final choices, the paintings that scored the highest will then receive placement as I recall the moment I first saw the piece. My biggest concern about judging exhibitions is that the artists whose work does not receive an award or placement in the event will walk away discouraged. That would be the last thing I would want. I look at my own journey and know that my early on paintings that I thought were excellent, had a long way to go in reality. And I still am learning that. If your piece was not received as you hoped it would be, please feel free to write to me and I will tell you my impressions of your work. All

showed potential and it is painful to have eliminated any of them! And finally, during this past year of Covid, my hat is off to all of you who continue to paint, find relief and joy in your process and have not given up due to the difficult circumstances and obstacles! Let's keep painting!

OUR AWARD WINNERS

1st Place, Judge's Choice, \$200
Young-Sook Friton
Weathered Chinese Lantern
Watercolor



2nd Place, Award of Excellence, \$150
Steve Morris
Nest in Old Red Barn
Watercolor

3rd Place, Award of Achievement, \$100
Karen Romani
Pickle
Watercolor

Mary Mosblech Tribute Award, \$100
Janine Helton
Days Like This
Watercolor

Award of Recognition # 1, \$50
Nora Schomogy
Cherry Tomatoes
Acrylic

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MEMBERS BOARD OF DIRECTORS

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COLD PRESS PAPER

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Jane Hogg, Editor

www.stlws.org

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Watercolor Society is a
non-profit 501(c)(3)
organization.

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Award of Recognition # 2, \$50
Claudia Broom
Spring Beauty
Watercolor

Award of Recognition # 3, \$50
Karen Romani
My Final Bow
Watercolor

Award of Recognition # 4, \$50
Rebecca Krutsinger
Inward Journey
Mixed Medium

Award of Recognition # 5, \$50
Mary Drastal
Pretty Boy
Watercolor

Award of Recognition #6, \$50
Allan W. Gillespie
To the Beach
Watercolor

Rena Baker Memorial Award, \$50
Marilynne Bradley
Spring Retreat
Watercolor

Elizabeth Concannon Memorial Award \$50
Mary Drastal
Contemplation
Watercolor

LaVerne Emanuel Memorial Award, \$50
Amalia Lottes
Drama Queen
Watercolor

Carol Jessen Memorial Award, \$50
Maureen Brodsky
Eve's Meditation
Watercolor

Betty Siems Memorial Award, \$50
Allan W. Gillespie
New York City Street Scene
Watercolor

Honorable Mention #1
Penny Lulich
Testing the Water
Watercolor

Honorable Mention #2
Linda Thompson
Tambomachay Farm
Watercolor

Honorable Mention #3
Mirka M. Fetté
The Soloist
Watercolor

Honorable Mention #4
Angela Russell
Shell in Indigo
Watercolor

Honorable Mention #5
Linda Wilmes
Never To Forget
Watercolor

Honorable Mention #6
Maggie Zografakis
A Bridge to Happiness
Acrylic

Visit stlws.org to access links to the paintings in the show on our website, the virtual video on You Tube, and the show catalog. Also visit the website's Exhibits tab, select Annual Juried Exhibition and then select 2021 and read the judge's additional comments on the top four award winning paintings.

OUR CONGRATULATIONS TO OUR NEW SIGNATURE MEMBERS

Diane Carder, Carolyn Cleveland,
Mary Drastal, Lon Gilbert, Deanna Miller
and Karen Romani

Brienne Brown's March Demo



For demos Brienne likes to focus on a topic and the demo for the STLWS was on shadows. Plein air gives an opportunity for information gathering – learning what light and shadow does - photos lie so in person encounters are best. The most important aspects: shadows, values, colors and shapes. Shadows take on value and shape based on what they are cast on. Plein air painting also requires you to paint faster since the light changes and the air dries the paint faster.

Key Factors: shadows are transparent – differs as it passes over different areas in color and value (dark areas in a shadow

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make them look more transparent).

Shape changes too based on the terrain.

