

The Pen Woman

SUMMER 2011



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From the President

Jean Holmes led the League through a very tumultuous year in the history of this organization. In addition, she underwent extensive spinal surgery during this time. Although she recuperated significantly, she felt she would be unable to serve the League fully in the face of her remaining health problems and she resigned in July. The National Executive Board accepted her resignation with regrets.

I moved into the Presidency intending to begin a forward thrust that will overcome the aftermath of events that followed April, 2010. The National Executive Board is bursting with productivity as several board members are pulling together new activities.

Candace Long, Fourth Vice President, is developing a series of Pen Woman Master Classes that will be offered over the Internet to allow the largest numbers of members to participate. All of these classes, which will be for all classifications of members, will be directed at enhancing professional development.

Jamie Tate, Art Chair, is working on offering regular online juried art contests for both members and nonmembers. This will give members the opportunity to gain visibility for their art and will introduce non-members to the League.

Treanor Baring, now our First Vice President and *The Pen Woman* Poetry Editor, is planning online writing contests to be offered along with the art contests. Treanor is the new content editor for our website, www.nlapw.org, and is updating it constantly. You will see changes already and will see many more in the coming months.

Anna DiBella, Outreach Chair, and Jamie Tate collaborated on bringing an exhibit by The Black Artists of DC to Pen Arts, which will show during October. The announcement for this exhibit is on page 12. The possibility for an exhibit involving these artists was first suggested to Anna by Trish Wootten, Biennial Co-Chair.

Biennial planning is underway, as you can see on pages 18 and 19. You will hear more about the convention in the coming months.

I am living at Pen Arts and speaking to members on the telephone daily. I also receive several calls each week from prospective members. I will be traveling in August and I will attend the Maryland and Florida State Conferences in October. I welcome contact with members and hope to inspire and be inspired by them.



Sharyn Bowman
Greberman, Sc.D.
National President

Find us on Facebook!



League membership is not required to "Like" our page and get in on the conversation. Tell your friends and colleagues about us.

It's a great way to introduce people to the NLAPW, Inc. and help your league grow.

At the same time, you can stay informed about what's going on with the League, as well as other writers, artists and composers across the U.S. See page 9 for more information.

Greetings to All

By Nina Brooks, Membership Chair

"We are all Proofreaders" of applications. This is invaluable to acquire the professional expedience hoped for by those who await our responses for their acceptance in NLAPW, Inc.. Any small error or mistake knocks the process back in time. Membership Facilitators need all information from each branch's Members Chair or President. Do share these forms repeatedly with your fellow members to verify that all is fine and correct. Your Facilitator will notify you, if necessary. The names and addresses of facilitators for all three areas of membership are now located in the back of this magazine along with your National Executive Board officers.

Watch Our YouTube Channel!

Search for NLAPW2010 on YouTube and experience news about the League in a way you can easily share. Most recently, we've added a promotional video about the benefits of League membership. Send the link to all your artistic friends! You'll also find poetry readings and art from our Pen Arts events. Check back often!

Or link to our channel by visting our website at:

www.nlapw.org

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Books will be reviewed by our independent reviewer.

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Special Thanks to Ann Rosati for allowing us to use her owl to mark the end of each article.

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See page 32 for Membership Chairs if you are Submitting an Application

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Pen Women in the NEWS

Kay Ryan just received the Pulitzer Prize for poetry. She is poet laureate for the United States.

Kathy Handley was featured in May 25 issue of *The Wicked Local Plymouth*. In addition to her book signing and reading event in this Massachusetts community, her short story, *Jilted*, was the winner of Hustler's "Page to Screen Contest." Sara Gruen, author of *Water for Elephants*, made the selection.

Dolores Urbank will be published in the *United Mine Workers of America Journal* as well as in their 2012 calendar.

Maxine McWhorter Ungerbuehler of Lewes, DE, was awarded First Place in Short Story Writing and an Honorable Mention in Photography by the General Federation of Women's Clubs-Delaware State Federation of Women's Clubs. In 2009 and 2010, she won First Place in Poetry.

