

The Cutting Edge

Collage Artists of America Newsletter

November 2010

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More than *Griffin & Sabine*: Nick Bantock Retrospective

by Karen Robbins

I didn't know what to expect from an exhibit of Nick Bantock's work. From his many books, I knew the exquisiteness of his collages. I imagined most would be post-card sized, as so many of them appeared that way throughout the *Griffin & Sabine* saga. But like the wonderment felt when viewing those books for the first time, I could not imagine what his art would be like in person. I was not disappointed.

Griffin & Sabine and Beyond, Nick Bantock: A Retrospective opened at the Englewood Museum of Outdoor Arts' indoor gallery last month. Over 250 works astound the viewer, even one familiar with the artist's books. Dozens of collages, collaged paintings, and assemblages filled the small gallery. Some collages told an entire story in as little as three-by-three inches square. Others required an entire wall. The artist claims drawing is more difficult for him—even after years of study and practice—than it was for his daughter as a young child; but his drawings of faces, bodies, and animals are as fine as one could imagine. The *Griffin & Sabine* pieces retain all their charm, and delight the viewer with surprises in texture and color not quite visible in a printed book. Deft touches of gold set off jewel tones and darker passages. Images juxtaposed incongruously seem to make sense as they dance across landscapes of outer and inner space.

The unexpectedly large drawers from *The Egyptian Jukebox* fill an entire wall. Made of items so pedestrian as compasses, harmonicas, toys, shells, game pieces, musical instruments, and maps, the collections they hold are amusing, disturbing, and thought-provoking. Some of their elements are even displayed separately, inviting the viewer to look still deeper into their content and meaning.

The artist's use of postage stamps is delightful, whether newly-designed for his invented worlds or salvaged from dozens of countries and time periods.

Bantock gave a short talk followed by a question-and-answer session at a book signing prior to the opening reception. His collage process is intriguing: beginning with no idea in mind, he will work randomly for up to an hour placing pieces onto a ground before stepping back to see what has occurred and assessing where to take the artwork next. The art always comes first, he says, and notes how this parallels the way humans began communication with images long before words took over. His stories don't even begin at the beginning. Bantock doesn't work in a linear fashion, instead starting in the middle and seeing which way the art takes

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CALENDAR

Dec 3	General Meeting
Jan 28	General Meeting
Mar 7	Spring Exhibit Take-in
Mar 13	Spring Exhibit Opens
Mar 25	General Meeting
May 27	General Meeting
Sep 23	General Meeting
Dec 2	General Meeting

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The creative mind plays with the objects it loves. — Carl Jung

Welcome New Members

Shigeko Katahira
Los Angeles CA 90013

Judith Lindenberg
Studio City CA 91607
judithlindenberg.com

Gail Lund
Woodland Hills CA 91364

Cynthia Rogers
Los Angeles CA 90066
www.cynthia-rogers.com

Wendy Tigerman
Los Angeles CA 90068

Member Spotlight

OPPOSITES ATTRACT WINNERS

First Place Shigeko Katahira

Second Place Teri Dryden

Third Place John Selleck

**Carter Sexton Fine Art
Materials Award**

Wayne Bannister

Continental Art Supplies

Award Cynthia Rogers

Honorable Mention

Donna Geist Buch

Sandy Rooney

See the winning artwork online at
[www.vivaartcenter.org/exhibits/
CAA_2010_Fall/index.html](http://www.vivaartcenter.org/exhibits/CAA_2010_Fall/index.html)

President's Point: Diana Wong's Art Without Effort – *I Ching* Retreat

by Jeanne Zinniker

The hardest thing I've found about being President of CAA is writing an interesting column for *The Cutting Edge*. Whenever I think about it, I draw a blank; so I decided to tell you about an artists' retreat/workshop experience I was fortunate enough to attend in August.

Ten of us were invited to the home of artist Diana Shui-Iu Wong in the Malibu mountains. My friend and CAA member Avinger Nelson was instrumental in arranging this event.

Arriving on a Saturday morning, we unloaded our gear and began to explore the grounds of Diana's home. Her space included art sculpture on the grounds and in the house along with her mostly abstract paintings that range from mixed-media to acrylics.