Cast shadows are cooler. What a shadow is cast on affects its angles and shapes. Value shifts are especially important – darker shape next to a middle value makes the mid value appear lighter. Shadows have so many colors – not just gray. Light quality changes shadow colors – cool or warm.

Materials:

- 2B mechanical pencil.
- Paper towel to dap brush to remove excess moisture. She also uses the edge of the palette to dump some paint off the brush before going to the paper.
- Paper: Saunders Waterford, 140 lb. cold press or rough.
- Brushes: DaVinci Casaneo #6 Quill for big washes and Escoda Perla #18 Torrey White and #12 for fine details.
- Palette: Daniel Smith and Holbein brands, Quin Rose, Alizarin Crimson, Holbein Lavender, DS Carbizole Lavender, Horizon Blue, Cobalt Blue, Ultramarine Blue, Holbein Horizon /Blue or a Turquoise, Sap Green, DS Transparent Red Oxide, DS Yellow Oxide, Bright Yellow, DS Permanent Orange. Her favorite triad is Cobalt Blue, Oxide Yellow and Quinacridone Rose. Brienne tests new colors by adding them to her palette and if she doesn't use a color after 6 months, she eliminates it.

Watercolor is difficult because the colors lighten as they dry so you cannot judge your values as you paint. It requires you to go through an awkward stage while painting – you need faith that everything will work out and practice and experience builds your faith. And Brienne does not always feel like painting but disciplines herself. **She learned that inspiration comes from working – it doesn't have to come first.**

Watercolor is so much about the process of the painting than any other medium so doing a painting a second or third time is good. Confidence is key in our process; pretend that you know what you are doing – it helps! And when you get into a fussy area, stop and go to something else.

How to know when you are finished: work all around the painting, then let the painting sit for a week when it is 80% finished. If something nags you, fix it. Otherwise, leave

it alone. End sooner than you think you should. If you go too far, do the painting again.

Brienne always does a value study before each painting for composition and where the lights and darks are. She has a video out on the tea to butter, pigment to water consistency of pigment, which she learned from Joseph Zbukvic. This is the hardest part of watercolor along with the paper wetness or dryness in the equation. It takes practice.

After she has her value study she sketches the composition out on her paper with a mechanical pencil. Then she starts with her light washes, using a lot of water, tea to coffee pigment consistency, working from top to bottom, using her quill and working quickly, changing warm to cool as she goes.

Landscapes don't have a lot of pure white in them so tone the whites in landscapes. Brienne tones the whole sheet to start sometimes.

When painting people use neutral color on the less important figures. Figures are shapes – not fussy details when far away. Put people in if it makes sense for the scene or to convey your message. Cityscapes use people. rural scenes do not need people.

No one stands still so do quick sketches in your sketchbook. Notice hats, clothing, bags, dogs. Use your family members to pose in sittings. Capture gestures of people – the feel of the people.

Brienne does a lot of exercises and studies for practice. Train your brain hand eye coordination and learn shapes by memory. Painting and drawing is a skill and you need to practice at it to get better.

The demo started with a wash over the entire sheet, saving areas where the lightest values would be. Then Brienne built up the painting, working around the piece so as not to get too fussy in any one area.

Add darks toward the end. For final darks mix milk to cream consistency pigment using ultramarine blue, Alizarine Crimson, Transparent Red Oxide (she likes Transparent Red Oxide over Burnt Sienna because it granulates, and it is deep and rich

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LOOK WHO'S JOINED THE CREW

Junko Eccles

Elizabeth Young

Penny Lulich

Angela Russell

Betsy Blankenship

[New Address](#)

Alicia Farris

[New Phone Number](#)

Karen Papin

Nancy Muschany

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).

Deadline for the next issue is July 15, 2021.

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

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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dark and warmer than some Burnt Siennas) for your darks. Clean your palette first to eliminate water. Use your value study and previous painting – don't try to be exact. Stay loose. After you put the darks in, soften some of them.

