



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

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May 2016

## 17th ANNUAL JURIED EXHIBITION OF THE SAINT LOUIS WATERCOLOR SOCIETY

This year 98 artists entered 220 paintings. We were honored to have Sterling Edwards judge our show. With 94 paintings selected, representing 67 artists, we had an impressive exhibition this year at the Missouri Artists on Main Gallery. We congratulate everyone juried into the show. Sterling Edwards Juror's Statement is posted on our website. Here is the criteria Sterling Edwards uses when judging a show:

*"At what point does an artist make a conscious decision to be artistic? Is it enough to merely replicate what I see or should I strive to convey my feeling about my subject with a strong and unique visual statement? Do I really have something to say about the subject or am I just trying to paint an attractive piece of art?"*

*Considering that everything I see is a symphony of shapes, colors, and values I have endless possibilities at my disposal with which to make a strong visual statement. Whether I choose to orchestrate them as a total abstraction, a stylized interpretation, or a representational rendering will depend on the subject and my feeling at the time of the painting. I may choose to distort shapes, rearrange elements, or exaggerate colors in my attempt to speak to the viewer. Art is about expression and translation. It's important that I always remember that.*

*Is the end result of this journey an attractive piece of art? Maybe yes or no depending on who has taken the time to view it. An interpretive piece of art does not necessarily have to be attractive; it just has to be true as visualized by the artist."*

Sterling Edwards

### AWARDS

\$200 Juror's Choice

**Stephen Bates**

*Bedouin Traveler*

\$150 Award of Excellence

**Janine Helton**

*Korea Veteran*

\$100 Award of Achievement

**Alicia Farris**

*Always on the Bright Side*

\$50 Award of Recognition

**Judy Brown**

*Chinese Dancer*

\$50 Award of Recognition

**Terry Lay**

*Schoodic Morning*

\$50 Daniel Podgurski Memorial  
Award

**Anu Vedagiri**

*Monk from Mulbekh, India*

\$50 Harry Richman Memorial Award

**Mary Mosblech**

*Fix it Mom*

### HONORABLE MENTION

**Nancy Muschany**, *Koi Pond*

**Linda Wilmes**, *Festival of Light*

**Barbara Martin Smith**, *Cosmic Rhythms*

**Margaret Schneider**, *Bashful Boy*

**Gail Crosson**, *On the Rocks*

**Marilynne Bradley**, *Gothic Forest*

**Young-Sook Friton**, *Early Morning Light*

**Fran Kempin**, *Free Spirit*

**Shirley Nachtrieb**, *Stones #10*

**Diane Ayres**, *Untitled*

*The Juror's Statement and photos of the Award Winning and Honorable Mention paintings are posted on our website under Exhibits*

## MEMBERS BOARD OF DIRECTORS

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## COLD PRESS PAPER

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## Spencer Meagher Demo



Spencer lives in Mount Vernon, IL and paints plein air 70% of his time, traveling the country to enter plein air competitions. Some of his favorite areas are Jupiter, FL, Augusta, MO, Cedarburg, WI, and Grand Marais, MN. His paintings

are a realist glimpse into how he sees the world around him, but he doesn't paint the details. He lets color and shadows tell the story. He says, "My talent is God given, and the use of it is an expression of gratitude to my Creator." His creative process has changed over the years as he continues to search for ways to improve his craft. He was excited to share that he has been chosen as an upcoming featured artist in *PleinAir Magazine*.

He uses a limited palette of American Journey watercolors, which include some of his favorites: Raw Sienna, Lemon Yellow, Cobalt Blue, Sky Blue, Joe's Blue, Joe's Green, Skips Green, Copper Kettle, Transparent Red Oxide, and Red Hot Momma. He also finds Neutral Tint useful, which is a neutral that can be used alone or added to other colors, and he is not opposed to using White gouache, tinting it with his watercolors, to save failed paintings. He prefers the 20 well Anderson Folding Aluminum Palette, available through Cheap Joe's catalog, which is easy to transport for plein air painting. He also endorsed the Rosemary & Company's pure Kolinsky sable watercolor brushes, especially the 1/2 inch one stroke and the 10 inch round, which has a good belly to hold paint and a springy fine point. He also likes the Silver Brush Black Velvet line of brushes, especially the Cat's Tongue, available through Jerry's Artarama, to lay in big washes while having a good point to cut around detail. His choice of paper is Arches 300 lb. cold press.

