



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

Big Splash 2018



We are excited to announce that this year's Big Splash, our 21st Annual Membership Awards Exhibition, will be held at Norton's Fine Art & Framing, located at 2025 S. Big Bend

Blvd., St. Louis, MO 63117, 314-645-4040.

Show entry is open to STLWS members who paid their annual dues by July 1, 2018 and artwork (limited to one painting per artist) is to be hand delivered with an entry fee of \$15. All paintings must be for sale with a 20% commission retained by the gallery on sales. Complete rules for exhibitions are printed in our 2018-2019

Membership Directory distributed to members and can also be found on our website: www.stlws.org, along with the entry form. *The rules were amended on June 25, 2018 so please be sure to read them.*

Receiving will be held on Friday, September 21st from 11 a.m. to 4 p.m. Our Opening Reception with refreshments will be on Saturday, September 29th from 4 to 6:30 p.m. with awards announced at 5 p.m. Retrieval will be on Tuesday, October 30th from 10 a.m. to 5 p.m.

Gallery hours for our exhibition, September 29th - October 27th, are Tuesday - Saturday, 10 a.m. - 6 p.m. For more information on Norton's Fine Art & Framing, directions to the gallery and parking, please visit their website: www.nortonsfineart.com.

Saint Louis Watercolor Society's 2018 Fall Retreat

Join us at this year's retreat at the Toddhall Retreat & Conference Center, 320 Todd Center Drive, Columbia, IL 62236, (618) 281-8180, www.toddhallretreat.org. Located on 45 acres, Toddhall is a people and wildlife sanctuary. This is truly a "get away" place...a haven for study, reflection and renewal. Fall is beautiful here with the woodland trails to hike.

Arrival: Monday October 8, after 9 a.m.

Departure: Wednesday, October 10, by 5 p.m.

Complete the registration and mail it in to hold your reservation. The cost of the retreat is \$150 per person with a double occupancy room, or \$190 per person with a single occupancy room. The following meals are included in the cost: Monday lunch at noon and dinner at 5:30 p.m., Tuesday breakfast at 9:30 a.m. and dinner at 5:30 p.m., Wednesday breakfast at 9:30 a.m. and then

snacks from our group pantry. Hearty home-cooked meals are served cafeteria style in a communal dining room. Each room has a private bath and individually controlled thermostat. All linens are provided. We encourage our male members to attend. You can paint outdoors or gather in the conference center. After dinner we will offer videos and movies, or you can just enjoy socializing or continue painting.

The registration form is on page 7 and will be posted on the STLWS website: www.stlws.org. Please send your completed registration form and check made payable to Saint Louis Watercolor Society to: Saint Louis Watercolor Society, P. O. Box 16893, St. Louis, MO 63105.

The deadline to register is September 24, 2018. Cancellations are nonrefundable.

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COLD PRESS PAPER

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Jane Hogg, Editor

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The Saint Louis
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Ted Nuttall Workshop, STLWS, April 9-13, 2018

by Karen Papin



Ask anyone who attended Ted's workshop, and you will most likely hear that he is an amazing painter but also an outstanding teacher. Humble. Supportive. Challenging. Organized. Positive.

Throughout the workshop, Ted referenced artists & books. Ted suggested we should study great painters & learn from them. Ted studies oil painters more because he doesn't want to paint like other watercolor painters. He looks at the oil painting & thinks how can I interpret this as a watercolor painter.

Ted also teaches workshops from his home city of Santa Fe, New Mexico. When painting portraits, he feels his paintings are recordings of expression & emotions, not portraits. One of his goals is to have the darkest darks be transparent. Another goal is to interpret a photograph, not just copy it. Photos can be inaccurate, especially the darks, & we shouldn't interpret the photo literally.

It is important for us as painters to notice:

- How to think about what we do
- How to see what we are doing
- How do we feel about what we paint & is it reflected in our paintings.

In Orbiting the Giant Hairball, MacKenzie considers what is the biggest obstacle to creativity. He feels we are attached to the outcome, when the magic really happens in the process. Thomas Daly, painter, feels that if your painting doesn't move you, it probably won't move others.