After lunch, Diana gave a lecture about the *I Ching*, or Book of Changes, which dates back to 4500 B.C. and which she studied for many years when she lived in China. She did a series of art pieces based on the *I Ching* and gave us a book of her remarkable art for that project.

We were each given a 24- by 24-inch box canvas on which to work. Diana said, "I do not have to instruct you; you are all artists." Can you imagine how much confidence it gave me to be treated as her equal? The group members each worked in different media. Some of us were painters in acrylic; others chose pastel, mixed media, or collage.

Following an afternoon of creating, the group stopped to meditate, then perform some yoga exercise. We had dinner, then sat on the patio and stargazed. The air was so clear it was almost as if you could reach out and touch a star. Some of the ladies' husbands had joined us for dinner and one of them just happened to be a rocket scientist. It was exciting to hear him talk about the stars and the universe. This particular evening there would be meteor showers, but I could not stay awake long enough to see them.

Sunday, after breakfast, one of the artists demonstrated encaustic and explained the different waxes that can be used and their results. We all got a chance to create some pieces from that method.

At about three o'clock in the afternoon we hung our square canvases on the wall. They were placed together like a numbered grid called the Lo-Shu chart of the *I Ching*. Each one of us talked about our piece and what we were expressing in it.

As we packed up our gear that evening and said our farewells, there was a strong sense that if we were lucky we would get to have this experience again in the future. I discovered that meditation can certainly help the creative process, and came away with a feeling of serenity and peace that may have had as much to do with meditation as with the wonderful women with whom I shared this experience.



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DECEMBER PROGRAM **Gerald F. Brommer: Layers of Meaning**

Gerald F. Brommer is an innovative teacher who gives frequent watermedia and collage workshops throughout the U.S. and Europe. But he may be best known to CAA members for his collage books: *The Art of Collage* (1978) and *Collage Techniques* (1994). In the latter, he writes that “The steady growth of interest in collage is a healthy creative condition.” He notes how artists are always searching for and exploring ways to more effectively and articulately express themselves through their art, and can find that their wonder at collage as it develops leads to the joy of discovery toward that end.

The need to gather, sort, and store materials for collage, he writes, leads to a sense that anything is possible. It is an approach that frees collagists to explore many combinations of media and materials.

“Collage as a medium is continually transforming, subsiding, leading into unexplored areas, and growing,” he says.



“The dynamics of the medium demand continual expansion, experimentation, and personal expression.”

Brommer has called collage a layering of thoughts and ideas as much as it is a layering of paper, fabric, glue, and

paint. He feels collagists amass history and emotion along with their materials, and viewers of their works add yet another layer of meaning. The gathering of materials can be seen as a historical process in itself, with resultant collages becoming biographies of the artists who create them, or even becoming historical artifacts themselves.



Born in 1927, Brommer received his B.A. degree from Concordia College and an M.A. from the University of Nebraska. His work has been shown in over 300 solo and group shows worldwide, and is held in more than 3,500 public and private collections. He is a life member and former president of the National Watercolor Society, and is a member of several other arts organizations including an

honorary member of CAA. He has authored or co-authored nearly 30 books, many designed for high school and college art students; and appeared in more than a dozen art instruction videos and DVDs including *Watercolor and Collage*. Brommer is listed in several *Who's Who* editions, and is included among the *2000 Outstanding Artists of the 20th Century* recently published in Great Britain.

The Studio City resident is represented by several galleries, including Esther Wells Collection in Laguna Beach and New Masters Gallery in Carmel.

Photo courtesy Felix Grossman.



UPCOMING MEETING: Friday December 3

Friday, December 3 (different week), 11 a.m. –1 p.m., Bernard Milken Jewish Community Campus Auditorium, 22622 Vanowen St., West Hills, 91307, 818-464-3300. New 2010-12 CAA member roster books will be available.

Parking reminder: Once you leave the meeting, JCC security policy requires that you move your car out of its parking lot. Thank you for your cooperation.