Marjorie Mankin of the Tacoma Branch received an honorable mention at the Fred Oldfield Museum's 1st Spring Invitational Art Exhibit for her watercolor, *Sequim Barn*.

Music and Poetry at Pen Arts

Story and Photo by Sharyn Bowman Greberman
National First Vice President

The Pen Arts building filled with classical piano music on the evening of April 30. Longtime Pen Woman Felicity Coltman played selections of five female and three male composers who lived from the 17th through the 20th centuries. She also included insights into the lives of the women and the difficulties many of them had at the beginnings of their careers. All overcame these barriers and developed successful careers that are now studied by scholars and students alike.

Felicity was born in South Africa and her career began there. She continued her education and performance career in Europe and the United States. She has won awards internationally. In recent years, Felicity has focused on performing chamber music. She founded the Austin Chamber Music Center in



L to R: Jean Holmes, Felicity Coltman, Asha Shannon, Miriam Rappaport-Gow.

Commemorative and Memorial Endowment Fund

By Jan Kroll, Committee Chair

We are all aware of the privilege of building a memorial for someone who is deceased by donating money to a charitable cause. But have you ever considered honoring the living?

- A close friend or a family member would love to have your tribute expressed in a tangible way.
- Do you have a Pen Woman "sister" who has been an inspiration to your creativity?
- Is there a personal muse or mentor that you want to gift in a special way?

Now is a good time to contribute to the Endowment and Memorial Fund in their name. This fund is used to maintain and improve the Pen Arts Building. All monies sent will be acknowledged in the Pen Woman Magazine.

Everyone is feeling the financial squeeze at this time, and the National League is no exception. Keeping up with our expenses has not been an easy task in the past, and now there are additional costs to consider. Our property tax for our beautiful Pen Arts Building has been increased by \$20,000 this year alone.

Our only hope is to increase our income. Your donation could help, while leaving a thoughtful legacy in the name of someone you revere. Thank you. 

1981 and is the chamber's Artistic Director Emeritus.

National's outreach program is flourishing. Two students of the Duke Ellington School of the Arts in Washington, DC received awards for their poetry. Asha Shannon and Miriam Rappaport-Gow each read several of their original poems for the audience. Treanor Wooten Baring, Poetry Editor of The Pen Woman and National Second Vice President, gave them their awards.

The prestigious Duke Ellington School of the Arts is the only D.C. public high school that provides professional arts training and college preparation to talented public school students. In addition to taking a full academic course load, each student majors in one of eight arts disciplines. The community looks forward to performances by students of this school. 

Fiction & Non-Fiction

Sheryl L. Nelms • Editor

The Silver Lining

By Janet Syas Nitsick (Placed 10th in the 79th Writer's Digest Competition in the mainstream/literary short story category.)

Harriet's wrinkled hand pulled the treasured-wooden box from her dresser drawer. She stroked its carved etchings. I can do this. I can do this. Gathering strength, she lifted the latch, which exposed its silver lining. Her fingers caressed the velvet as she grabbed the homemade heart.

Tears slid down her cheeks. She glanced from the paper imperfection, not wanting to damage it. Grabbing a tissue, she wiped her face and focused on the possession - a little yellower than when she last looked at it but beautiful none the less. The heart's rugged edges grazed her finger tips. I remember the day Susie made this.

Susie's curly, golden-blond hair bounced while she bent her head to draw a heart. The nine-year-old smiled. "Mommy, Mommy, made heart."

"Of course, I knew you could do it." Harriet grabbed the pot holders, opened the oven door and set the cake pan on the range top to cool.

Susie inserted her thumb and stubby fingers into the scissors' handles, angled them to snip along the diagonal line then placed the scissors on the table. "Hard work!" she yelled, and pushed the paper scraps away from her.