Usually working on quarter or half sheets of paper, Spencer can sketch and paint a plein air piece in about 1 1/2 hours, but no more than 2 hours at the most, only taking 10 to 30 minutes to do the sketch. Full sheets can take him up to 3 to 3 1/2 hours to complete. He doesn't mind seeing his pencil marks through the painting, and believes a good sketch is the basis for a good painting. He always tries to make his composition better than his subject and edits out details that do nothing for the

composition. He prefers to work on dry paper in a vertical position so the paint moves down as he goes, mixing in a lively fashion.

At our January membership meeting Spencer did a demo painting of a group of Charolais cattle in a field. Living in Mount Vernon, IL, he passes many fields with livestock and took an interest in the angular shape of cows. His demo started on a quarter sheet of paper that he had already sketched out.



Spencer likes to leave skips in the paint as he lays in a wash, which he calls sparkles. Keeping a scrap of watercolor paper next to his painting, he tests his mixes of color when in doubt before adding them to his painting. He stays with organic shapes when he paints trees and varies his strokes in every direction, leaving sparkles (sky holes in trees are always darker than the color of the sky). He likes to make two puddles of color on his palette that he wants to combine and then just pulls them together with his brush before applying them so they mix on the paper. Overmixed colors tend to look dead.

A painting doesn't come together until you drop in the last few strokes, but it is important to work on only what you know and then stop and step back to look at the painting before going on to avoid getting tunnel vision and overworking the piece. Work with big brushes as long as you can to avoid getting too fussy with details. He used his other hand to steady his painting hand while dropping in tiny details and also used his fingers to move the paint around in select areas.

We thank Spencer for creating a lovely painting for us while sharing his knowledge, techniques, tips, and stories of the challenges of plein air painting: weather, people bugging you, bugs, sun, wind, etc. By the way, an umbrella is a must for plein air painting and Spencer recommended the Best Brella in the semi-translucent white. Please visit Spencer's website: [www.spencermeagher.com](http://www.spencermeagher.com), for more information and the workshops he is offering this year.

## Arden Goewert Demos Watercolor on Silk Screen



Arden was an independent mental health care professional before she retired. After she retired she took up art, taking print-making classes at Forest Park Community College.

At our February membership meeting she demonstrated using watercolor (with paint, inks, Graffetch pencils, and Winsor Newton watercolor markers which do not smear when the print is pulled) on silk screen for us.

Arden prefers very fine mesh silk screen (230 threads per inch). She uses packing tape to close in the opening she wants to paint on. She prefers Speedball wooden silk screen frames to stretch the silk screen fabric on herself. Note: silk screen fabric is now polyester. You paint with the ridge of the wooden frame toward you, propped up, or you can paint in reverse on the stretched side of the fabric. You can put a sketch under the frame and paint on the silk following the sketch. Arden uses watercolor paints, Aquarelle pencils which make bold lines, Grafftech pencils which make very fine lines but take longer to hydrate (the transparent extender base hydrates your pigments), anhydrous inks which make very strong splotches of color dropped on the fabric or applied with a brush. You can also use stencils to create your composition or take a photo and transfer it to your silk screen fabric. If you want to layer your print and don't want the colors from the first pull to show on the second pull, wash your silk screen fabric before reapplying paint to the fabric for the second layer. The more layers of pigment you apply the less the image will smear when you pull the print but it will take more time to reanimate the pigment after applying the transparent extender base.

Place a piece of watercolor paper under the frame at this point. When your composition dries, apply Speedball transparent extender base in a line across the top of the composition (letting it sit on top) and then pull it down and across the composition using a rubber spatula. Let it sit for 5 minutes and then use a squeegee, at a 45 degree angle, to

press down (or across) the composition, holding the frame steady (or using clamps that are available to steady your frame), squeezing out the color onto your watercolor paper placed beneath the silk screen frame. The heavier the pressure used with the squeegee, the bolder the transfer. The transparent extender base can be reused so put the excess you squeezed off into a jar for future use.