Next meeting: January 28, 2011

Book Review

Masters: Collage, Major Works by Leading Artists

You'll be delighted to find strong representation by CAA members in this book. Members Joyce Hill, Hope Kroll, Marilyn Landau, Nancy Goodman Lawrence, and Launa D. Romoff are joined by local and/or well-known names including Lynne Perrella, Baby Smith, Jonathan Talbot, and Mitzi Trachtenberg along with 31 other

working collagists. Each artist is represented by a short statement, followed by as many as seven pages of their works accompanied by a relevant quotation.

The glossy, 9" x 8" softcover features fine full-color printing of each artist's work, just one or two images per page so they are large enough to enjoy.

It is lovely to see contemporary collage in a catalog context, with such a variety of techniques, styles, and materials to compare and contrast. Look for *Masters: Collage* in the fine arts or crafts section of your local bookseller's.

336 pages. Published 2010 by Lark Books. Terry Taylor, editor; Randel Plowman, curator.



RESOURCE OUTLET

Try some non-traditional materials or just soak up the inspiring atmosphere of these unique resources.

FEATHERS

- **Hollywood Fancy Feather** Boas, packaged and loose feathers and plumes, dyed and natural feathers. 12140 Sherman Way, North Hollywood 91605, 818-765-1767. www.hollywoodfancyfeather.com
- **The Feather Place LA** Complete line of ostrich, peacock, pheasant, turkey, chicken, duck, and goose feathers. Merchants Building, 719 S Los Angeles Street Suite 620, Los Angeles 90014, 213-291-3254. www.featherplace.com

INDUSTRIAL MATERIALS

- **Industrial Metal Supply** Sheet and shaped metal in brass, steel, aluminum, copper. Scrap sold by the pound with an ever-changing selection. 8300 San Fernando Road, Sun Valley 91352, 818-729-3333. www.industrialmetalsupply.com
- **Bourget Bros. Building Materials** Tile, pebbles, flagstone, and a wonderful selection of minerals, gems, and lapidary materials and supplies. 1636 Eleventh Street, Santa Monica 90404, 310-450-6556. www.bourgetbros.com

CERAMICS

- **Modwalls** Assorted loose glass mosaic tile seconds in bags of 400-450 tiles for about five dollars. Also sells stainless steel penny, mosaic, and square tiles; and pebble tiles. 800 Estates Drive Suite 100, Aptos 95003, 831-439-9734. www.modwalls.com

- **Patterns of the Past** Online used-china dealer offers broken pieces for mosaics and crafts: larger pieces in quart or gallon bags, smaller pieces in 4- and 6-inch jars. www.patternsofthepast.com
- **Pottery Manufacturing & Distributing Inc.** 15,000 square feet of pottery; offers seconds and senior discounts. 18881 South Hoover Street, Gardena 90248, 800-991-9914. potterymfg.com
- **Walker Zanger** High-end tile and stone company offers discontinued items at markdown. Check for parking lot sales or a possible new seconds shop. Also look online for sale tiles at half price. 8901 Bradley Avenue, Sun Valley 91352, 818-252-4000. www.walkerzanger.com

BOOKS

Flea markets and thrift shops are great for used books, but for something more specific visit:

- **Dragon Books** Charming, library-like antiquarian-style bookstore tucked away at the top of Beverly Glen. Inspiring and expensive collectible volumes; \$5 bargain table. 2954 Beverly Glen Circle, Bel Air 90077, 310-441-8545. www.dragonbooks.com
- **Iliad Bookshop** 5,000 square feet of used and antique books, many priced between \$5 and \$15 (sell some of yours for credit toward a purchase). Lots of art subjects. \$2 bargain table. 5400 Cahuenga Boulevard, North Hollywood 91601, 818-509-2665. www.ilialdbooks.com

Got resources? Please share them! Send info to the Editor by e-mail (see website).

October Program Recap

Franklyn Liegel exceeded all expectations at the October 8 presentation. Showing images of award winners from the *Opposites Attract* exhibit, he explained in detail—in a manner unique to Franklyn's beautiful, descriptive language—why he selected those particular pieces for awards. He also complimented other artists by name on their individual pieces, which he described from memory. He also showed and discussed images of his own extraordinary work.