Four important elements to think about before starting a painting:

- Light is critical, should be a light side & a shadow side.
- Expression & emotion
- Color; multiple colors in every shape of a painting, use arbitrary color like green on an ear. Ted is known for his sloppy dots of color. Ted always works from black & white photos because this frees him to change colors & add arbitrary color as he chooses.

From Charles Reid, Ted learned that looseness comes from the point of view. Ted is trying to create the illusion that he is painting quickly & spontaneously. To make looseness work, you have to think about it, a state of mind & point of view, not a technique.

When trying to interpret a photo, pay attention to the edges: hard & crisp (most critical), soft, lost. Black & white photos help with the values & give the freedom of color choice. Ted thinks the better we get, the harder the painting becomes. Miles Davis, "If you're not nervous, you're not paying attention."

When copying a photo, ask that it be a black & white laser copy with all the mid-tones.

The drawing needs our time. If you absolutely have to erase, press a kneaded eraser into the paper so as to disturb the paper surface as little as possible. Ted will sometimes use a grid system for drawing his paintings but also uses projection. Use think & thin pencil lines. This is a process to "see" better. Lost edges in the photo should be lost edges in the drawing also.

Start painting with the skin, using very watery pools of different colors, letting them mix on the paper. Often Ted uses vermilion, quin gold, & peacock blue. Use arbitrary color immediately. Don't think your first wash is too vibrant. It won't be, especially after many layers. Ted feels Arches 300 lb. allows him to paint the many layers. Keep highlights in the eye & paint over the whites of the eye. Don't go back over this wash. Change colors without changing value. After first wash of skin color, stop & evaluate. Stay light in value & let it dry. Watch it dry. Don't rush the process with a hair dryer.

Next, define the eyes, nose, & mouth. Use multiple colors in a shape. Now may want to mix color on the palette. For the eyelashes & eyelid, burnt umber & ultramarine blue make a transparent black. Think of the eye area as little abstract shapes. For the nose, start with the nostrils making sharp edges at the top and softer edges at the bottom leading to the lips. Nostrils are not circles or ovals but a series of angles. Nostrils need to be warm & dark, vermilion & ultramarine blue. Shadow of the nose may come to the top lip. Scarlet lake & orange. Join the lip to that shadow. Soften the shadow side. Bottom lip often has shadow on it and below it. When painting the edge of a shadow, make sure the edge is correct. Add sloppy dots of color if desired. At this early stage of the painting, the sloppy

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dots are balanced on both sides of the person. Don't overthink the idea of arbitrary color. Use intuition.

We shouldn't think that this painting is just paper. We should approach each painting as if it may be our best painting ever! We shouldn't give away our painting because we are perpetuating the idea that it has no or little value. There is only ONE of our painting. Lucian Freud sold a painting for \$33 million, more than any other living painter. Ted offers prospective buyers a payment plan.

Thomas Daly- forget the identity of the object & paint in an abstract sense. Imply & suggest with as little as possible.

The hands should be saying the same as the face, expressing the same emotion. If the mouth is smiling, so are the eyes. Ted always develops the figure first & then begins the background with a first wash simply to get rid of the white. He doesn't know the finished color or value of the background. The figure will tell him that as he paints. Push the background into the hair. Listen to our intuitive voice. If you don't know what to do next, don't. Take your time & keep looking at it. Practice seeing. A small element in the background can add balance to the composition. Even a spot of repeated color in the background can make a difference.

The shadow side of the skin may have 3-6 layers. Use darker value of skin color already there.

Cast shadow, when light hits an object & blocks the light from the surface, often has a hard edge. The further the shadow gets from the object, the softer the edge. Form shadow, on the object as the object turns away from the light, always has a soft edge. Keep the shadows light, open & not as dark as the photo. When a skin shadow is too hot, put a very light wash of ultramarine blue to cool the shadow.

Ted learned that his paintings were better with more layers & more transparency. A painting is never finished. It just stops at interesting places. Layers of transparent watercolor will produce a richness. Usually, we don't want the darks to be as dark as the photo. As soon as your painting reads light & shadow, stop. You don't need to get any darker.

Composition exercises for us to try:

- Using Andrew Wyeth's or Degas' paintings, imagine removing a single element from

their piece & study what happens when you cover it up. How is the composition changed?

