

April 2011

OKWA NEWSLETTER 03

PRESIDENT: Mary Peppard

VP: June Anderson

SECRETARY: Lee-Ann Taras

TREASURER: Mary Peppard

PAST PRESIDENTS: Barb Carr and Martine Bresson

Artist Talks: Jane Derby

Belleville Exhibit: Hanna Back

Newsletter: Alana Kapell
alanakapell@mac.com

WEBSITE:
<http://www.okwa.ca/>

OKWA@yahoogroups.ca

BLOG: <http://organizationofkingstonwomenartists.blogspot.com/>

The Organization of Kingston Women Artists
Box 581, Kingston, ON
K7L4X1



PRIZEWINNING
IMAGES:
Julie Davidson Smith
Jane Derby
HONOURABLE
MENTION:
Michele LaRose
Martine Bresson
Verna Vowles

(no images: Rose Stewart
HM: Jane Thewell)

OKWA ON EXHIBIT 2011

SYNERGY GROUP SHOW was at Kingston Frontenac Public Library in February and the Belleville Library in March.



OKWA AGM

Sunday, May 12th, 2pm at Mary Peppard's home in Seeley's Bay. All OKWA members are invited to attend and bring a dish for potluck. The board is looking for new members to bring their fresh ideas, experience and enthusiasm to the organization's executive.

Next in the series of
ART TALKS at
The Mansion,
Wendy Cain, Mary Peppard, &
Marney McDiarmid present on
Wednesday, April 20, 6:30pm

The Mansion: 506 Princess Street
Kingston, Ontario 613 531-0003



Barb Carr is involved in the production of a new music-drama being created by legendary (and recent Juno winner) composer R. Murray Schafer, along with a talented group of Kingstonians. Barb is in the chorus, and has also produced the poster for the show. The show, **JoB - A Cosmic Tapestry**, is based on the Book of Job and will premier on **May 14th and 15th at 8 p.m. at Sydenham Street United Church in Kingston**. Tickets (\$18) are available through Tara Natural Foods, Brian's Record Option, Renaissance Music, the Church Book Room, and from cast members.



MEET THE ARTISTS Mary Peppard



An evolution of Mary Peppard's work: "Fred Astaire and the Dancing Chickens" was in the 1992 OKWA datebook, see BLAST FROM THE PAST, a wood carving assemblage on a revolving turntable. The last piece, "Under the Sun" is part of her chicken history of art, a six year project reproducing some masterpieces with added chickens.

1. When did you join OKWA?

I have been a member of OKWA since the beginning in 1989.

2. How did you first hear about OKWA?

I heard about the group from friends...Alana Kapell and Jocelyn Purdie who were responsible with others for getting the group going.

3. What did you hope to gain from joining OKWA?

I hoped to develop friendships and learn from the expertise that other members of the group had. I was also hoping to exhibit my work with the group which I have done for many years. I have been on the executive board since 1992 I think! My association with the group has enabled me to greatly broaden the scope of my art and to appreciate the diversity of work members of the group create. It has been a terrific education!

Mary Peppard.....

4. What is your current medium? What do you like about it? What do you find challenging about it?

My current favourite medium is painting in oil. Every painting is a learning experience for me. I love the richness of oil colour and it suits my subject matter which has been painting chickens of late.

5. Who are some of your favourite artists and why?

I do not really have a favourite artist. I have many artists that I admire from Carravagio to Lenni Workman! I like "representational" art but am learning to appreciate abstract work. I am a fan of some graphic artists such as Lynd Ward and Art Speigelman.

6. Can you describe your progress as an artist, ie. what medium did you start out with, your training, your influences, the stages of development of your work.

As an artist I am largely "self taught" . I have always loved drawing and I sold my first drawing when I was at university in 1966. I learned from other artists and by working as a model ! I have worked in many media. I did my first serious work in three dimensions...with paper and wood. My first attempts at painting were really naive but I have progressed greatly and I am satisfied with my progress to date. I got a lot of advice from other painters and I am always learning. I try to always have a degree of humour in my work...I like to entertain my audience.

