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. Typically about 200 paintings are submitted with 75 being accepted. This show is always an excellent exhibition of the work of area watercolor artists and will invite viewing from April 13 to April 28, 2018.

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 figurative artist, Ted Nuttall, a graduate of Colorado Institute of Art. Ted Nuttall is a figurative artist whose painting expression was born out of his observation of people. Ted is a signature member of the American Watercolor Society, National Watercolor Society, Watercolor West, Western Federation of Watercolor Societies, and enjoys Master Status with the Transparent Watercolor Society of America.

Ted’s paintings continue to win awards in juried exhibitions throughout the country. His work has been featured in numerous national and international art publications. Most recently, he was a featured artist in both the 2014 Russian publication “Masters of Watercolor” and in the 2013 French publication “Pratique Des Arts”. Ted was the featured cover artist for the February 2014 issue of Watercolor Artist magazine. Ted’s work has been published in North Light Books’, Splash 8 and Splash 10, and his painting “Whispering Smith” appeared on the cover of Splash 12.

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 fee is $5 per painting for members and $40 for one painting or $45 for two paintings for non-members (which includes a one year membership in the Saint Louis Watercolor Society). 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.

Receiving will be on Friday, April 6th, 9 a.m. to noon, and Saturday, April 7th, 9 a.m. to 1:00 p.m. The Opening Reception will be Friday evening, April 13th, from 6:30 to 9 p.m. with awards announced at 7:30 p.m. Retrieval will be April 29th, 11 a.m. to 4 p.m. and Monday, April 30th, 10 a.m. to 4 p.m.
Dongfeng Li, AWS, MFA; Associate Professor of Art, Department of Art and Design, Morehead State University, Morehead, KY 40351. (606) 783-2764; E-mail: d.li@morehead-st.edu

EDUCATION:
Master of Fine Arts-Southern Illinois University
Master of Art Education-University of South Alabama, Mobile
Bachelor of Fine Arts-Tianjin College of Fine Arts, Tianjin, China

TEACHING PAINTING, DRAWING, DESIGN, WATERCOLOR:
Morehead State University, 2007-present
Webster University, 1999-2007
Taught drawing and painting at Craft Alliance at St. Louis, 1999 to 2001.

Dongfeng Li did a demonstration for the membership on Yupo paper at their October meeting. He invites us all to try Yupo as it is a very freeing experience and will open another window for our creativity. Watercolor acts very differently on Yupo because it is a slick surface; the paint does not absorb into the paper but rather lays on the top. Dongfeng Li prefers 144 lb. Yupo paper although it comes in three weights. And you don’t have to use artist grade paints on Yupo since when the piece is finished you spray it with an archival fixative which has UV protection. He works with a limited palette of colors, alternating warms and cools and adding exciting colors for the surprise affect. Use more colors in your paintings to make them interesting. His palette contains between 14 and 18 colors which he said is all you really need.

His tools are flat brushes for his glazes and round brushes to add detail. You can use a wet paper towel to wipe out sections of paint, or use a tissue between the wet paint and your sponge roller to lift paint. The pressure you put on the roller controls how much paint is lifted. A brayer can manipulate the wet paint to create texture when used directly on the paint or can be used with a tissue between the wet paint and brayer to lift paint. Credit cards can also be used to scrap paint out and stencils can be created using old film. Dongfeng Li also works on traditional watercolor paper but prefers hot press since it is smoother.

Dongfeng Li sketched his subject in pencil, then started his painting by laying a glaze of blue on the head of the figure with a flat brush. He uses flat and round brushes depending on what he is trying to accomplish. He also uses foam rollers, a brayer, toothpicks and Q-tips to manipulate the paint, and to lift and soften strokes and add detail. He also encourages us to go outside the boundaries of the initial sketch. He uses dynamic brush strokes and works wet on wet. He usually does no more than three glazes on a painting, letting the layers dry between applications.

When applying the second glaze it is important to be careful so you do not lift your first glaze. He applies the paint with his brush in parallel strokes to avoid lifting, with a light touch and does not go back and forth. If you let the first glaze dry it will be easier to apply the second glaze without lifting. At the end he uses a small round to start adding detail, along with a wet toothpick to lift details. At this point it is a balancing act of lifting and adding darks with fine details. A wet toothpick can also be used to lift pencil lines. If the paint starts to dry, you can use a fine mist of water to keep the paint workable.
Lifting details is the easy part. To add detail you can use your wet toothpick, Q-tip, brayer or stiff bristle brush. Fingers work well too for smudging areas. A dry brush can be used to add darks. Keep your history as you progress with your painting. Don’t try to finish the painting in one day.