- Find a fun painting from one of the great artists & have someone pose in a similar way & paint that person in that same composition.
- Study good photographers. They compose with their camera. Notice the distance from the edge of the photo to the edge of the subject. Note the shape of the photo.

Ted uses a type of tea towel as a tool in his process. The STLWS gave Ted a towel signed by the workshop participants.

Lucian Freud - "An artist's is the hardest life of all. It's rigor-not always apparent to an outside observer-is that an artist has to navigate forward into the unknown guided only by an internal sense of direction, keep up a set of standards which are imposed entirely from within, meanwhile maintaining faith that the task he or she has set for him or herself is worth struggling constantly to achieve."

Thank you, Ted Nuttall!

Barbara Martin Smith Presentation April 18th



Artist's Statement:

"Rhythms of the process of creating are constant as well as ever changing. Omnipotence is present in these rhythms like a friend. When I retreat to my studio to paint, I carry this friend with me. Working with

the fluidity of transparent watercolor on handmade paper parallels the seen and unseen, known and unknown, foreseen and recalled qualities of subject which emerge during the painting process. Each painting comes from within linking me with the past and the future. Each is a deliberate engagement with all that is mysterious and beautiful."

Barbara Martin Smith has been an art educator her entire adult life. After completing a B.A. in 1967 with a History major, English & Art minors, at Lawrence University, Appleton, WI, she joined the Peace Corps and taught art in Dominica. She was discouraged due to the lack of materials and support so resigned from the Peace Corps and was hired to teach at Ladue

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LOOK WHO'S JOINED THE CREW

Christina Collier

Annie Schuchart

Change in Phone
Number:
Maggie McCarthy's



American Watercolor

This is a weekly publication you might be interested in with features on different artists plus offerings for a little "class work" on line.

Their website is:
americanwatercolor.net

SUPPORT OUR CORPORATE SPONSORS

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(distributors of Rekab
Brush Co. brushes,
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INVITATION

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

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

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High School, finishing her teaching career at Villa Duchesne. She completed an M.F.A. in 1975 in Fiber and Fabric at Southern Illinois University, Edwardsville, IL, but later took up watercolor painting. She currently is painting and teaching as a volunteer at the Saint Louis Art Museum.

At our April membership meeting, Barbara gave a presentation on her painting process. She started by showing us a book her grandson sent her, entitled "Beautiful Oops!" by Barney Saltzberg, "A life lesson that all parents want their children to learn: It's OK to make a mistake. In fact, hooray for mistakes! A mistake is an adventure in creativity, a portal of discovery. A spill doesn't ruin a drawing—not when it becomes the shape of a goofy animal. And an accidental tear in your paper? Don't be upset about it when you can turn it into the roaring mouth of an alligator."

Barbara's painting process involves her vision of a moving experience and how to express it using the elements (language or ingredients) and principles (how you organize the elements) of design. She starts with a drawing of her subject and works out the composition, taking back up photographs for reference later when she paints in her studio. There are many moments when things don't work but she goes with the flow to keep a fresh quality in her paintings. She paints on Twinrocker handmade paper (www.twinrocker.com). After her paintings reach a finished stage Barbara sets them on an easel so she can look at them, often from the corner of her eye, to see if they need anything.

We viewed images of 16 of her paintings as Barbara explained what motivated her to paint them and how she went about it.

Buttermilk Falls is a place in the Adirondacks in the fall. The painting expresses action which is why the falls are on an angle (angles are dynamic while vertical and horizontal lines are peaceful). Barbara and her husband have been going to the Adirondacks for the past 41 years so it holds many of her fondest memories. A quote from Henri Matisse, "Creation begins with vision."

Bvorkluden is in Door County, Wisconsin. Barbara works on a slanted table with a black towel under her paper so she can see the values as she paints.

Donner Lake is a painting as seen from Donner's Pass with some snow still present

in the foreground. She doesn't like to think about the grizzly history of the place when she looks at the painting. A quote shared from Paul Klee, "Art does not reproduce what we see; rather, it makes us see."

Celestial Rhythms conveys cosmic mysteries, involving life everlasting and God's creations. Barbara was inspired by the images coming back from space and the vastness of the universe. It is one of her invented e-scapes. An Auguste Rodan quote, "The only thing is to see."