7. What do you find is the biggest challenge for you as an artist? What is the most rewarding?

My biggest challenge these days is discipline. I find it difficult to balance my time and stay on task sometimes. I am very slow to produce new work and would like to improve in this area. I often have more ideas than I can act on and this is frustrating.

WENDY CAIN



The Annotated Geography Lesson/early work



Shipwreck Dreaming/mid-career



Japanese Tea Bowl #15/current work

What is your current medium? What do you like about it? What do you find challenging about it?

My current media are printmaking and hand papermaking. I mostly work in the paper studio, doing pulp manipulations and pulp painting. I love the challenge of its unpredictability and the fragile nature of the work as it is being made. You can damage it in so many ways. It is like walking a tightrope and in the best of days like flying without effort.



(I had to include this photo of wee Wendy because it is exceptional).

Gardening for Wendy is a **PASSION** with capitol letters. Her gardens and home are stunning and of course, reflect her love of nature in her art.



1. When did you join OKWA?

I am an excellent example of not keeping appropriate records. I do not know the year I joined OKWA. I do know that I was part of at least three datebooks and the final calendar year and that I was at an AGM the year that KSA started because we shared space at Modern Fuel the same night.

2. How did you first hear about OKWA?

I am sure that somebody asked me to submit slides for jurying, and it might have been Hanna Back but certainly can't remember this either.

3. What did you hope to gain from joining OKWA?

I felt that this would be a good community to belong to and I thought that I might be helpful as a mid-career person.

4. Who are some of your favourite artists and why?

How to decide? Jules Olitski, Robert Motherwell, Helen Frankenthaler from the Abstract Expressionists for their confidence and colour; Cybele Young, a contemporary Canadian who makes the most amazing tiny structures from fine Japanese papers; Utamaro, Japanese Ukiyo-e artist from the 18th century for his sensitive portraits of women; James Dine for his massive woodblock prints; Kai Young, a Canadian textile artist for his endless inventiveness; Dorothy Caldwell, a Canadian textile artist for her mark making; Patterson Ewen for his energy; a multitude of artists whose work speaks from the heart.

5. Can you describe your progress as an artist, ie. what medium did you start out with, your training, your influences, the stages of development of your work.

I started out painting, found my home in screenprinting in printmaking, made some paper, thought it was crazy and five years later made some more paper and thought I had wasted five years of my life and I have never looked back. I have done a lot of research in watermarks and pulp painting for my own practice.

6. What do you find is the biggest challenge for you as an artist? What is the most rewarding?

The challenge is to continue to work in Canada which does not have a large infrastructure to support visual artists and a public that is under educated in the arts. It is so important to continue to work and not to associate the value of the work with sales and exhibitions. Juried exhibitions often have agendas and refusal of your work can be as much that it does not meet the requirements or personal criteria of the jury as much as a reflection of the worth of the work. Because studio work is essentially a solitary activity, the reward comes from positive feedback and to find that a work that was purchased years ago is still held in esteem by the people who live with it.

MARNEY MCDIARMID

www.marneymcdiarmid.com



I've been a member of OKWA for many years. I first heard about the organization from a friend and was attracted to the idea of networking with other women artists. Unfortunately I've never had the opportunity to take full advantage of what the organization has to offer. Just finding time to be in the studio has been challenging while I've juggled my art practice with other employment and schooling.

I've been working with clay on a part-time basis for over fifteen years, beginning with a continuing education course that I took at a local high school while I was in my first year of university. I fell in love with the medium and went on to take classes with Sue Lyon here in Kingston, and later participate in two residencies (St. John's and Medicine Hat), and the occasional workshop.

My residency in Medicine Hat gave me the opportunity to work with Porcelain, the clay I now use. I love Porcelain's translucency. It gives the impression of fragility while actually being quite strong. I'm attracted to the process of pushing the clay to its limits by seeing how thin I can make a piece and have it still hold its form. Since I first started making pots I've been refining a handbuilding technique in which I construct forms out of thin slabs. Each piece is decorated using a variety of stamping, embossing and printmaking techniques. I'm always on the look out for different textures and patterns to build into my pots. The work of other potters is a constant source of inspiration and wonder - Diana Fayt's balanced compositions and appealing glazes (<http://dianafayt.blogspot.com/>), Paul Mathieu's theory informed approach to vessels (<http://www.paulmathieu.ca/>), Ai Weiwei's large scale political installations - I'm always amazed by what people can do with a piece of clay. So many possibilities, so little time! And yet despite all of these possibilities I sometimes find it difficult to create space for radical experimentation. Limited studio time combined with the pressure to produce work for galleries and shows often results in little room to make "mistakes". And yet these failed moments are often the precursor to innovative new directions.