When creating your composition, you can apply a color and then use water to make a wash on the silk. You can use Saran Wrap, salt, Carborundum grit (makes your colors darker) or very fine sand on your wet paint to create texture. A hair dryer can be used to hasten drying, applied to the wrong side of the stretched fabric.

Arden used the quote, "The universe's middle name is surprise," to describe the process of silk screen prints. You never know what your final image will look like until you pull your print. Sometimes you can pull a second print if your pigment is strong enough or you can reapply paint to a composition to pull another print.

Your composition can be washed off the silk screen fabric with water, best done while the fabric is still damp. If you make a mistake while doing your composition, you can use water and a paper towel to erase it. Citrasol, Krude Kutter, and a high pressure garden hose can be used to wash out stubborn pigment on your silk screen fabric.

Arden said the reason she was drawn to printmaking is it has less dimension, no brush strokes, and adds an element of surprise to the final piece of artwork. We thank Arden for sharing her printmaking knowledge with us and introducing us to yet another creative expression using watercolor and water media products.



## LOOK WHO'S JOINED THE CREW

Diane Limmer

Barbara N Davidson

Donna Huneke

Stephen Bates

Judy A. Ryan

Misty Dawn Mitchell-Guille

LaWanda Karaca

Terry Daugherty

Marlene Rehling

Pat Cantoni

Joyce Pingry

Diane Owens

Shawn J. Stangler

**Change of Address:**

Janet Doll

## Jim Peters on Perspective



Jim Peters' artistry can be found everywhere from roadside signs to paintings in cozy living rooms and prominent Washington monuments. Throughout his life, Peters, has been prolific, with work featured in galleries,

newspapers and magazines, postcards and calendars.

In school, Peters remembers making holiday decorations for his fourth-grade teacher at St. Francis Borgia Grade School. There was no art teacher at that time, so he and a classmate were appointed to do the art-related projects through high school.

Peters' father encouraged his son's artistic interest, and enrolled him in a commercial art correspondence course through the Famous Artists School, which continued through his teenage years.

Peters continued developing his love for art while he was in the Army for two years. He painted some murals and portraits, including one in the Air Force museum. He then got a job at Ad Craft Display Co. in St. Louis where he learned more about hand lettering.

Peters married Betty Aholt in 1963. They had two daughters, JoAnn (McCoy) and Julie (Zeitzmann).

Peters returned to work in Washington when the Missourian Publishing Company offered him job hand-lettering newspaper ads. He created logo designs for the newspaper, some of which are still in use. He also worked with advertisers and laid out the ads. One of the more entertaining parts of his job was drawing a sketch of a building or location in the city each week during the 1960s. He also drew caricatures of well-known people in town for people to identify.

Peters and his wife, Betty, decided to open their own commercial sign business in 1972. They built the shop, located at 4836 South Point Road, in Washington, MO.

Since Jim retired he has pursued watercolor

painting and has taken classes from Gary Lucy and at East Central College. He also took a workshop from Linda Baker on the watercolor technique of pouring.

Mary Mosblech met Jim at one of the August Plein Air events where his painting and perspective skills impressed her. Feeling perspective is something we all struggle with, Mary asked Jim to do a presentation on perspective at our March membership meeting. Jim talked about the rules of perspective, using detailed examples he had drawn of 1 point perspective, 2 point perspective, and 3 point perspective; how to find measurements in planes (for windows, doors, floor tiles, etc.); circle perspective for cylinders; and how to determine size and placement of objects in a composition (people, animals, cars). He also showed us a technique to draw ovals using a foam board with two push pins and a string placed with some slack between the pins. Placing the string above the pins, with a pen under the string, he drew in the top of the oval, then placing the string under the pins, with a pen over the string, he drew the bottom of the oval. The closer together you place the push pins, the larger the oval.

Briefly, perspective comes down to one issue: vanishing point(s) - usually between one and three points where lines disappear into at the horizon line, which is eye level. You can have more than 3 vanishing points for more complex, interesting compositions.

First choose how many vanishing points you want. Each amount will create a different effect.

