



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

THE SAINT LOUIS WATERCOLOR SOCIETY'S 18th ANNUAL JURIED EXHIBITION

This year 89 artists entered 212 paintings. We were honored to have Alvaro Castagnet judge our show. With 77 paintings selected, representing 57 artists, we had an impressive exhibition at the Missouri Artists on Main Gallery. We thank Missouri Artists on Main for hosting the event, providing publicity, and arranging for refreshments at the Opening Reception on April 7th. We congratulate everyone juried into the show. And a special thanks to Françoise Olivier who made our show catalog so special with images of all the entries. Alvaro Castagnet's Juror's Statement follows:

"The St. Louis Watercolor Society's 18th Annual Juried Exhibition has established itself as a great event, encouraging artist to come together to participate in presenting the most varied subjects and techniques. This is no small contribution to the awareness of a most beautiful and challenging medium, "watercolors". The organization has been done with excellence, taking care of all aspects, from logistics, to the selection of works system, all reflecting respect and integrity, which has made me feel so comfortable and proud to be part of. It has been a great honor for me to jury this show and to be part of this wonderful event.

My congratulations to all who worked very hard to make it happen and to everyone who made the effort to participate, in particular the Award winners. In my view, the result is an accomplished and varied show, which demonstrates high quality and professionalism.

My criteria to select a painting are in two stages: the first one is the vision, the magic, what sort of feeling emanates from the painting, what the person is trying to say and how he or she did it; the second one is the handling of technicality of the medium: brushwork, calligraphy, lost and found edges, values relationship, color scheme.

Alvaro Castagnet"

AWARDS

\$200 Juror's Choice

Fran Kempin
Enchantment

\$150 Award of Excellence

Allyn O'Byrne
Dancing in the Street

\$100 Award of Achievement

Gloria Henderson
Eric

\$50 Award of Recognition #1

Elizabeth Concannon
An Open Door: Leaving

\$50 Award of Recognition #2

Barbara Martin Smith
Blooming Beauty

\$50 Award of Recognition #3

Shirley Eley Nachtrieb
Iris Collage #1

\$50 Award of Recognition #4

Carol Lane
Margo

\$50 Award of Recognition #5

Alicia Farris
I Only Have Eyes for You

\$50 Award of Recognition #6

Linda Wilmes
Tucson Sunset

Honorable Mention #1

Mirka Fetté
Force of Nature

Honorable Mention #2

Donna Crowley
Courage

Honorable Mention #3

Françoise Olivier
Walking on the Moon

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COLD PRESS PAPER

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John DenHouter Critique



John DenHouter received his BFA from the University of Michigan in Ann Arbor and his MFA from Eastern Michigan University in Ypsilanti, MI. He has received numerous awards and has work in several private and university collections. He is a faculty member of SIUE, Arts and Sciences, teaching classes in the Foundations area. The foundation program is designed to introduce beginning art students to the demands, expectations and fundamentals of art making. The program consists of four core required studio classes which must be completed by all declared art majors.

John has painted in watercolor and oil, pursuing oil painting currently with an interest in plein air painting over the last 5 to 6 years. He is interested in landscapes and capturing immediate light and color. When critiquing artwork, the quality of edges is something he looks for, as well as how light is captured in the painting. The composition and balancing of shapes and values is also important.

At our January meeting John critiqued the following artists, noting the strengths and weaknesses of their paintings:

- Hippo by Angie Youngbluth
- River by Barbara Martin Smith
- Cave Painting by Annette McGarahan
- Riverscape by Molly Edler
- Abstract of Musical Instruments by Cindy Breihan
- Girl Looking Out Window by Mary Berry Friedman
- Winter Scene by Loretta Pfeiffer
- Puma by Marilyn King
- Deer by Kathy Moore
- Trees in Blue by Karl Zickler
- Leaves by Gene O'Hara
- Shuttered Window and Pots by Fran Kempin
- Old Man by Vera Clark
- Pot with Petunias by Mary Mosblech
- Creek in Snow by James Brauer
- Exotic Bird by Mirka Fetté
- Adirondack Chairs by Sandy Baker
- Rural Buildings by David Anderson
- Moored Sale Boat by Peggy Michalski

We thank our members who participated in the critique and hope everyone left with a

better understanding of how to improve paintings.