I've found my recent position as a new mother has radically changed my studio practice in some exciting, and unexpected, new ways. Suspending all gallery commitments for a year removed the constraint of making work for specific deadlines and my current studio time is inconsistent and short. These shifts have necessitated a dramatic change in how I work. Gone are the long expanses on uninterrupted time and I now find myself working fast and loose or simply using the time to try ideas that have been on the backburner for years. Without the pressure to "produce", many mistakes can be made. I'm intrigued by where they might lead.



early, mid-career and current work



5th International Encaustic Conference, Provincetown, Massachusetts 2011

The queen of encaustic, Joanne Mattera has a blog:

<http://joannemattera.blogspot.com/> for "all about encaustics and then some". The Encaustic Conference will have speakers and workshops, and demonstrations on such topics as: Monotypes, advanced image transfers, basics of encaustic, branding, fusing with the iron, fusing with the torch, handmade paper substrates, encaustic and mixed media, masks and stencils, displaying work outside the frame, and narrative in collage.

Also on Mattera's site is mention of the 6th annual Encaustic Invitational at the Conrad Wilde Gallery in Tucson (a gallery which represents Mattera's work.

<http://www.conradwildegallery.com/index.html> Take a look at the gallery roster: there is an interesting, not often seen, ratio of 14 female to 9 male artists.



ARTIST STATEMENTS

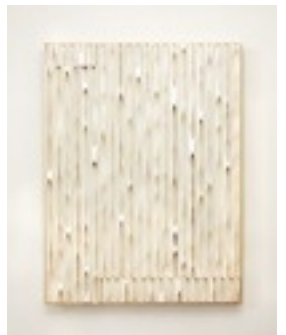
I have frequently heard concerns from local artists that they are stymied by the task of creating statements for their work. Any insights into this subject will be appreciated; meanwhile, the above site (Conrad Wilde Gallery) has some concise samples:

Miles Conrad: "My work is best described as biomorphic abstraction, closely informed by a tradition of feminist, post-minimalist sculpture. I recycle industrial materials and found objects into relief-based encaustic forms referencing the body as it relates to injury, trauma and the apparatus of pathology. I am interested in invoking the ways these are sublimated within the body and the ways in which they fail to be fully contained."



Now look at Joanne Mattera's and Jessica Drenk's statements from the same site which are more about TECHNIQUE than SUBJECT MATTER:

Joanne Mattera: "Silk Road is the most succulent painting I've done. It's also the most reductive. In plying a richness of material against the austerity of the grid—I refer to my work as lush minimalism—I'm allowing more and less to jostle for primacy. Each painting in this ongoing series is a small color field achieved by layers of translucent hues applied at right angles."



Jessica Drenk: "My work is a response to, and experimentation with, materials. Each series of work begins with a specific material: books, PVC pipes, rolls of toilet paper, or planks of wood, and my own desire to delve into that material—to play with it, reshape it, and change it into something new. Every material requires its own treatment, and I enjoy the process of innovating my own ways of working with each."



Wendy Cain in "Shipwreck Dreaming",
an exhibit of both screen prints and works
with handmade paper, at the
Out in the Sticks Cultural Association
in Yarker, Ontario.

April 9 to May 15.

Opening Saturday, April 09, 4pm

<http://www.outinthesticks.ca/>

OKWA UPCOMING EXHIBITIONS

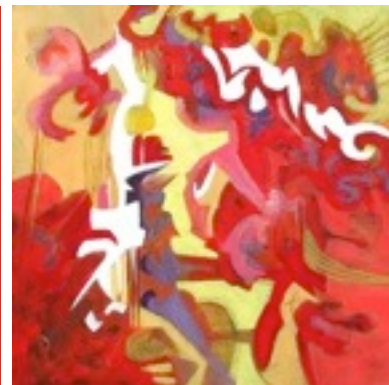
MICHELE LAROSE at
The Mill Street Gallery/Cafe
in Sydenham.