Confluence is of the Mississippi and Missouri Rivers confluence at sunset. The painting was inspired by Barbara's reflection on the past when St. Louis was the third largest port. Rivers are like lines. A quote from Paul Klee, "A line is a dot that went for a walk."

Drought at Mt. Pleasant was her sixth painting and she used color to emphasize the drought.

Gulls at Carlyle was Barbara's interpretation based on her 15 years of boating at Lake Carlyle in Illinois, remembering fall there. This painting won a ribbon at Creative Gallery. Barbara likes to try new colors, using three primary colors and then creating the secondary colors from them. She believes we need to become familiar with our color and what they can do so we chose them appropriately for our paintings. We also need to work out our grays before we begin a painting.

Magnolia Grandiflora was a floral study in which she used Vandyke Brown and Antwerp Blue for her darks. A quote from Oscar Wilde, "It is through art, and through art only, that we can realize our perfection, through art and art only that we can shield ourselves from the sordid perils of actual existence."

Maine Memory is a scene overlooking Chickawaukie Pond in Rockport, ME. The color is born out of Barbara's the interpretation of light and dark, painting wet into wet.

May the Sun Gently Warm Your Soul is of Barbara's daughter on a sailboat. This was right before Barbara's daughter went to live in Japan and Barbara was going through a hard time anticipating their separation.

Mountain View from Hidden Peak was done to create a feeling of space and depth from this view in the Adirondacks looking to the lake and mountains in the distance from a rocky outcropping.

Rhythm Breaking is a painting of Lake Michigan in Michigan City, Indiana.

Rhythm Breaking II is a drawing of the scene of Lake Michigan done in the 1970s and

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used for her painting. A quote from Camille Pissarro, "It is only by drawing often, drawing everything, drawing incessantly, that one fine day you discover to your surprise that you have rendered something in its true character."

Sunset Flight was based on a scene from a plane at sunset over the Adirondacks. She wanted to include the plane in the composition because she liked the reflection from the plane depicted at the top of the painting.

The Lord Will Call His Chickens Home was inspired by the threat of Avian Flu wiping out so many birds. Barbara wanted to capture these Missouri chickens before they were stricken, although they did survive the epidemic. A quote from Rich Devonthorne, "Attempt what is not certain; certain may not come. It may then be a valuable illusion."

Grant is Barbara's grandson at age 2 ½. Barbara said the painting shows she has a long way to go with her portrait painting but she likes the grays in the sand.

Images of the paintings Barbara shared with us can be viewed on her website: www.watercolorsmith.com. We thank Barbara for a moving presentation and hope to incorporate her process in our paintings. We leave you with a quote from Mark Rothko: "A painting is not a picture of an experience, but is the experience."

The Importance of Using Your Own Photos

When creating artwork it is so important not to use copyrighted reference material, which includes photos taken by other people without their express permission, best obtained in writing should a dispute later occur, giving you the right to use the photo. Often instructors supply drawings and photos to their students for use in class for painting exercises. The photos given to their students remain the property of the instructor and are copyrighted. Artwork created from these photos cannot be entered into any exhibitions, even if the artwork is done

We also want to share an excellent article posted on the Artists Network about "What It Means to Be Original / Art Business Tips." Here is the link to the article: <https://www.artistsnetwork.com/art-business/what-it-means-to-be-original-art-business-tips/> Just copy this web address and paste it in your browser and click your Enter key.

outside of the class. This situation unfortunately occurred and the instructor was informed of the copyright infringement by students who took the class and saw a painting entered in an exhibition. This violation was particularly upsetting to the instructor since an original piece of art had been created by the instructor and subsequently sold and posted on their website. The artwork created by the student and exhibited not only violated the copyright laws but the rules of exhibition for the show and potentially could have devalued the instructor's sold artwork held by a private collector.

Organizations cannot always screen artwork for copyright infringement when artists enter them in exhibitions, so violations are often reported after the fact. The Saint Louis Watercolor Society trusts that their members will honor the rules of their exhibitions and copyright laws. Mark Sableman, an attorney who concentrates in intellectual property, media, and information technology law, gave an in depth presentation on Artists' Legal Rights to our membership at our February 2017 meeting. Mr. Sableman gave an overview of copyright laws at the meeting, and a written article on his presentation was included in the STLWS May 2017 newsletter. Keep in mind that the United States copyright law protects "original works of authorship," fixed in a tangible medium including literary, dramatic, musical, artistic, and other intellectual works. This protection is available to both published and unpublished works.