Mark Sableman, Esq. on Artists' Legal Rights



Mark started out as a newspaper reporter before he became an attorney. As a Partner at Thompson Coburn, LLC, Mark's practice focuses on facilitating clients' communications, in media, marketing and business. He helps news media

clients gather and publish news, and business clients build their brands, and fight infringement and false advertising. He helps all clients protect and use information technology, and conduct business in the online world. In legal terms, he concentrates in intellectual property, media, and information technology law.

At our February membership meeting Mark gave us an overview of copyrights, covering myth busting with regard to copyrights, copyright basics, artists' contracts, infringement, fair use, and public domain. Because we feel this is an important topic and Mark's presentation was so thorough, we are posting the full article on his presentation on our website. We hope you will read it to gain a better understanding of the topic which we all need to be aware of when using reference material.

Briefly, the origin of copyrights was to create an incentive for creators of creative work protecting their rights for a limited time period, after which their work goes into the public domain. Copyright is an intangible property right that exists apart from the physical work, like a cloud, that protects creative expression, not ideas, and you always own it even if you sell your work. There can be no formalities for the creation of work and no notice is required to establish a copyright.

If your work is to be used commercially it is necessary to apply for a copyright. The three steps to copyright protection are: creating the work (fix your expression in a tangible medium), copyright notice (add copyright symbol and state all rights reserved, restrictions or permissions, etc.), and copyright registration (\$50 fee and electronic form). The timing of registration is important for enabling you to sue and entitles

LOOK WHO'S JOINED THE CREW

Dana Rothberg

Janine Bridges

Gail Kiel

Patrick Murphy

Caren Ganey

Pat Turpin

Rebecca Krutsinger

Erin Blumer

Karen Romani

Deb Beckrich

Christina Collier

Michelle Davis

Lynn Sprich

you to statutory damages. Registration is of the copyright (the intangible right, not the physical manifestation), so you can register your copyright even if you no longer possess the work.

We thank Mark for his comprehensive review of this complex topic and hope it will give our members better understanding of copyright laws.

Linda Wilmes Demo



As a freelance artist, Linda Wilmes has many accomplishments to her credit, along with numerous awards and accolades, and countless paintings in both private and corporate

collections throughout the United States. Working primarily in watercolor and acrylics, both pastel and drawing can be seen with vivid color, sparkling sunlight, and mysterious shadows. Light and color inspire this artist, and challenge her with a disciplined character to capture the moment. The mood surrounding any subject may become a new and intriguing theme for a new piece. For more information on Linda, please visit her website: lindawilmes.com.

At our March membership meeting Linda demonstrated a watercolor painting of a scene in Tucson, AZ, from a photo she took while visiting the area. The mood was at sunset with rain, and the scene was of a highway heading toward the Catalina Mountains.

For the painting Linda used a limited palette of Winsor Newton paint (Permanent Rose, Winsor Blue Red, and Quinacridone Burnt Orange), mixed ahead of time into various shades of blue, green and orange on a palette with large sections, and 140 lb Arches cold press paper with her sketch already done. She uses mostly DaVinci and Gold Sceptor brushes. Linda uses a lot of water and paints wet into wet so the colors blend, and works light to dark. She tapes her paper to a board so she can pick it up and tilt it in different directions while the paint is wet, allowing it to mix and move, but works mostly on a flat surface.

Linda plans what she is going to do before she starts. Sketching helps her plan before

she starts to paint. And it is so important to mix enough paint before starting. The worst thing is to run out of a color while you are in the process of painting.

Linda began by wetting the paper from the top down to the mountains. Waiting until the shine on the wet paper was just right, she blocked in the stormy sky using a DaVinci 2" flat brush, adding yellows and oranges for the sunset and then dark gray blues for the stormy clouds. She lifted the top of the clouds with a thirsty brush and dropped water in to make the rain coming out of the clouds. She also lifted out rain streaks with a flat thirsty brush. As she paints the scene she adjusts shapes she doesn't like. After blocking in trees, she added red to the greens to neutralize them as she felt they were too green for a stormy day.

Next Linda wet the mountain area down to the highway and blocked in the blue grays for their shapes, leaving some whites and adding darks to show their contours. She saved the traffic light standards. Linda prefers not to use masking fluid to save her whites. She prefers to develop the control it takes to paint around white shapes. Linda tries to challenge herself by trying new subjects so she can improve her skills. If her first attempt of a new subject doesn't work out she can always do it again. She believes you learn from your mistakes.