June 28 to August 27, 2011.

Opening: Sunday,

July 03 from 1 to 3pm

<http://millstreetgallery.blogspot.com/>



REBECCA COWAN

"GODS, MONSTERS
AND
MOVIE STARS"

Recent Work at Studio 22

Open Gallery

320 King St. E., Kingston

Opening: Saturday, April 9,

8-10:30pm

April 09 to May 15



Julie Withrow



Alex Jack

SideStreet Gallery

Gallery in a Gallery

264 Main St. Wellington, Ontario

613.399.5550 www.sidestreetgallery.com

April 1 – 30

Monday – Saturday 9:00 – 5:00

Reception Sat. April 2 4:00 – 7:00



JANE DERBY

State of Flux Gallery

in Modern Fuel, Kingston

April 30 to June 4

www.modernfuel.org



Conversations with Artists

Veteran exhibitors, Sally Milne and Su Sheedy give advice on the Toronto Outdoor Exhibition

SALLY MILNE: Although I haven't done the TOAE for the last 3 years, I did participate for 15 consecutive years prior to that. This year I hope to take on the challenge yet again! Here are my answers to Alana's questions:

1. What kind of equipment did you find helpful for loading/unloading? We use an upright dolly with an extension to the base and bungee cords to hold the display stand panels and paintings. It takes us about 5 trips back and forth from the van to unload. We park in the lot at the corner of Chestnut and Armoury.

2. What kind of display works for you (developed over time), perhaps state how you started and what you found worked best? My display is made of 3' x 6' vertical panels consisting of a wooden frame with hardware cloth stretched over it. They are hinged together and can be used in a variety of configurations. The advantages of this system are: they are light weight, wind goes through them and it is easy to hang artwork on them. The disadvantage of them is that they don't compete visually with the white, gallery wall style displays.

3. Where to stay options. We stay at the Chestnut Residence.

4. Transport options, your vehicle or renting? We have a Dodge Caravan

5. Advertising. I mail a list of around 200 Toronto clients which I built over the years of showing. (Before it was common to collect email addresses!) And, I send email as well.

6. APPLICATIONS: what you found helped? Have your applications evolved over the years? You just really need 10 good images.

7. What is your percentage of cash sales, credit card, checks? I take Visa, cheques and cash. I would say that a large percentage of my sales are on Visa.

8. How do you promote yourself at the show? I would usually go through about 300 business cards at the show.

9. How do you label your work? I label each painting with the title and price so people can see that information right away. When a piece sells I get the buyer to take it away right away or I wrap it so they can pick it up later. Then I put a red dot on a list I have on display at my table so, people can see that sales have been made but, they can't focus on a painting that they can't buy.

10. Do you have a website? I do have a website which lists the show.

11. **Is it important to you to make professional contacts at the show?** I have not made a lot of professional contacts at the show.

12. **Have you any sales pitch advice to pass on?** Focus on what the viewer thinks of/ likes about the painting. It helps develop their connection to the piece. (I learned this from Simon Andrew)

13. **Do you have assistance in selling?** My husband Chris is with me and he takes on the job of setting up the display so I can reserve my energy for selling.

14. **Any advice for help in maintaining your energy level?** Chris brings me food and drinks and forces me to sit down when possible. I find it's very important to be on my feet and I try to talk to everyone that comes by. The show does take a lot of energy and you really need someone to help.



SU SHEEDY ADVISES ON THE TORONTO OUTDOOR:

1. What kind of equipment did you find helpful for loading/unloading?

Aside from using my husband and kids to help load, unload, and haul work up and down the square, the majority of work can be mounted on a trolley. Ours is custom built by Michael but I see a lot of commercial style wagons and moving trolleys being used. These are advertised in the TOAE package you will receive once accepted.