It cannot be stressed enough how important it is for artists to take their own photos for reference or do sketches, plein air or from models or still life compositions they set up, for future use in creating artwork. When an artist uses another person's photo, they are using the photographer's composition which should be part of their work in creating artwork. This applies to still life set ups in classes too so be mindful when submitting artwork for exhibitions. Artists do not grow when they take shortcuts. We learn through doing and composition is best learned through trial and error, not on the shoulders of others' work.

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:

Oct. 17 & 18, Jan. 16 & 17, 2019, Apr. 17 & 18, Jul. 17 & 18.



Deadline for the next issue is Oct. 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
- Marilynne 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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AROUND OUR TOWN KUDOS

Ken Francis was awarded an honorable mention for his *Taste of New Melle* watercolor on April 24, 2018 at the New Melle Paint Out, judged by Michelle Wells, and hosted by the Quarry Wine Garden. This was part of the 16th Augusta Plein Air Art Festival.

Spencer Meagher was honored to receive the Inaugural Mayor’s Award for his painting *Down on Main Street* in the plein air event, Shadows on the Teche, in New Iberia, LA in March. In Mid-April he competed at First Brush of Spring in New Harmony, IN, and received an Honorable Mention for his painting *Spring in New Harmony*; and was honored to be one of six \$100 winners in the quick paint for *Main Street*. Spencer Meagher’s awards at 16th August Plein Air Art Festival: Artists Choice, Peoples Choice and First Place in Acrylics for *Hidden Treasure*, Third Place in Acrylics for *Farm Hands*, First Place Purchase Award for *View Thru the Vines*, and an Honorable Mention for his painting of a red Corvette at the New Melle Paint Out.

Gloria Henderson, Suzanne Galli Koenen, Barbara S. McCormack, Shirley Nachtrieb and Linda S. Wilmes were accepted in “Those Who Dream By Night II,” an all media juried exhibition of themed work illustrating an element of dreams, fantasy, or the abstract, or otherwise distorting reality at Framations Custom Framing and Art Gallery in St. Charles, MO. The artwork was on display from Apr. 27 – May 31. Barbara S. McCormack received an Honorable Mention for her entry.

Terry Lay had 3 watercolors accepted in the Art St. Louis exhibit, “Maturity and its Muse,” showing from May 21 – 24; one watercolor, *Aspendos*, accepted in the 57th Watercolor USA 2018 exhibit in Springfield, MO, showing from June 2 – August 26; and 3 watercolors accepted in The Foundry Centre exhibit, “Edge of Excess II,” showing from May 11 – June 22.

Bill Curtis exhibited his paintings of classic cars at the Schafly Library, 223 North Euclid, from July 1 – 31, 2018.

Erin Blumer won the Mayor’s Prize for her painting done at Paint Webster on May 12th and exhibited at the Webster Arts Center, Schultz Hall, Eden Seminary, until June 30. Erin was also a featured artist at Grafica with an opening reception held on July 27th.

Jan Foulk won 1st Place on her abstract watercolor painting *City Scapes* entered in the “Cityscapes or Streetscapes” art show and competition at the St. Peters Cultural Arts Centre.

Barbara Martin Smith sold four of her paintings at the The St. Louis Fine Print, Rare Book & Paper Arts Fair.

Lee Walters took part in the Nature Artisan Series at the Powder Valley Conservation Nature Center on June 2nd. With the help of **David Anderson** and **Suzanne Galli Koenen**, she demonstrated how she uses a pouring technique to create nature-inspired art. The event included a pouring activity that visitors to the nature center could try for themselves. Pouring paint was a big hit with the kids.

Carla Giller was the guest artist at Grafica’s Third Thursday Artful Conversation on July 19th. She spoke on Urban Painting.

Alicia Farris’ *Only Observing* was selected for inclusion in 57th Watercolor USA 2018 exhibit in Springfield, MO; and Alicia received the Jack Richeson Honorable Mention Award for her painting *Meeting of the Minds* in the “Missouri Watercolor Society’s 2018 International Juried & Judged Exhibition.”

