



We hope that all of our artists had a productive summer, and remained undaunted by the endless rains. Receiving for the first Art League show of the season will be October 4th and 6th. Our excellent judge for that show will be Lisa Semerad, who teaches drawing at the Alexandria Art League and works in oil and pastel.

The Workshop will host a faculty art exhibit in September. The opening is Saturday, September 13 from 5 to 7 p.m., and all are invited. Remember that several Art League members are teachers at CHAW.

## News from the Art League

Staff changes are happening both at the Workshop and within the Art League. The Director of the Workshop, Jeffery Watson, will be leaving to pursue his musical career at the end of September. We thank him for his support. Also, CHAW Program Director and our excellent contact person at the Workshop, Julia Robey, will be leaving to assume a new position.

The steering committee has lost one member, Neil Steyskal, who worked so generously with us for several years. Thank you Neil! We welcome Mary Croft Curtin and Delila Katzka to the committee. Our new representative to the Workshop Board is Stu Searles.

## Themes and Submission Dates for the Season

We have two untitled shows scheduled for this season, in addition to the small works holiday gift show in December. Theme titles are listed at the end of this newsletter. We do ask the judges to interpret the themes as broadly as possible. In the end, however, it is the judge who determines how closely he or she will hold to the theme.

We will send out reminders for receiving each month. However, you can mark your

calendars in advance. Remember that receiving is usually the first Saturday and Monday of the month, with the exception of December and January. More on that later.

## Donations to the Capitol Hill Workshop Gala Ball

Last October, several Art League members donated artworks to the Workshop's annual Ball and Fundraiser, and the proceeds of the sales were divided between the Workshop and the Art League. Through this act of generosity, we were able to raise over \$1000 towards our annual payment for services provided to us by the Workshop. This year, we are again asking members to consider making a donation of a piece of art to the Gala, to be held this year on October 4. Your generosity helps maintain both the Workshop and the Art League. If you can help, please contact Gina Clapp at [Ginac45@aol.com](mailto:Ginac45@aol.com) or contact the Workshop at 202-547-6839. We hope to see you at the Ball....the dancing will be as great as the food and the art!

## Money, Money, Money

Some changes in fees and dues: The steering committee decided to schedule collection of the \$36.00 yearly dues in October, to coincide with the show year. Those who paid dues recently this year, say in the spring, will only have to make a pro-rated payment this October. We will have this worked out in advance and will have a person to handle this when you arrive for the first receiving. If your dues are not paid by November, you will need to pay them before you can submit for a show. So show us the money!

Receiving fees are \$4.00 per piece, or 3 for \$10.00. A bargain, right?

## Old News

Thank you all for making the April Pot Luck such a great occasion. It seems like we are always asking for donations, and, as usual, you all outdid yourselves. The food was fabulous! So was the conversation.

A number of members asked that we keep a record of who buys what and from whom, put together a directory of the artists by media, and develop a brochure. Purchase records are available at the CHAW desk, and we are hoping to get a directory and brochure put together soon.



*Grief Swing Series*  
Karen Currie  
Mixed Media  
2003

To all of the members who participated in the lecture series, the workshops, receiving, and the openings, again... Thank you!

## The Holiday Show "Wrap it Up!"

Last December, we initiated a new event: the non-juried show of small works available to the public (or us!) to purchase as gifts. We have scheduled this again for 2003, and plan to have good publicity and sales. Each member may hang a maximum of three pieces. We encourage you to select smaller works, not to exceed framed dimensions of 16" by 20." Receiving will be on December 1, from 9:30 to 11:30 a.m., and December 2 from 6:30 to 8 p.m. We are planning an opening for the night of Friday the 12th, from 6 to 8 p.m., and an all day sale on Saturday from 10 a.m. to 7 p.m. Gift-wrapping will be available. So save some choice work for this event!

## Upcoming Events

We are considering several workshops for the 2003-2004 season. On September 12, we will host an all-day workshop by Susan Abbott at the Workshop. You may recall that Ms. Abbott conducted a sold out workshop on watercolor last spring. For more information, please contact Michele Hoben at MPHoben@aol.com. and watch for a mailing

## Themes for the 2003-2004 Show Season

We have a mix of specific and non-specific themes for this season. Please pin this list to your bulletin board and plan to submit often.

October	Places/Places
November	Untitled Show #1
December	Wrap it Up (non-juried show of small works)
January	Shape of Things
February	Basic Black and White
March	Textures
April	Clashes of Color
May	Untitled Show #2

with information on the event.

We are also arranging to have some technical workshops: how to photograph your own work for records and slides, and how to frame your own work professionally. The African Textile event, previously planned for October, will be rescheduled for next spring.

## The Reading Artist

Many of our artists are avid readers as well. Ellen Cornett just finished reading a book about color that she recommends to everyone. Her review is below. If you have a book to suggest, please let us hear from you. Send your suggestion or a short review to Ginac45@aol.com. Thanks! See you all in October!

*Bright Earth: Art and the Invention of Color*

Phillip Ball

Farrar, Straus and

Giroux

2001

Viridian, alizarin crimson, cobalt blue, cadmium yellow—old friends to the painter. In "Bright Earth," Phillip Ball lays out the history of the development of col-

ored pigments and dyes from the early Greeks to Anish Kapoor. This book traces the co-evolution of chemical technology and the use of color in art. The changes in palette and thus, style, of artists as new pigments became available and affordable as well as how the demands of weavers and painters drove chemists to develop pigments that are light fast and colorful makes fascinating reading.

Phillip Ball talks not only about the chemistry of paint and the physics of color as related to the history of painting, but also about color theory and the history of color theorists. The science is difficult in places, but he works to make sense of it for the layman. I would recommend this book for its historical insights and as a technical resource for the working artist.



Vermont 1  
Michele Hoben  
Watercolor  
2003