2. What kind of display works for you?

I have attached photos of 2 different display booths. Michael built them both. They differ in design because I expanded from a 10x10' space to a 10x20' space after a few years. Both are fantastic...sturdy on a windy day and hold a surprising amount of paintings. The most common display at TOAE seems to be the 10x10' tent with free standing grid walls. These seem to be very easy to set up and a company will offer to set them up for you early the first morning and take them down end of Sunday if you pay the fee. Since I work in wax, I have always displayed my work under the ramp...therefore I don't need to worry about sun protection.

3. Where to stay options.

We have stayed with friends in the past...but with time realized that this is too socially demanding, even with our oldest and most relaxed pals! The first day is very long and



exhausting. After standing on concrete for 10 or more hours in the July sun, you deserve a quiet space with a bath and bed. Holiday Inn behind City hall provides TOAE artist discounts. The Hilton on Adelaide was wonderful and reasonably cheap too. Ryerson has spaces available in their Residence at very good rates apparently. My kids and hubbie work so hard to make this happen that I don't mind the extra expense and my kids energy is restored from the novelty.

4. Transport options, your vehicle or renting?

I have always rented a vehicle because my paintings are large plus I think its wise to take as many paintings as possible. It is always surprising how much room this takes once the paintings are wrapped. Plus all the plywood walls and benches and stools, trolley, cooler for food, tools, promo material. I find a cube van excellent because it gives me room to move paintings in and out without aggravation...you may not wish to bring EVERY painting out the first few hours. Parking has never been a problem but its worth getting acquainted with the streets around the square to get the gist. TOAE has this information and you can buy a discounted parking permit in advance.

5. Advertising?

I contact my Toronto and vicinity clients with a hard copy invitation and also hit them with an email closer to the date. TOAE advertises well within the city and has a website with you, your booth#, and an image. There are so many thousands of people walking through that you will want to be prepared with MANY business cards or facsimile. Have a book for the truly interested to jot down their email too.

6. Application: what you found helped?

There is no golden rule. As the jurying process has changed over the years. My art consultant was a juror a few years ago and she told me that the process is quite objective. However, it is a good idea to think about your 10 images. A strong theme without too much repetition...and not so eclectic that it feels without concept. The first 3 images should be strong...and the last apparently sits idle as the juror writes...so this last image should have strong impact as well.

7. What options do you offer for payment?

In order: cash, cheque, VISA

Visa is obviously hugely helpful for those who need to buy themselves some time to afford it. A friend owned a store and let me use her stubs and the money went through her account. This was extremely useful and went off without a hitch except that VISA

takes a substantial %. Cash is great and cheques too. I allow installment cheques...and have never had problems. Use your intuition!

8. Do you have a website and use that promotion?

Yes. This can extend your sales past the weekend.

9. Do you find making professional contacts at the show important?

It has been my bread and butter since 2005. Gallery owners will scout out new work. How perfect is this? They come to you when you are surrounded by your most current work. This is why I believe you should never toss in a mediocre painting.

10. Have you learned sales pitch advice to pass on?

People are fully saturated with art. There are 500 artists in the square and if they are coming to your booth consider it a miracle! Give them space but be accessible. The work will speak for itself, don't over sell. Also, try not to have too many friends or family well wishers hanging around. My brother in law, bless him, once sat down in front of my art with his 4 kids for a spot of shade and a few buckets of chicken!

11. How do you eat during the long hours? any advice for help in maintaining your energy level?

Its essential to have a devoted helper. I pay my kids so that they can be ordered around. And they can really help with payments, packaging or welcoming a viewer while I am busy with someone else. The kids will bring me food from the restaurant inside the City Hall and allow me small breaks to view other work. All your energy must be going to prospective clients.



Paintings of Glass: A Watercolour Workshop with Sally Milne

Location: Kingston School of Art, Princess and Victoria Streets.

Date: Saturday, April 16th and Sunday, April 17th.