Highlights are the last touch and Brienne uses gouache which she puts on the rim of her palette, mixing white with yellow for sign borders, sign lettering and highlights on figures. And Brienne puts in accents to finish her paintings with horizon blue or lavender or turquoise. Put your accents in and if you don't like them, take them out. It brightens up the neutrals, brightens up the whole painting, and adds contrast. It also helps to have accent lines that lead to the center of interest.

Brienne's demo was of a street and historic building in Ft. Wayne, IN.



Visit Brienne's sites for more information and workshop offerings: Briennembrown.com TravelingColorsStudio.com

Around Our Town Kudos

Jim Einspanier was featured in an article, "Painting Memories," was featured in the February 2021 *Kirkwood Lifestyle* magazine.

Alicia Farris' painting *Hesitation* and **Janine Helton's** painting *Sante Fe Square* were accepted into the 44th Annual Juried Exhibition of the Southern Watercolor Society, by juror David R. Smith, AWS, NWS, displayed at the Gadsden Arts Center & Museum, 13 N. Madison St., Quincy, FL 32351, April 23 – June 19, 2021.

Marilynne Bradley's painting *Crowded Harbor* and **Rebecca Krutsinger's** painting *Trellis* were accepted by John Salminen, juror, in the Georgia Watercolor Society's

(42nd) 2021 National Exhibition, which will be displayed at the Carrollton Center for the Arts, 251 Alabama St, Carrollton, GA 30117. April 5 – May 14, 2021.

Janine Helton's painting, *Little Red Headed Boy*, was accepted into Waterworks Unlimited, the 2021 Membership Exhibition of the Northwest Watercolor Society, juried by Liana Bennett. This virtual show runs from April 22 through June 30, 2021.

The following STLWS member artists were accepted in the Illinois Watercolor Society's 37th National Exhibition 2021, juried by Elaine Daily-Birnbaum: **Claudia Broom** for *Spring Beauty*, **Janet Doll** for *Big Bag of Beans*, **Alicia Farris** for *The Observer*, **Janine Helton** for *Spring Romance*, and **Linda Wilmes** for *Peggy's Cove III*. The show ran from May 1-28, 2021 at The Next Picture Show, 113 W. First St., Dixon, IL.

Janet Doll's painting *Tea Time* made the finalist awards list in the Richeson 75 International Art Competition, Still Life & Floral 2021, selected by awards juror, John Wos, and is part of the online exhibition; and her painting *Big Bag of Beans* made the Meritorious list and will be included in the book. The exhibition is viewable at: <http://richeson75.com/pages/exhibits.html>

Janine Helton's article, "Photograph, Paint, Repeat," was featured in the April 1, 2021 issue of Missouri Life Magazine, in the Arts and Culture section.

Maureen Brodsky's painting *Uncivilized No 7* and **Alicia Farris'** painting *Behind the Shades* were accepted in Watercolor USA 2021 at the Springfield Art Museum, juried by Nick Nelson, Director of the Springfield Art Museum, Springfield. This is the 60th exhibition of Watercolor USA, a national, annual juried exhibition recognizing aqueous media painting. The exhibition will run from June 5 – August 29, 2021, at the Weisel and Kelly Galleries.

Rebecca Krutsinger's painting *Just the State of Things* was juried into the Society of Watercolor Artists 2021 International Exhibition by juror, Andy Evansen, with the online exhibition showing from Apr 18 – May 30. Rebecca's painting *Trellis* received the Golden Artist Colors & OCAF award in the Georgia Watercolor Society (42nd)

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2021 National Exhibition, juried by John Salminen. The GWS exhibition will show from Apr 5 – May 14, 2021, at the Carrollton Center for the Arts.

Janet Doll's painting, *Tea Time*, and Janine Helton's painting, *Waiting*, were accepted into the 40th Annual Adirondacks National Exhibition of American Watercolors 2021 by Juror Pat Dews. (Yay!) The show runs from August 7 - September 26, 2021.