Harriet stepped over to her. Leaning over the child's shoulder, she examined the jagged handiwork. "Very nice, sweetheart." She wiggled into the small chair beside her. She rubbed her daughter's hand. "Does it hurt?"

The little girl nodded. "But big girl now. Dressed myself."

She grinned and brushed the loose hairs from her daughter's eyes. "Yes, you've learned a lot. Want to rest?"

"Help!" Susie pointed her finger at the heart's curved edges.

Harriet grasped the creation. "I'll hold it while you cut."

Returning her fingers into the scissors' handles, Susie snipped around the rounded edges. Large chunks dropped onto the table. Finished. She raised the lopsided heart - with its left side taller than the right - toward her mother. "Nice?" she asked.

"Perfect just like you." She kissed her daughter's pudgy cheeks.

"Friend Davy colored his."

"Do you want to do the same?"

"Please Mommy." Her lips turned up into a wide smile. Susie pushed the chair back and pulled her stout body upward.

"Wait until I get the crayons."

"I'll obey." She clomped her feet on the floor while she waited for her mother to return.

Harriet placed the box of crayons on the table.

Picking a yellow and red crayon, Susie smiled. "Know these colors." She paused. "Shiny?"

"Yes, very bright." She giggled. "I'll leave you alone. You call me when done." Harriet gazed at her daughter's intense strokes.

Watching it Rain

Theme Submission by Gayla Drake Paul, Iowa City, IA Branch

We stood with the back door open, watching the rain come pouring down, lightning flashing and thunder rumbling closer by the minute. The little balcony was drenched from a waterfall off the roof.

You reached over to brush the hair back from my face.

"You're not watching it rain," I said, gently teasing.

"I've seen it once or twice before." Your voice was soft and low, almost a whisper.

"You've seen me, too."

"Never like this." You slipped your hand around my waist at about the pace honey pours from a cool jar, and you kissed my shoulder with more tenderness than I can describe.

And love flashed like the lightning, right then and there. I knew, beyond fact or fiction, beyond truth, that this was what love was all about. It's more than a roaring flame, much more. It's a night light, and it's a tidal wave, and it's a trickling brook, and it's sunshine on a day when the rain is pouring so hard you can't see the house on the other side of the yard. This little moment in the rain was more sustaining than any grand romantic gesture under a clear sky with a full moon could possibly be.

"I love you." It was just a whisper, inaudible over a thunderclap, but you heard and held me tighter, your forehead pressed to the back of my head. You didn't have to say anything. I couldn't have doubted your feelings if I was the thickest brick in the wheelbarrow. I closed my eyes, leaned into you, and silently wove my fingers with yours. 

Don't want to interfere. She opened the back door, the room stuffy from the heated oven and recent rain shower. The kitchen clock ticked away the minutes. Tightening her apron strings, she re-examined the meatloaf recipe. She inhaled the pungent aroma of the onions while she pressed the mixture into the pan.

"Done!" Susie clasped her fingers around the fat crayons and stuffed them back in the box.

"Can't wait to see it." Harriet wiped her hands on her apron. She stepped toward Susie, lowered her head to her daughter and picked up the heart. Her hands trembled while she studied the stick-figure angel with its yellow halo drawn in the middle. Irregular, red crayon strokes encircled the angel's wings. "Oh Susie! You made a masterpiece." Her voice broke.

"Did?"

"Yes. I love it. Good art needs to be displayed." She returned to the kitchen and placed the meatloaf in the oven. Harriet pulled her blonde-hair strands behind her ears and grinned.

"Where do you want to put it?"

Scooting from her chair, Susie tapped her temple with her fingers. "Think long time."

"You do that, sweetie. Daddy would love to see it once he gets home."

Continued page 27

Catch This Artistic Fever Designing and Making Artistic Trading Cards

By Cynthia Pedersen

In the early years of this century, my sister and I were introduced to ATCs. No, this is not an acronym for some new disease, not exactly. But I should warn you, ATC fever may be catching. Not only have my sister and I ended up with a bad case of it, but we've tried to spread it--from Kansas to Massachusetts by setting up an ATC exchange between the Topeka and the Cape Cod Branch of Pen Women. First, however, let me describe ATCs and how we became interested in them.