Time: 10am-3:30pm (bring a lunch)

Fee: \$135. To register please send a cheque to:

Sally Milne, 49 Edgehill Street, Kingston, Ontario K7L 2T7



REVIEWS

BOOGIE WOOGIE on NETFLIX: a 2009 Indie Comedy by director, Duncan Ward. "...eccentricities of the London art scene are brought to life in this character-driven comedy". The film is based on Daniel Moynihan's book which takes its title from Piet Mondrian's iconic painting (*Soho boogie woogie*, 1939) and the plot centers on the painting--who has it and wants to have it. The art curator for the film is Damien Hirst. Stars Gillian Anderson, Heather Graham, Charlotte Rampling and Amanda Seyfried (of *Mama Mia*). A very satirical glimpse of ruthless gallery ethics.

FACTORY GIRL on NETFLIX. Guy Pearce plays Andy Warhol. "The Factory" was Andy Warhol's art studio in New York. "The Factory Girl" refers to Edie Sedgwick who was dubbed the queen of underground cinema in New York. She made black eyeliner and thick artificial lashes stylish. Warhol said, "Edie is too beautiful to be an artist. I think artists should be ugly. Edie's a superstar". From a wealthy family, she studied painting in art school but primarily practiced her art as Warhol's film subject. She died at age of 28 from a drug overdose. The film is not a complementary picture of Warhol. It is mostly a portrayal of drug abuse and eccentricity for the sake of eccentricity.

ca.netflix.com/ for \$8.00/month you can stream unlimited movies to your computer or, with an added device, to your t.v. (movies, documentaries, t.v. series, etc.)



Exit Through the Gift Shop, Independent Spirit Award winner for Best Documentary. A Banksy Film.



I highly recommend this film; it is hugely entertaining on many levels. Some critics believe the whole film is a Banksy fabrication; however it seems Mr. Brainwash continues to produce mega art exhibits and has had openings in L.A., New York and Miami. The documentary chronicles amateur filmmaker, Thierry Guetta's project of many years filming the then underground world of street art. I say, "then underground world of street art" because it covers the timespan of early graffiti artists and then the

turning point of street art moving into art galleries with the major exhibition of Banksy in L.A. A few graffiti artists are mentioned like Shephard Fairey, Neckface, Swoon, Borf, Buffmonster with Banksy as the most elusive and master of street art. Banksy says of himself, “I’m proud to be the art terrorist.” He is referred to as the “scarlet pimpernel of street art”.

In the documentary, Banksy thinks that Thierry’s end product of documenting street artists falls far short and suggests he goes back to L.A. and become a street artist himself, leaving the video tapes with Banksy to work up an end product (this very documentary). Thierry takes his advise in a grand style. Banksy states, “I don’t know what it means, Thierry’s huge success and arrival in the art world. Maybe it means Thierry was a genius all along, maybe it means he got a bit lucky, maybe it means art is a bit of a joke.” He also says, “I don’t think Thierry played by the rules, but then there aren’t supposed to be any rules. I used to think everyone should make art. I don’t really do that so much any more.”

So you don’t really know what is going on with this film and as Thierry himself says, time will tell whether he is a true artist or not. However, the owner of his New York gallery (Opera Gallery), Rino Maddaloni, gives us a concise statement of what is art: “Does he sell? Yes. Then he is good. Is he good? Yes, because he sells.”

One of Thierry’s purchasers of an iconic print at his FIRST show paid \$50,000 and said, “It doesn’t matter if he is good or bad. He has the right connections, and that’s why I am buying. Plus, I like him.” The Bill Morrison image above sold for \$100,000, made of broken vinyl records.

The film is fascinating in terms of marketing “art”.

WANT TO LEARN MORE ABOUT THIERRY AS MR. BRAINWASH:

<http://www.mrbrainwash.com>

WANT TO LEARN MORE ABOUT STREET ART? online graffiti and street art resource

<http://www.aerosolplanet.com/>



June Anderson “Apples 1” oil on canvas

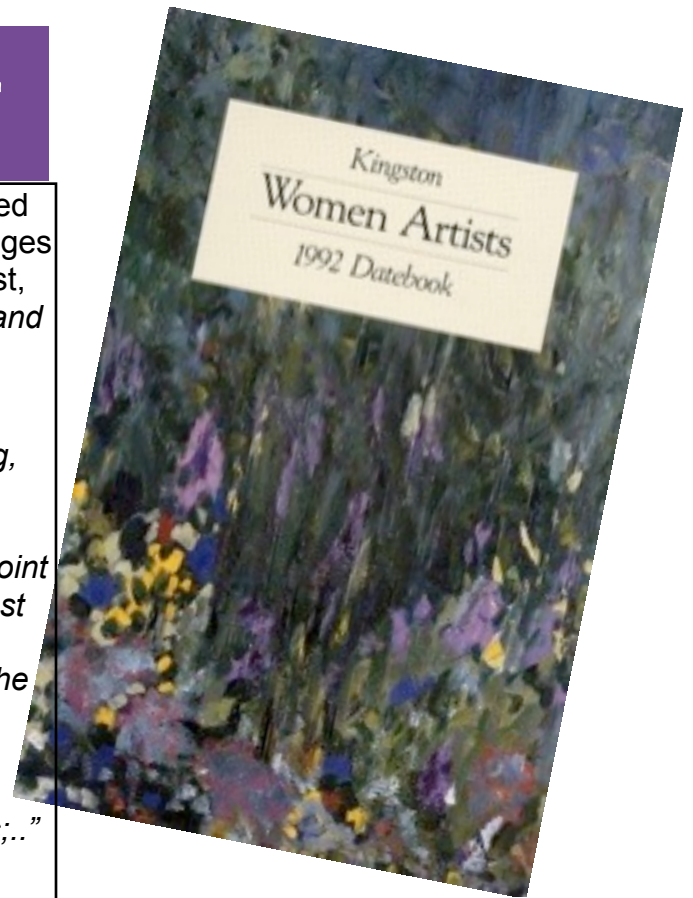
No applause
No criticism
Not such a bad
Audience--the apple orchard.

John Brandi

BLAST FROM THE PAST

The Organization of Kingston Women Artists started as a vehicle to get local Kingston women's art images into print. The third edition was introduced by artist, Lisa Moore. Mary Peppard had her "*Fred Astaire and the Dancing Chickens*" featured.

"...these works speak of unexpected encounters, testifying to the risks and pleasures of that exciting, unstable space, both inside and outside male-dominated cultural institutions, from which women artists can observe the world. From the vantage point of that space, unlikely juxtapositions prove the most powerful: the eerie chase among delicate, homely potatoes and rapacious shells in Connie Morris' The Meeting; the poignant, comical dance between an elegant star in evening clothes and the plumed courtly chickens who match his bow in Mary Peppard's Fred Astaire and the Dancing Chickens;.."



OKWA 2011 MEMBERS

Anderson, June. <i>Back, Hanna.</i> Black, Diane. <i>Bresson, Martine.</i> Burns, Barbara. <i>Cain, Wendy.</i> Carr, Barb. <i>Cassidy, Arlene.</i> Christensen, Kathrine. <i>Conley, Pauline.</i> Cowan, Rebecca. <i>Crawford, Mary E.</i> Davidson-Smith, Julie. <i>Derby, Jane.</i> Dickinson, Phileen. <i>Falkner, Suki.</i> Hughes, Margaret. <i>Jagger, Maya.</i> Jass, Sandra. <i>Kapell, Alana.</i> Kojro, Julie. <i>LaRose, Michele.</i> Lipson, Kristen. <i>Locke, Margaret.</i> Loney,	Zillah. <i>Lyon, Sue.</i> Marshall, Caroline. <i>McDiarmid, Marney.</i> Miedema, Carla. <i>Melhorn-Boe, Lise.</i> Milne, Sally. <i>Morley, Peggy.</i> O'Brien, Mary. <i>Olson, Erika.</i> Peppard, Mary. <i>Sheedy, Su.</i> Sheridan, Maureen. <i>Spielmann, Isidora.</i> Springer, Judy. <i>Stewart, Rose.</i> Taras, Lee-Ann. <i>Thelwell, Jane.</i> Thompson, Sharon. <i>Van Dijk, Janice P.</i> Van Geest, Mieke. <i>Vowles, Verna.</i> Wing, Terri. <i>Winik, J.T.</i> Withrow, Julie.
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Welcome to new OKWA members: Lise Melhorn-Boe and Caroline Marshall.

NEXT ISSUE: July 2011 articles, notices, and comments welcomed at alanakapell@mac.com