Next the roadway area was wet and the yellow and orange highlights from the sky dropped in first. Then the gray blues were blocked in. The roadway center line and shops along the roadway in the distance were lifted with a thirsty brush. During a rain storm visibility is low so Linda was careful not to add too much detail. The roadway center line needed to be wider in the foreground and narrower as it went to the background to show proper perspective. After the lifted roadway center line was dry, Linda added orange to it.

A thin wash of orange was added to the mountains to dull them and unify the painting. With the painting almost complete, she smoothed the edges of the light standards with a thirsty brush and added a tiny bit of dark on the back side of the electric signals. Finally she went back to the sky and added more darks, blending them in and working quickly. A chance water drop that hit the

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INVITATION

Please share your news, awards, workshops, interesting articles about creativity/art, and apps that you enjoy and why.

Please send your information to vidimagination13-slws@yahoo.com and they will be included as space permits.

sky while the paint was wet in the upper left corner was able to be scrubbed out. And with that final touch, the painting was finished. Knowing when to stop is very important. Good paintings can be ruined by over fussing.



Linda Wilmes' Demo Painting of Tucson

We thank Linda for a wonderful demonstration which reflected her love of moody scenes with the play of light and shadows.

Alvaro Castagnet Workshop by Nancy Muschany



Day 1:

“Hold the brush from the tip; less control means more control.” Don’t hold the brush like a pen and draw with it. Alvaro prefers natural hair brushes (squirrel mops and sable rounds) for watercolor.

Learning to control the water to pigment ratio in the brush is a must. Fight the urge to rewet your brush between color changes.

“Use small paper, a big brush, and a limit of 30 minutes.” Do two paintings a day like this and it will force you to express yourself in watercolor. Judge your washes, not your paintings. Don’t be afraid to experiment and fail. Learn from your mistakes.

“Colors are a very personal statement.” To keep colors fresh, do not overmix them on the palette or on the paper. Do not constantly clean your palette; use the beautiful left over grays created on the palette to unify your painting.

Palette should be a warm and cool of each primary and grays, to “break” the pure pigment. You should constantly be neutralizing your colors to make more harmonious paintings and use a limited palette for each paint-

ing. You may have a favorite color that you can’t mix such as “turquoise” or “lavender.” Use Chinese white for highlights. Alvaro’s palette for the workshop: Ultramarine Blue or Cobalt Blue (warm), Cerulean or Green Turquoise (cool), Viridian (a transparent green that cannot be mixed), Hansa Yellow (transparent), Yellow Ochre, Vermillion Red Orange (warm), Burnt Sienna and Neutral Tint.

Use a metal palette (Alvaro uses the Paintbox by Craig Young in brass for plein air and a porcelain tray in his studio). He does not like plastic because it stains.

5 IMPORTANT THINGS TO BE AWARE OF IN A PAINTING:

- Color
- Values
- Shapes
- Edges
- Brush Work (he added this one to the list)

SHAPES: Design – 1 big shape, 2 medium shapes, and several small shapes. Good design is a simple design; do not make things too complex. Also, good design has impact, is striking and unpredictable.

VALUES: Tonal range. 4 values – 2 on the light side and 2 on the dark side is all you need. When painting, forget about the object and paint the value. Paint the light!

EDGES: So important. It shows dynamics, movement, mood, atmosphere (never hard edges all over the painting, it **is** too rigid. You must soften edges and make connections.

COLOR: Never use color right from the tube; the color must be “broken” or grayed down, neutralized. Color must be thought of as either warm or cool, don’t worry about the name of the color or if it is blue or red, just is it warm or cool. If you do that your paintings will be realistic and set a mood, or create an ambiance.

BRUSH WORK: Make quality brush strokes: that is brush strokes with confidence. The strokes may be incorrect but a stroke with confidence looks much better than a tentative or weak one. Also aim for as few brush strokes as possible. Your strokes will become better and better with practice. We must learn to “let go.”

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HAVE AN INSIGHT, A VISION, SAY SOMETHING WITH YOUR PAINTING. "PAINT THE ROAR OF A LION."

Art is poetry. Your logical mind cannot create art; logic only knows mechanics and that is not the main issue. Be sensitive, perceptive, daring, and turn what you see outside yourself inward to allow your vision to evolve, with life and magic, into art. Paint for yourself and above all have fun!

Day 2:

Figures are very important you need figures to add interest. Do not use contour drawing for figures. Practice figures in your sketch book. Learn to draw through them and make sure they are at least 7 heads high.

PROGRESS:

- What is wrong with this painting?
- How can I make it better?
- Trust yourself. Use your own palette, recognize warm and cool, light and dark, and grayed down color. Soften edges.
- Each artist has his own philosophy. Be true to your individuality; do not follow mob psychology.