Alicia Farris' recent acceptances include *Strength and Struggle*, chosen by juror, Thomas Schaller for the 51st International Exhibition of the Louisiana Watercolor Society, *The Observer* to the Illinois Watercolor Society 37th Annual Exhibition by juror, Elaine Daily-Birnbaum, and *Behind the Shades*, chosen by juror Nick Nelson for the 60th Annual Exhibition of Watercolor USA.

Steve Morris received notice on April 30th that he was given Signature Status in the National Watercolor Society. He was very honored.



STLWS 2020 Workshops

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!

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 Gina Perkins.

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. unless notified otherwise via email.

Upcoming Change Out Dates are:

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

NOTE: Julie Bantle and Martha Marin made sales from the paintings they hung at CJ Muggs in Jan 27 - Apr 21.

Some Photos from Our Plein Air Events

Tilles Park
Feb 23, 2021



Faust Park
Mar 4, 2021



Classes Offered by Members

Daven Anderson
Gabriele Baber
Marilynne Bradley
Maureen Brodsky
Alicia Farris
Mirka Fette
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

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STLWS 2021-2022 MEMBERSHIP DUES NOTICE

PLEASE NOTE:

1. Members whose renewal payment is received *by July 1st* will receive priority registration for Workshops in 2022.
2. Members whose renewal payment is received *by August 1st* will be eligible to participate in the membership exhibit, Big Splash 2021.
3. Renewal payments received *after August 1st* will result in a *lapse of membership* which will terminate a previously earned Signature status or any credits towards it.

UPDATES to CONTACT INFORMATION:

Please indicate any changes to your directory information. No need to complete if you have no changes.

Name: _____

Email Address: _____

Address: _____

City, State, Nine-digit Zip Code _____

Phone with area code: _____

Website Address: _____

GO GREEN and receive your newsletter by email: YES Circle

PAYMENT:

You may renew your membership and pay your dues on our website, *stlws.org*.

Mouse over the *Membership* tab and click *Renew Membership*.

OR, complete the form above if you have changes and send your \$35 payment to:

Saint Louis Watercolor Society, PO BOX 16893, Saint Louis, MO 63105

QUESTIONS:

Please contact STLWS Membership Chair, Gina Perkins or visit *stlws.org* website, About Us, Contact Us.

BOARD OF DIRECTORS ELECTION

The annual election for the Board of Directors will be on May 15, 2021 with ballots cast online or by mail. The STLWS 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.

The positions up for re-election with the members who have volunteered to serve in the positions are shown below on a sample ballot:

Vote for 5:

Mirka Fette (President)

Judy Grewe (Hospitality)

_____ (Treasurer)

_____ (Workshops Co-Chair)

Deborah Dey (Exhibits Co-Chair)

Write In : _____ Position: _____)

Signature of Member (required for proof of membership)

Please place your vote online by going to *stlws.org/voting*. Just put that address in your browser and hit enter and the voting form will open. Check the boxes for the people you want to vote for, enter any write-in candidates, enter your name and press *Select*. Please vote by May 22nd.

For those who do not have access to the internet, we would appreciate you asking a friend or family member to follow the directions above and place your vote for you.



PO Box 16893
St. Louis, MO 63105



DATES & TIMES 2021

May 10, 10 a.m.—Plein Air Paint Out at Grant's Farm (registration required with Gerry Klein ; space limited).

May 19 - 10:30 a.m., short business meeting followed by demonstration by Carol Carter in Forest Park, Pavilion #11 (registration required with Elizabeth Schaeffer; space limited).

Jul. 21, 8 - 9 p.m., & July 22, 8:30 - 9:30 a.m. - receiving/retrieval of paintings at CJ Muggs.

Sept. - Spencer Meagher virtual demo (date to be announced).

Oct. - Marilynne Bradley virtual presentation (date to be announced)

Oct. 4-7, Stan Miller workshop at Hawken House, Hearth Room.

Nov. - Maureen Brodsky virtual demonstration (date to be announced).

Dec. - Holiday Party or Zoom Membership meeting (watch for future announcement).

*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 will be held via ZOOM until the pandemic ends and then will be 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.