Franklyn was kind enough to donate a beautiful large piece of his art for the raffle, which was won by CAA member Erella Teitler.

Local Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

Custom Collage and Mixed Media Painting

Clara Berta, four Saturdays or four Wednesday evenings, \$35/session, Studio City home, 818-692-0465.

Three-hour sessions designed to help you find your inner self through creative expression. Intimate class setting engages and awakens all your senses through art. Uses collage materials, photos, writing, fabric, and small canvas. www.berarta.com.

Fundamentals of Collage

Kelly Kilmer, December 10, cost \$70. Stampin' from the Heart, Mar Vista, 310-391-0466.

Two-hour workshop on quick and easy composition and design techniques in a journal to create unique and expressive pages. Fundamental techniques can be applied to many media. Supplies list online. kellykilmerworkshops.blogspot.com or www.karen-stampinheart.blogspot.com.

Second-Chance Table and Raffle

Your built-in resource for collage goodies! Come early to the next general meeting and check out the second-chance table. We have—and are always looking for more—and materials to sell, including wall-paper books, travel brochures, fabric, yarn and string scraps, papers, greeting cards, old photos, wood scraps, paints, brushes, frames, etc. Contact Sandy Rooney (818-249-9006 or see website for e-mail) for a pick-up before the meeting, or bring your materials but leave them in your car and she will collect them. Your clean-out items may be another person's treasure.

Remember to wear your collage name tag to the meeting and get a free ticket for the raffle. Buying raffle tickets helps support the CAA scholarship fund and puts you in the running to win lots of collage material prizes.

Regional and National Collage Workshops

Workshops are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted.

One-Day Collage Workshop – Aondrea Maynard/Delisa Sage

December 5, 2010 in San Francisco, CA
January 27, 2011 in San Rafael, CA

No experience needed. Learn to create complete artwork using hand-made papers, vintage objects, photos, numbers, etc. Learn gluing and texturing techniques. All materials provided. Cost: \$125. Collage Gallery, 415-785-4511. <http://www.collage-gallery.com/pricing-and-registration-information/>

Intuitive and Spontaneous Painting – Betsy Dillard Stroud

January 24–28, 2011 in Scottsdale, AZ

Work in mixed media including acrylic, gesso, collage, stamps, water-media, and pencil. Covers content, design, color, and experimental approaches. For beginning to intermediate students. Cost: \$585. Scottsdale Artists' School, 800-333-5707. <http://reg129.imperisoft.com/SAS/ProgramDetail/33393935/Registration.aspx>

Mixed Media and Collage – Lana Grow

February 7–12, 2011 in Amelia Island, FL

New ways of painting with acrylics, mediums, stencils, stamps, gold leaf, and collage. Emphasis on line, depth, and texture; abstract focus. Includes extensive handouts. For intermediate and advanced students. Cost: \$625. Amelia Island Artists Workshop, 904-491-8040. <http://ameliaislandartistsworkshop.com/workshops>

Collage Discovery Intensive – Claudine Hellmuth

February 17–19 in Bonita Springs, FL

Inspired by instructor's books. Color mixing and expanding color palettes; composition and design principles; painterly collage techniques; image transfer; idea-generating tools. For all levels. Cost: \$375 members/\$425 nonmembers. Art League of Bonita Springs, 239-495-8989. <http://www.artcenterbonita.org/workshop.htm>

Exhibits Worth Watching

Combustione: Alberto Burri and America

Transformations of burlap, mold, tar, charred wood, distressed metal, and melted plastic represent a radical approach to abstraction.

Through December 18, 2010.
Santa Monica Museum of Art,
Bergamot Station G1, 2525
Michigan Avenue, Santa Monica.

William Dole Collages and Watercolors 1957–1978

Dole turned to collage during his 1950s vacations in Italy, inspired by a find of old documents and ephemera. Early architectural compositions gave way to structured abstractions.

Through December 30, 2010.
Tobey C. Moss Gallery, 7321
Beverly Boulevard, Los Angeles.

Kurt Schwitters: Color and Collage

First U.S. overview of the artist's oeuvre since 1985. Full-scale reconstruction of the *Merzbau* plus roughly 100 assemblages, reliefs, sculptures, and collages from 1918–1947.