It was an exciting demonstration of how creative you can be with Yupo. We thank Dongfeng Li for sharing all his knowledge and encouraging us to try this surface.

Golden Artist Colors is located in New Berlin, NY, and one of the few companies to make artist paint in the United States. It began in 1930 when Sam Golden joined his uncle, Leonard Bocour, as a partner in Bocour Artist Colors making handmade oil paints. Over the years they developed acrylic paints and in 1980 Sam began the Golden Artist Colors offering acrylic paints. In 2002 the company became an employee owned company and Sam’s son Mark has continued to expand the product line including the addition of QoR watercolor paints.

In 2010 Williamsburg Handmade Oil Colors was added to the product line. This company, located in Oneonta, NY, is also one of the few companies to make artist paint in the United States.

Golden has a website with a technical department that can answer questions regarding products and techniques and there is a Virtual Paint Mixer that will mix paint colors without using paint. They also have a newsletter entitled “Just Paint” that includes articles regarding products, techniques, processes, etc.

Sandie talked about the quality of Golden paint; it has a high pigment content and no filler. She reminded us to take care of our paints and avoid hot and cold temperatures. The acrylic paints include: heavy body, fluid, open high flow, and specialty colors - iridescent and interference. She showed samples of each, explained the similarities and differences between them, and demonstrated different methods to apply these paints.

The name QoR is an allusion to color as the center of watercolor painting and comes from a technical acronym meaning Quality of Results. QoR has 40% more pigment and a binder that results in a more light fast paint.

Golden also offers a wide variety of mediums, grounds, gels, pastes, and varnishes. Sandie showed examples of each and offered ideas on how these products can be used with either acrylic or watercolor paints. She showed how these products can be applied to a variety of supports to achieve different effects and surfaces for painting. The varnishes can be used over watercolor, acrylic, or oil paintings as a final protective coat against environmental concerns.

Each person received a packet of valuable information including color charts for acrylic, watercolor, and Williamsburg oil paints, a copy of the “Just Paint” newsletter, and a QoR paint sample card. Also provided was a brochure of products with color charts, detailed descriptions of each product, ideas for use alone or in combination with other products, and how to use each according to their unique characteristics. Everyone also received a bag of sample products to take home and try. This presentation gave us so much information on products and techniques that will keep us inspired to paint and experiment for a long time.

Sandie Bacon has been a Working Artist representative for the Golden Artist Colors company for 10 years. Her own artwork has been commissioned and shown nationally and internationally.
Mary Dee Schmidt is an accomplished artist who offers watercolor classes through Missouri Botanical Garden and the St. Louis Artist’s Guild. She is also an excellent critic and can point out the strengths and weaknesses of paintings using the elements of art: line, shape, color, form, texture, space, and value, and principles of design: balance, unity, variety, emphasis, movement, pattern, and proportion.

At the January membership meeting, members brought their paintings and Mary critiqued them in artistic terms, starting with the element of line. To learn from a critique we certainly don’t have to agree but through this process we get feedback on the artwork being viewed and, through the critique of the work, we are stimulated to reflect on our own work and think about it in new ways.

Space does not allow all of Mary’s individual critiques, but the members who came to the meeting hopefully will remember her suggestions and benefit from the experience.

An overview of the night might be better summed up by saying that critiques by knowledgeable artists give us the benefit of fresh eyes, untainted by emotional involvement, with their only goal being to improve the painting.

The essence of a painting is the concept and composition. What are we trying to convey, what inspired us to paint the piece, how we can achieve our goal through the elements of art and design, and what needs to be edited out? These are the questions we need to ask ourselves before we begin our artwork. As we begin, we need to focus on our composition. A good composition is the framework of our artwork. Taking a photo or looking at a scene rarely works just the way it is for a truly good composition. That is where imagination is key. We have to rearrange the elements to make the composition interesting and arresting, while not losing the concept we are trying to convey - the feeling and focal point of the piece. As we paint we need to remember to vary our values so the focal point remains the star. Color is always important when creating the mood but variation of value is more important to manipulate the viewer’s eye.

So many of the paintings being critiqued were improved with the suggestion of increasing value changes and cropping.

Here are a few of the paintings that needed no further work, with more on page 6.