Challenge yourself; never be satisfied once you reach the next level. Paint plein air; painting from photos lets you see sharpness in all four corners so nothing is defused and everything seems important. Know your focal point, what is important and what you are trying to say. Try to envision your painting on your paper before you paint it.

Day 3:

Charcoal sketches. Make charcoal paintings, use your fingers to rub the charcoal into the paper to make soft edges and defused light. Get rid of the white paper, come back later with white charcoal for highlights. Do your value studies.

Painting from your charcoal painting:

- Determine what temperature your painting will be.
- If it is a cool painting then start out with warm (Ying and Yang)
- Use a limited palette.
- Use your spray bottle on the first stage so there are no hard edges to speak of.
- Dry painting and continue painting with broken color and values to completion.

Day 4:

A lot more of Alvaro's philosophy. There

are no "bad subjects." Alvaro referred to an artist Antonio Lopez who paints from the soul. Lopez paints mundane subjects such as a bathroom sink and razor kit, but they exude emotion. If we paint a favorite place in our home don't paint everything in that place; the couch, table, lamp, but paint the essence of that wonderful place. Feel that place; how it smells, the lighting and the comfort that place brings. Exploit things in a flamboyant way, there is no respect for technique. Paint a mood. He told a story of wanting to paint danger with some art buddies so they visited a biker bar in Australia and inconspicuously snapped photos of the patrons that captured the mood. Later they used the experience and photos for inspiration to do paintings. He also went on to say that we should paint humanity; love, crime, laughter, and be sensitive to the subject. "PAINT THE ROAR OF A LION." Alvaro himself said he only paints 4 or 5 maybe 6 paintings a year that capture the ROAR OF A LION. Paintings like that don't happen often. They are hard work and everything must be just right to come together. Challenge yourself. If you need to paint ducks on a lake tell the viewer something different about that subject; if you want to paint beautiful flowers trailing from a window box, show the viewer something new about that subject. Last, PRETTY PAINTINGS ARE BAD!

I have to say this was the absolute best workshop I have ever taken. The knowledge that he so generously gave to us is enough to last us a lifetime. His demos were great, but his words and philosophy of art were even greater. Technique is important as a tool to express ourselves, but does not make the painting. We must push ourselves to move beyond perfectly rendered illustrations. Art has feeling and magic; it grabs the viewer, holds their attention, is powerful, daring, and causes a reaction.



Alvaro Castagnet's Restaurant Scene Demo Painting

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 Plexiglass (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 dates are:
Apr. 19 & 20 - Jul. 19 & 20.
Jul 19 & 20 - Oct. 18 & 19.
Oct. 18 & 19 - Jan. 17 & 19, 2018.

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 15, 2017.

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, 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 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 WORKSHOPS OUR 2017 WORKSHOPS

Janet Rogers, \$220 members, \$255 non-members, Aug. 3 - 5, 2017; www.watercolorsbyrogers.com

Frank Francese, \$235 members, \$270 non-members, Sept. 15 - 17, 2017; www.ffrancese.com

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 our PO Box to hold your place for the workshops.

AROUND OUR TOWN KUDOS

Linda Wilmes exhibited her work at The Renaissance St. Louis Airport Hotel 9801 Natural Bridge Rd., March 2 – 29, featuring new works along with many St. Louis Scenes.

Amy Fister Lottes exhibited her work at Art at the Station at St. Louis Community College, Meramec, March 6 – 31.

Elizabeth Concannon's entry *Moving Day* and **Janet Doll's** entry *Doing My Best*, judged by John Salminen, were accepted in the 2017 Watercolor Missouri International Exhibition, on display April 3 – 27, at the St. Louis CENTRAL LIBRARY, 1301 Olive Street, St. Louis, MO 63103.

Jan Foulk was accepted in the all members show at The Art Center of Corpus Christi, Texas, Jan 18 – Feb 25, judged by Lizzie Welch, and her entry was sold.

Daven Anderson received the WRIGHT AWARD from the Herman T. Pott National Inland Waterways Library of the St. Louis Mercantile Library & Art Museum on March 24, 2017. The body of work that qualified Daven for the honor is his series of paintings: *THE RIVERS: A Celebration of Life and Work on America's Waterways*. The series was on exhibit February 4th – April 7th at the St. Louis Mercantile Library & Art Museum, the second of seven scheduled museum exhibitions.