Through January 30, 2011. The Menil Collection, 1515 Sul Ross Street, Houston, Texas (coming to California in August 2011).

Henri Matisse *La Gerbe*

Ceramic installation accompanied by Matisse's own paper-cut color samples and installation photos.

Ongoing. LACMA Ahmanson Building, Plaza Level, 5905 Wilshire Boulevard, Los Angeles.

Exhibitions and Competitions

Exhibition opportunities are listed as a service and do not represent CAA endorsement or recommendation unless specifically noted. If you know of an exhibition opportunity, please send sponsor and website information to the Editor at karendesign@gmail.com

SlowArt Productions 19th Annual Emerging Artists 2011 Competition

Deadline: November 30, 2010

Exhibition: April 1–30, 2011, Limner Gallery, Hudson, NY and print catalog.

Awards: \$1000 cash prize, \$1000 people's choice award.

Juror(s): unknown

Open to: All artists 18 and over, all media.

Submit: Digital file, print, or slide, submission form. Maximum size 96" x 120".

Entry fee: \$35 for up to four artworks; \$5 for each additional artwork.

Prospectus: <http://www.slowart.com/prospectus/eamail.htm>

Contact: Emerging Artists 2011, Hudson, NY, 941-928-0567, slowart@aol.com, limnerentry@aol.com

Italian Cultural Association MoCA and Arte Laguna Fifth International Art Prize *Arte Laguna* (Venice, Italy)

Deadline: December 1, 2010

Exhibition: throughout 2011

Awards: Cash, exhibitions, residencies, honorable mentions

Jurors: Italian art executives and Italian art press

Open to: All artists, collage assigned to painting category, maximum size 150 x 150 cm (59" x 59").

Submit: online application, .jpg image files, confirmation of payment

Entry fee: \$70 for one artwork, \$125 for two artworks, via PayPal

Prospectus: <http://www.artelagunaprizo.com>

Contact: Arte Laguna, Via Roma, 29/A, Mogliano Veneto, TV 31021 Italia, +39 041 5937242 - int. 4

Arts in Harmony 2011 International Juried Art Show

Deadline: December 3, 2010

Exhibition: February 7–March 24, Sherburne County Govt. Center, Elk River, MN; possible traveling exhibition April 1–30.

Awards: Up to 49 cash awards from \$1000 to \$50 each. **Juror(s):** unknown

Open to: All artists, many media including mixed media.

Submit: Slides, photos, or images on CD.

Entry fee: \$35 for one or two artworks.

Prospectus: <http://elkriverart.org/artsinharmony11.asp>

Contact: Elk River Area Arts Alliance, 763-441-4725, info@elkriverart.org

Visual Arts Society of Texas 43rd Annual Juried Visual Arts Exhibition

Deadline: January 1, 2011

Exhibition: April 28–June 3, 2011, Meadows Gallery, Center for the Visual Arts, Denton, TX

Awards: \$1000 cash best-of-show plus cash and merchandise up to \$8,500.

Juror: Benito Huerta, UT Arlington professor, Director/Curator of The Gallery–UTA

Open to: All U.S. artists. 2D and 3D work.

Submit: Slides or digital images online or on CD, payment, entry form.

Entry fee: \$30 for up to three artworks.

Prospectus: http://www.vastarts.org/images/exhibitions/National_Exhibition/2011/vast_national_prospectus_2011.pdf

Contact: Lynne Cox, 972-827-8674, www.vastarts.org, executivedirector@vastarts.org

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Bantock, continued

him. For him, “the images run parallel with the words; one supports the other.”

Although he calls himself “a bit of a Luddite,” and has issues with digitization of books, Bantock recalled that he’d created only one digital work himself, the *Griffin & Sabine* CD produced through musician Peter Gabriel’s company. Yet he’s just got an iPad, and feels it’s the first platform with enormous potential for sharing and interchange between two people while reading or viewing content.