Here is an example of a painting that could be improved with cropping. More darks in the yellow trees would also make the mountains seem farther away.

We thank Mary for sharing her knowledge and critical eye to make us all more thoughtful and better artists.
Our members are invited to join us at this year’s one-day retreat on Tuesday, May 15, 8 am to 4 pm, at the Shaw Nature Reserve - Adlyne Freund Center (part of the Dana Brown Overnight center). The cost will be $25. Bring your own lunch; coffee will be provided. Commercial kitchen with refrigerator is available for use. Indoor painters can work at tables and chairs provided; outdoor painters should bring their own chair and painting equipment. In addition to the indoor space, there is a sunroom and an outdoor covered porch available as workspace along with the surrounding open air space. A trail leads to the river or walk the Nature Reserve trails.

**Driving Directions from St. Louis:**
1. Take Interstate 44 west to the Gray Summit Exit, #253.
2. Turn left at the top of the exit ramp.
3. At the light, turn left again.
4. Continue past the Phillips 66 and Fireworks store, then take the first right onto Old Gray Summit Road
5. Follow for 1.5 miles.
6. Turn right onto the gravel road between the stone pillars.
Follow the signs to the Dana Brown Overnight Center, the Freund House will be on the left at the top of the hill.

**Registration for STLWS Spring Retreat, Tuesday, May 15, 2018, 8 am to 4 pm, at the Shaw Nature Reserve - Adlyne Freund Center**

Name ________________________________

Contact Information: Phone ________________________________ Email ________________________________

In Case of an Emergency while at the Retreat, Person to Contact, Their Relationship to Me, and Their Phone Number: ________________________________

Listed below are my food allergies/special needs or considerations: ________________________________

Enclosed is my check for $25 made payable to the Saint Louis Watercolor Society. Please send registration form and payment to: Saint Louis Watercolor Society, P. O. Box 16893, St. Louis, MO 63105.

If you have any questions, please contact Molly Edler.

The deadline to register is April 15, 2018. Cancellations are nonrefundable.
Deadline for the next issue is Apr. 15, 2018.
Please send your articles, kudos, and ads to Jane Hogg at vividimagination13-slws@yahoo.com

Classes Offered by Members
Daven Anderson
Michael Anderson
Marilyne Bradley
Alicia Farris
Jan Foulk
Gretchen Gackstatter
Janine Helton
Beverly Hoffman
Tom Hohn
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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SAINT LOUIS WATERCOLOR SOCIETY’S SPONSORED 2018 WORKSHOPS

Ted Nuttall, $500 members, $535 non-members, Apr. 9-13, 2018; www.tednuttall.com
Linda Kemp, $300 members, $335 non-members, Aug. 13-16, 2018; www.lindakemp.com
Robin St. Louis, $250 members, $285 non-members, Oct. 19-21, 2018; www.robinstlouis.com

Workshop announcements and registration forms posted on our website.

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.

AROUND OUR TOWN KUDOS

Marilyne Bradley’s painting Into the Light was awarded a prize by juror Soon Warren in the Kansas Watercolor Society National Exhibit in Wichita KS. Her painting Upward Bound was accepted in the Webster Arts “Open Theme Annual 2018” National Exhibit by Juror Edna Patterson which opens January 15th.

Rebecca Krutsinger entered the December 2017 “All Women Art Exhibition” offered by the Light, Space & Time Online Gallery (www.lightspacetime.art). She won the following three awards: Special Merit Category for Opal, Honorable Mention - Painting Category for End of Summer and Special Recognition Category for Childhood Wallpaper. All winners were listed on the gallery’s website through January 2018.

Muscarelle Museum, Williamsburg, VA and five other museums ending at the Mystic Seaport Museum, accepted Daven Anderson’s Mackerel Sky into the judged American Society of Marine Artists’ 17th National Art Exhibition. The traveling exhibition closed on January 20, 2018. His painting Now Is the Winter of Our Discontent was used by Ingram Barge as its cover image on its holiday card. The original is now in its permanent collection in Nashville.

Janine Helton’s painting Two Rock Hens was awarded first place in the drawing and painting category of the “Black, White & Red” show at the St. Peters Cultural Arts Centre in St. Peters, MO. The show opened on January 11 and will run to March 4th.

Steve Morris’s artwork was featured on the cover of the October, November 2017 issue of International Artist magazine. They also ran a feature article on his work on pages 100 - 103, under the section heading Master Painters of the World, titled, “Steve Morris,” on avian architecture and exploring nature’s forms.