1 point: you are looking at something straight on. Only the "depth" lines go to the vanishing point, other lines are parallel to the side and top of your drawing.  
2 points: You are looking against an edge of the object. Both the "depth" and "horizontal" lines go to vanishing points (each axis to its own point). The "vertical" lines remain parallel to the side of your sheet.  
3 points: you are looking at a corner of the object. All three axis go into their respective vanishing point.

Second, place the vanishing point(s) on or off your image. Again, different placements will create different effects.

- On the image creates depth (in)
- Off the image creates volume (out)

*(Continued on page 5)*



**BIG  
SPLASH  
2016**

This year's 19th Annual Membership Awards Exhibition will be held in October at the OA Gallery, located at 101A W. Argonne, Kirkwood, Missouri.

We will make the formal announcement with all the details in the August newsletter.

Thirdly, create your image based on a real or imaginary grid with the lines going into the vanishing point and those parallel to the edges. If you are starting up feel free to sketch the grid in lightly and remove it after. Once you get the hang of it the grid will be firmly in your mind and you won't need to sketch it out. Once you establish a horizon line and decide your perspective point or points, you can draw your perspective lines.

Jim likes to work his compositions out first with his perspective lines drawn on tracing paper. He then transfers them to his watercolor paper with graphite transfer film. When Jim paints plein air he likes to take a few photos to freeze the detail and shadows he likes for reference.

To place people (or other scaled objects in a composition with perspective) with your horizon line in, draw the first figure. Then draw a diagonal line to the horizon line on the top and bottom of the figure. If there is a building in the composition, you can use a door (which is usually 6 ft. high) to establish the scale of the figure. Then to add more figures, just place them within the diagonal lines you drew from the first figure. Usually all their heads will be on the same line parallel to the horizon line. So the size of animals, cars, and people are all determined by finding the perspective lines to the horizon line.

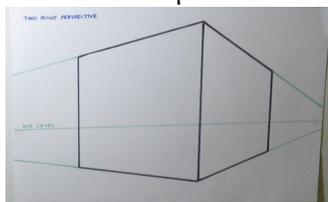
Perspective determines relationships, proportions and depth.

Here are the helpful examples Jim shared with us at the March membership meeting.

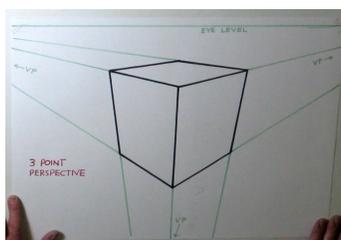
### 1 Pt Perspective



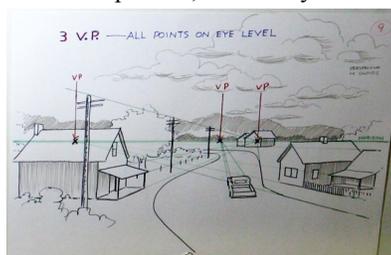
### 2 Pt Perspective



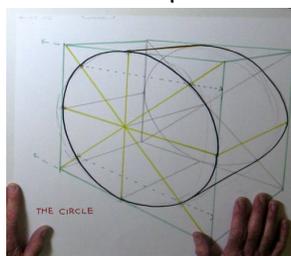
### 3 Pt Perspective



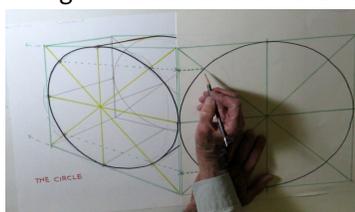
### 3 Pt Perspective, All Pts Eye



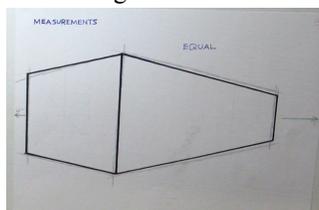
### Circle Perspective



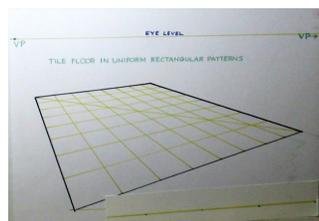
### Finding Measurements on a Circle



### Finding Measurements



### Finding Grid Measurements



## SHOW YOUR ARTWORK:

**CJ Muggs** is a themed exhibition, changed quarterly, with no entry fee or commission. There is space for about



30 paintings. Please contact Beth Gyax 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 themes and dates are:

**Summer:** Apr. 20/21 - July 20/21.

**Fall:** Jul. 20/21 - Oct. 19/20.

**Winter:** Oct. 19/20 - Jan. 18/19, 2017.

## VOLUNTEER AT A SHOW

Help at one of our shows with receiving, hanging, or retrieving and you will receive a coupon entitling you to one free entry at any of our shows. Plus, it is a fun way to see all of the entries and meet your fellow artists. Getting involved is rewarding!