When I asked how his background in psychotherapy impacted his work, Bantock told me, “It’s all Gestalt therapy,” about facing one’s own shadow. In his workshops, he ensures that the source of his teaching is from deep inside and that participants’ work comes from a deep source as well. *Griffin & Sabine*, and *The Golden Mean*, are all about finding that perfect intersection between two sides: the marriage of words and art, the conscious and the unconscious, meeting ourselves inside ourselves. That said, he admits to sometimes considering himself neither artist nor writer, but jack-of-all-trades.

Bantock’s early influences include Turner, Monet, Cezanne, DuChamp, and Rauschenberg. Today he focuses more on direct sources—Egyptian artifacts, Samurai armor, and African art—than on Western references. His most recent works are large-scale paintings, often dyptichs or tryptichs, that have a sense of universality with a dash of sci-fi spice. They evoke rolling waves or exploding stars, punctuated by collaged mechanical or figurative bits, sometimes barely visible until seen up-close. In fact, these works demand to be viewed both from ten feet away and from ten inches away. They, too, are worth the trip.

The exhibit runs through May 28, 2011 at the Englewood, Colorado civic center building (about 40 minutes from downtown Denver via light rail). Admission is free.

Competitions, continued**Sakuraba Art Gallery International Artist Competition and Exhibition**

Deadline: January 1, 2011

Exhibition: February 5–April 2, Sakuraba Gallery, Sendai, Japan

Awards: Travel to Japan for show opening or \$1000 cash prize. **Juror(s):** unknown

Open to: International artists 18+, not residing in or citizen of Japan; mixed media.

Submit: 300 dpi images online, entry form online.

Entry fee: \$30 for up to three artworks, via PayPal or Google Checkout

Prospectus: <http://www.sakurabagallery.info/international-art-competition.php>

Contact: sakuraba.gallery@gmail.com

Eighth Annual Embracing Our Differences 2011 Outdoor Art Exhibit

Deadline: January 10, 2011

Exhibition: April 3–May 20, Island Park Bayfront, Sarasota, FL

Awards: \$1000 cash prize, \$1000 people’s choice award. **Juror(s):** unknown

Open to: professionals, students, and amateur artists.

Submit: 300 dpi CD plus print, submission form. Original artwork must be 12.8” x 8.8” (horizontal format); final art is produced billboard size (16’ x 12’).

Prospectus: <http://www.embracingourdifferences.org/pdfs/2011calltoartists.pdf>

Contact: Coexistence, Inc., 941-928-0567, www.embracingourdifferences.org/exhibit.html, info@embracingourdifferences.org

President, continued

Diana Shui-Iu Wong is now in Beijing. The Shangyuan Art Museum is hosting a show of her “Table of Bottomless Bliss” installation. They also will discuss a plan to build a Nine Palace Labyrinth (also based on the *I Ching*) in a public park there.

You can see a few photos of the retreat at Diana’s blog, diana-wong.blogspot.com. To learn more about Diana and her artwork, visit her website at www.dianawong.com. She is truly awesome.

Collages are a modern substitute for still life.

—Robert Motherwell

WANTED: **Program Assistant**

Do you like speaking with artists and gallery owners? Do you like attending art shows? Are you good with a projector? You could be the right person to become Program Chair Ben Goldman’s assistant! In this position, you’ll help him with finding program presenters for 2011, do a little research on those artists, and even operate the digital projector at general meeting presentations.

If you’re that person, please step up and volunteer! Contact Ben by phone at 323-656-3465 or by e-mail (see website).

Thank You, Helen

After serving on the Collage Artists of America board of directors for many years, most recently as recording secretary, Helen Merken has decided to retire for personal reasons. The board and membership of CAA appreciates Helen for her many years of service to the board. Helen will remain a member of CAA.

From the Treasurer

by Marian Devney

All disbursements are paid by check so that a record of outgoing monies is available.

Previous balance	\$ 13,205.43
Total receipts	5,289.00
Total disbursements	3,693.92
Current balance	\$ 14,800.51

Find Us on Facebook!



CAA has its own Facebook page. Come see what's happening: background information on the group, news about meetings and exhibits, calendar list of events, photo galleries from past exhibits and presentations, and discussions with other collage artists.

<http://www.facebook.com/group.php?gid=178352820612>



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Collage Artists of America

established 1988

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