Congratulations to you all!

More Member’s Paintings from the Mary Dee Schmidt Critique
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 through June 30th of each calendar 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.

BOARD OF DIRECTORS ELECTION

The annual election for the Board of Directors will be at the May 16, 2018 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 six positions up for election: Exhibits Co-Chair, Graphics & Design, Programs, Publicity & Awards, Secretary and Workshops Co-Chair. We have volunteers for all the positions except Exhibits Co-Chair, and Publicity & Awards.

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 Fetté if you would like to volunteer yourself or nominate someone else.

IN MEMORY OF RENAE BAKER

Renae Baker, member of St. Louis Watercolor Society, daughter-in-law of Sandy Baker and my sister-in-law passed away on November 20 after a long battle with cancer. She started painting just a few years ago after my mom gave her a few lessons. After that, she took off and was so inspired by painting and learning all that she could about watercolor. With our encouragement, she joined the SLWS, though she didn’t feel that she was “at that level.” I don’t think I ever met another person so inspired by watercolor and her talent just soared, as she worked at it every chance she got and loved her lessons with Maggie McCarthy. She even found comfort when she was able to paint now and then while bed-ridden over the last months. We and the art world have lost a beautiful person and great artist!

Alicia Farris
### DATES & TIMES 2018

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 21, 7 p.m.</td>
<td>membership meeting; Spencer Meagher demonstration.</td>
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<tr>
<td>Mar. 21, 7 p.m.</td>
<td>membership meeting; Carol Jessen demonstration.</td>
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<tr>
<td>Apr. 6, 9 a.m. - Noon, &amp; Apr. 7, 9 a.m. - 1 p.m.</td>
<td>receiving for the STLWS 19th Annual Juried Exhibition, Missouri Artists on Main.</td>
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<tr>
<td>Apr. 9-13</td>
<td>Ted Nuttal Workshop at the Maria Center.</td>
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<tr>
<td>Apr. 13, 6:30 - 9 p.m.</td>
<td>Opening of STLWS 19th Annual Juried Exhibition at Missouri Artists on Main. Awards announced at 7:30 p.m.</td>
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<tr>
<td>Apr. 18, 7 p.m.</td>
<td>membership meeting; Barbara Martin Smith will give a presentation.</td>
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<tr>
<td>Apr. 18 - 1 hour after membership meeting &amp; Apr. 19, 8:30 a.m. - 9 a.m.</td>
<td>receiving/retrieval for CJ Muggs.</td>
</tr>
<tr>
<td>Apr. 29, 11 a.m. - 4 p.m. &amp; Apr. 30, 10 a.m. - 4 p.m.</td>
<td>retrieval of the STLWS 19th Annual Juried Exhibition artwork at Missouri Artists on Main.</td>
</tr>
<tr>
<td>May 15, 8 a.m. - 4 p.m.</td>
<td>STLWS members Spring Retreat at Shaw Nature Reserve - Adlyne Freund Center. $25.</td>
</tr>
<tr>
<td>May 16, 7 p.m.</td>
<td>membership meeting; Shirley Nachtrieb will demonstrate triad painting and negative painting techniques.</td>
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<tr>
<td>Jul. 18, 9 - 10 p.m. &amp; Jul. 19, 8:30 - 9 a.m.</td>
<td>receiving/retrieval of paintings at CJ Muggs.</td>
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<tr>
<td>Aug. 13-16</td>
<td>Linda Kemp Workshop at the Maria Center.</td>
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<tr>
<td>Sept. 19, 7 p.m.</td>
<td>membership meeting; guest artist to be announced.</td>
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<tr>
<td>Oct. 17, 7 p.m.</td>
<td>membership meeting; guest artist to be announced.</td>
</tr>
<tr>
<td>Oct. 17, 1 hour after membership meeting &amp; Oct. 18, 8:30 - 9 a.m.</td>
<td>receiving/retrieval of paintings at CJ Muggs.</td>
</tr>
<tr>
<td>Oct. 19-21</td>
<td>Robin St. Louis Workshop at the Maria Center.</td>
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<tr>
<td>Nov. 21, 7 p.m.</td>
<td>membership meeting; guest artist to be announced.</td>
</tr>
<tr>
<td>Dec.</td>
<td>no membership meeting. Our Holiday Party date to be announced.</td>
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</tbody>
</table>

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.