Congratulations to you all!

SAINT LOUIS WATERCOLOR SOCIETY MEMBERSHIP

The **Saint Louis Watercolor Society** membership is open to all persons over the age of 17 and interested in water media on paper. No initiation fee shall be required for membership. Annual dues are from July 1st of the current year through June 30th of the next year. Dues are \$35, payable on July 1, and there is no prorating of dues. Our website has our membership application form available to download. Please direct membership questions to Kathy Dowd.



SAINT LOUIS WATERCOLOR SOCIETY'S SPONSORED 2018 WORKSHOPS

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.

Registration for STLWS 2018 Fall Retreat, Oct. 8, 9 & 10, at the Toddhall Retreat Center, Columbia, IL

Name _____

Best method to contact me: E-mail _____
Or Phone _____

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 \$150 (for a double occupancy room) or \$190 (for a single occupancy room)

Please make your check 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.

The deadline to register is September 24, 2018. Cancellations are nonrefundable.



PO Box 16893
St. Louis, MO 63105



DATES & TIMES 2018 - 2019

Aug. 13 - 16 - Linda Kemp Workshop at the Maria Center.
Sept. 19, 7 p.m. - membership meeting; Robert Bullivant, director of Bullivant Gallery, will give a presentation on high quality, fine art printing, copyrights, and framing.
Sept. 21, 11 a.m. to 4 p.m., - Receiving for our 21st Annual Member Awards Exhibit, Big Splash, at Norton's Fine Art & Framing.
Sept. 29, 4 - 6:30 p.m. - Opening Reception of our our 21st Annual Member Awards Exhibit, Big Splash, at Norton's Fine Art & Framing; Awards presentation at 5 p.m.
Oct. 9 - 11, STLWS Fall Retreat, Toddhall Retreat Center, Columbia, IL.
Oct. 17, 7 p.m. - membership meeting; Carla Giller, STLWS member will present information on the Urban Sketchers group - what it is and how to participate.
Oct. 17, 1 hour after membership meeting & Oct. 18, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.
Oct. 19 - 21 - Robin St. Louis Workshop at the Maria Center.
Oct. 30, 10 a.m. - 5 p.m. - retrieval of artwork at our 21st Annual Member Awards Exhibit, Big Splash, at Norton's Fine Art & Gallery.
Nov. 21, 7 p.m. - membership meeting; demonstration by Jean McMullen, owner, artist, and teacher at Missouri Artists on Main Gallery in St. Charles, MO.
Dec. - no membership meeting.
Dec. 5, 6:30 - 9 p.m.- Holiday Party at CJ Muggs, lower level.
Jan. 16, 1 hour after membership meeting & Jan. 17, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.

Jan. 16, 7 p.m. - membership meeting, critique of members' paintings by Mary Dee Schmidt.
Feb 20, 7 p.m. - membership meeting, guest artist to be announced.
Mar. 20, 7 p.m. - membership meeting, Suzanne Galli Koenen, artist and STLWS member, will provide a demonstration.
Mar. 29 & 30, 9 a.m. - noon; receiving for 20th Annual Juried Exhibition at Missouri Artists on Main.
Apr. 5, 6:30 - 9 p.m. - Opening Reception for 20th Annual Juried Exhibition at Missouri Artists on Main; Awards Ceremony at 7:30 p.m.
Apr. 17, 7 p.m. - membership meeting, guest artist to be announced.
Apr. 17, 1 hour after membership meeting & Apr. 18, 8:30 - 9 a.m. - receiving/retrieval of paintings at CJ Muggs.
Apr. 28, 11 a.m. - 5 p.m. & Apr. 29, 10 a.m. - 5 p.m. - retrieval of artwork at the 20th Annual Juried Exhibition at Missouri Artists on Main.
May 14 - STLWS Spring Retreat.
May 15, 7 p.m. - membership meeting, guest artist to be announced.

Meetings are held at the First Congregational Church of Webster Groves on the corner of Lockwood and Elm from 7:00-9:00 pm on the 3rd Wednesday of the month in the Kishlar Room, on the 2nd floor of the building, from September thru May (except Dec). The building is equipped with an elevator.