**Deadline for the next issue is July 11, 2016.**

Please send your articles, kudos, and ads to Jane Hogg at [vividimagination13-slws@yahoo.com](mailto:vividimagination13-slws@yahoo.com)

**INVITATION**

to share interesting articles about creativity & art: please send to [vividimagination13-slws@yahoo.com](mailto:vividimagination13-slws@yahoo.com) and they will be included as space permits.

**Classes Offered by Members**

**Daven Anderson, Michael Anderson, Marilynne Bradley, Alicia Farris, Beverly Hoffman, Tom Hohn, Carol Jessen, Maggie McCarthy, Jean McMullen, Nancy Muschany, Shirley Nachtrieb, Judy Seyfert, and Linda Wilmes.**

Use our membership directory to contact them for more information.

**To place an advertisement in *The Cold Press Paper*, contact Jane Hogg at [vividimagination13-slws@yahoo.com](mailto:vividimagination13-slws@yahoo.com)**

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

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**CLASSES AND WORKSHOPS**

**The 2016 SLWS sponsored workshops:**

**Don Andrews**, \$450 members, \$485 non-members; Jun. 13 - 17, 2016 [www.donandrews.net](http://www.donandrews.net)

**Anne Abgott**, \$285 members, \$310 non-members; Oct. 7 - 9, 2016 <http://anneabgott.com>

Complete our registration form available on our website ([www.stlws.org](http://www.stlws.org)) and mail a non-refundable \$100 deposit to our P. O. Box to hold your place for the 2016 workshops.

**AROUND OUR TOWN KUDOS**

**Betty Siems** sold a painting at CJ Muggs.

**Chris Fischer** was juried in to the St. Louis Artists Guild's National Show, "Elements of Abstraction," exhibited from November 10, 2015 to January 2, 2016, with her painting *Run, Run, Run*. She also placed third with her painting *Blue Vase* in the Northside Artist Guild's December, 2015 show, and sold her demo painting *Battle At Sea* done for the NAG. She took first place with her painting *The Next Triple Crown* in the Lake Saint Louis winter 2015 competition.

**Barbara Martin Smith** illustrated a book: *Dogs, A Global Alphabet*, Jan 18, 2016, by OSB Fr. Ralph Wright and Barbara Martin Smith, *Dogs*, a stunning, 10" x 10", hard-cover book with original watercolor painting illustrations of dogs and whimsical, limerick poems describing each one. Available through Amazon.com.

**Alicia Farris** was the guest artist at the Green Door Gallery, 21 N. Gore, Webster Groves, in March and April and **Mary Mosblech** will be the guest artist there in July and August.

**Janine Helton** was juried in to the 2016 Georgia Watercolor Society National Exhibition with her entry *Bright Future*, which was on display at the Bowen Center for the Arts, 334 Highway 9N, Dawsonville, GA 30534, March 15 to April 30<sup>th</sup>, 2016.

**Stephen Bates, Marilynne Bradley, James Brauer, Elizabeth Concannon, Janine Helton, Terry Lay, Barbara Martin Smith** and **Margaret Schneider** had artwork selected for the for the Missouri Watercolor Society's 2016 Watercolor Missouri International Exhibition, by the judge, Eric Wiegardt, displayed from April 3 – April 30 at the St. Louis Central Library, 1301 Olive St., St. Louis, MO. **Elizabeth Concannon** won the \$225 MOWS President's Award, **Barbara Martin Smith** won the \$190 Logan Elite Mat Cutter award, and **Stephen Bates** won the \$150 AIRFLOAT Gift Certificate.