Shirley Nachtrieb has a solo exhibit, "Paper and Thread", a blend of her collages, small quilts, books and dolls, at The Lillian Yang Gallery, 7443 Village Center Dr., O'Fallon, MO, April 25 – May 31, with the opening reception on May 7, from 1 – 4 pm.

Alicia Farris was accepted into the 56th Annual Watercolor USA Exhibit in Springfield, MO, with her watercolor on Yupo, *Patience and Promises, The Women From My Life*. She sends a special thanks to juror, Lauren McCracken for including her painting. Dates for the exhibit will be June 3 – August 27, with opening night June 2 from 5:30 – 7 p.m.

Congratulations to you all!

18th Annual Juried Exhibition Catalog Correction

We apologize for inserting the wrong photo in the 18th Annual Juried Exhibition catalog for Annette McGarrahan's entry, *Dawn Confab*. It is displayed here so you can all enjoy it.



PLEASE JOIN US - RENEW OR UPDATE MEMBER CONTACT INFO

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 1 through June 30 of each calendar year. Dues are \$35, payable by July 1, and there is no prorating of dues. Your dues and your contributions to the Saint Louis Watercolor Society are tax deductible donations. Any member whose dues are not paid on time shall be designated inactive and not eligible for the benefits of active membership.

Signature membership is granted to members who are accepted in two juried shows, sponsored by the organization within a ten year period. A breach in active membership will terminate Signature membership and result in the loss of credits earned toward Signature status.

Kathy Dowd has volunteered to handle our membership communications. Please contact her if you have any questions or need help with anything relating to your membership.

Member Benefits:

- Monthly Membership Meetings with Guest Artists' Programs.
- Receipt of E-blasts with important news, and our Quarterly Newsletters.
- Eligibility to become a Signature Member.
- Invitations to our Exhibitions with Discounted Entry Fees for our Annual Juried Exhibition.
- Inclusion in our Annual Membership Directory and Access to a Monthly Updated Digital Version of the Directory on Our Website (password protected).
- Priority to our Workshops with Discounted Fees.
- Invitations to our Spring and Fall Retreats, Self-Help Painters Sessions, and annual Holiday Party.
- Posting of your Announcements, Classes Offered, and Link to your Website on our Website.
- Opportunities to Volunteer to serve on our Board and at Events.
- Voting privileges.

THE 2017-2018 DUES INVOICE IS ENCLOSED

Payment is due by July 1, 2017. If not received by August 1, 2017 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 17, 2017

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 17, 2017, please complete the ballot and return it no later than May 12 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 2016-2017 dues are paid are entitled to vote in this election.

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 two juried shows within 10 years:

Stephen Bates

Pat Cantoni

Donna Crowley

Christine Flesor

Ann Hysmith

Barb Liebman

Judy Smith



PO Box 16893
St. Louis, MO 63105



DATES & TIMES - 2017

May 17, 7 p.m. – membership meeting; Kim Foster, painter and teacher will give a painting demonstration.

Jul. 1 – Membership Dues Deadline for the 2017-2018 Membership year. Membership Dues can be paid any time throughout the year but if paid by this date, Members will receive the August Newsletter as well as Priority Registration for STLWS Workshops. Signature Status recognition will be lost if Membership Dues are not paid when due.

Jul. 19 – 9:00 - 10 p.m. & Jul. 20, 8:30 – 9 a.m. – receiving/retrieval of paintings at CJ Muggs.

Aug. 3 – 5, 9 a.m. – 4 p.m. – Janet Rogers Workshop at the Maria Center.

Sept. 15 – 17, 9 a.m. – 4 p.m. – Frank Francese Workshop at the Maria Center.

Sept. 20, 7 p.m. - membership meeting; Keith Baizer, owner of Artmart.

Oct. - **20th Annual Membership Awards Exhibition, *Big Splash***, will be for the month of October (dates of receiving will be announced when firmed up), at 1900 Park creative space, 1900 Park Ave., St. Louis, MO 63104.

Oct. 9, 10 & 11 – STLWS Fall Retreat at Toddhall Retreat & Conference Center, Columbia, IL

Oct. 18, 7 p.m. - membership meeting; Dongfeng Li.

Oct. 18 - 1 hour after membership meeting & Oct. 19, 8:30 - 9 a.m. - receiving/retrieval for CJ Muggs.

Nov. 15, 7 p.m. - membership meeting; guest artist to be announced.

Dec. - no membership meeting. 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 7:00-9:00 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.