Two of our members won awards at the Oak Leaf Artists Guild's exhibition entitled "Changing Seasons," which opened on March 3<sup>rd</sup>, at the St. Peters Cultural Arts Centre: **Mary Riney**, 1<sup>st</sup> Place for "Raindrops on Roses," **Janine Helton**, 2<sup>nd</sup> Place for "Fall Harvest," 3<sup>rd</sup> Place for "Sweet Sixteen," and an Honorable Mention for "Winter of Life."

Daven Anderson's river paintings, *THE RIVERS: A Celebration of Life and Work on America's Inland Waterways*, opens at the Crisp Museum in Cape Girardeau on May 5<sup>th</sup> - reception on May 6<sup>th</sup>.

***Congratulations to you all!***

## Membership Invitation

We invite you to join us as a member of the **Saint Louis Watercolor Society**. Dues are \$35 for the calendar year July 1, 2015 to June 30, 2016. You may join at any time but dues are not prorated. Please complete this form and return it with a check in the amount of \$35, made payable to Saint Louis Watercolor Society, PO Box 16893, Clayton, MO 63105.

Name to appear in directory: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone (include area code) \_\_\_\_\_

E-mail address: \_\_\_\_\_

Web site: \_\_\_\_\_

I would like to "go green" and read my newsletter on line instead of receiving a printed copy: \_\_\_\_\_

Please indicate your preferences for **Volunteer Work**

- Exhibits       Newsletter       Hospitality       Publicity  
 Workshops       Programs       SLWS Board



## The 2016-2017 Dues Invoice is Enclosed

Payment is due by July 1, 2016. If not received by September 1, 2016 your membership will lapse and you will forfeit some valuable benefits. Details are on the invoice.

## The Saint Louis Watercolor Society Election of Directors May 18, 2016

Enclosed is the Ballot for the Saint Louis Watercolor Society's Directors. Please vote! If you are unable to attend the membership meeting on May 18, 2016, please complete the ballot and return it no later than May 11 to the address shown on the ballot. If you are attending the May meeting, you may bring your ballot to be counted there. Only members whose 2015-2016 dues are paid are entitled to vote in this election.

We have an open position for Graphics and Design.

We are also still looking for volunteers for data entry and operating our video projector and sound system at our membership meetings.

Please contact Mirka Fette if you would like more information on the position duties and to volunteer to fill these positions.

## New Signature Members

We are pleased to announce that these members have been awarded Signature status in the Saint Louis Watercolor Society upon being accepted into 2 juried shows within 10 years:

James Brauer  
Christine Fischer  
Ken Francis  
Young-Sook Friton  
Allan W. Gillespie

Gerry Klein  
Karen Papin  
Marty Spears  
Anu Vedagiri  
Debbie Wilger



PO Box 16893  
Clayton, MO 63105



## DATES & TIMES - 2016

**May 17, 9 a.m. - 5 p.m., SLWS Spring Retreat at ToddHall Retreat & Conference Center, Columbia, IL.**

**May 18, 7 p.m.,** membership meeting, Charles Wallis - retrospective slide show.

**Jun. 13 - 17, 9 a.m. - 4 p.m., Don Andrews Workshop, Maria Center.**

**Jul. 20, 9 - 10 p.m. & Jul. 21, 8:30 - 9 a.m.,** receiving/retrieval of paintings at CJ Muggs.

**Sept. 21, 7 p.m.,** membership meeting, guest artist to be announced.

**Oct. 7 - 9, 9 a.m. - 4 p.m., Anne Abgott Workshop, Maria Center.**

**Oct. 17, 18, & 19 - SLWS Fall Retreat at ToddHall Retreat & Conference Center, Columbia, IL.**

**Oct. 19, 7 p.m.,** membership meeting, guest artist to be announced.

**Oct. 19, 9 - 10 p.m. & Oct. 20, 8:30 - 9 a.m.,** receiving/retrieval of paintings at CJ Muggs.

**Nov. 16, 7 p.m.,** membership meeting, guest artist to be announced.

**Dec. 21,** no membership meeting; our Holiday Party date to be announced.

Meetings are held at the First Congregational Church of Webster Groves on the corner of Lockwood and Elm from 7:00 to 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.