ATC is short for Artist Trading Card. Like sports-themed cards, these are collectible; they're intended to be traded, not sold. Also, they're exactly the size of baseball cards: 2.5 inches by 3.5 inches.

For my sister Celia and me, these cards spark creativity. Designing and making them allows us to cross and mix our art interests. Plus they are meant to be shared and made by anyone--regardless of expertise level. ATCs even encourage reworking mistakes. In fact, this versatility was the context in which we first heard of these darling cards.

In 2004, in a week-long nature printing class in Minnesota, we made some good friends--the kind with whom you'd like to keep in touch. The next summer we returned and spent another week learning printing techniques. Our friends had started, instead of corresponding, to exchange ATCs. Celia and I couldn't really picture what they were talking about. By the third summer, they invited us to join in their monthly exchanges--and they brought cards to show us: Some gems. Some funny. A great variety of styles and abilities and kinds of art--from tiny textiles to rescued sections of fish prints. In nature printing class, every time one of the traders made a mistake, she'd groan and then



Continued page 10

Submit Your Art Like a Pro

By Dianne Gardner

Many artists know that entering competitions, showing their work to judges and galleries, submitting for festivals and other venues, and most importantly, submitting your work for publication such as *The Pen Woman*, requires sending off digital submission files.

Without getting into technical gibberish, since most of us wouldn't understand it anyway, myself included, a JPEG is an image file suitable for print, website, email and CD submission. Whatever venue you are sending your image to, read their instructions carefully to see exactly what kind and size file to submit.

Since I manage websites requiring the uploading of many image files, I can't express how grateful I am for people who know how to submit their images properly.

The jurors just don't want to mess with editing your artwork!

So make it a habit to always send your images in the following manner:

1. SEND EDITED IMAGES: When you upload your image onto your computer, edit the image so that it's straight, the colors match the actual artwork, there is no glare (never take a photo of a painting behind glass), and there is no frame or mat showing, nor any shadow of a frame showing. If you are lacking good photo-editing software, Google has a free one called Picasa. Works great! After you edit your image, save it as instructed below (#3).

2. SAVE YOUR HIGH RES IMAGES: I always save one image at its highest resolution (fresh out of the camera) on my harddrive, and eventually store them on a flash drive. Venues such as magazines and newspapers need large images. You can export that image into something smaller for web or email. *The Pen Woman* requires 300 dpi images in CMYK format.

3. FILE NAMES ARE IMPORTANT: Name your image files like this:

LastName_Titleofwork_artworksize_medium_price

When you save your file like this, the recipient will see your image and know who created the artwork, what the title is, its size and how you did it. No further explanation about the piece is needed. Also, do not use spacebars in your file name, which can cause challenges to design software.

Following these guidelines will help you appear as professional as your artwork is beautiful.

Dianne Gardner is an oil painter and member of the Tacoma, WA branch. She manages the website pleinairwashington.com as well as her own website, gardnersart.com. She also assists with graphic design for *The Pen Woman* as well as *The North Bay Review*, a monthly publication in Allyn, WA. 

Poetry

Treanor Wooten Baring • Editor

Note: All poetry submissions should be 36 lines or less. Please put your name and branch info on the page with the poem.

Dancing Pebbles

By Lynn Collins Bowen, DeLand Branch, FL

A pebble in the sparkling stream
Danced and made a small, round ripple.
Rhythmically it grew with a gleam.
The water floor felt the tickle.

Another stone waltzed gleefully,
Expanded 'til the halos on cue
Joined, overlapped and quietly
The duo pirouetted from view.

Rain

By Marilyn Lewis-Alim, Huntsville Branch, AL

Sheer, quiet evening rain falling softly
On my mauve azaleas, and
Poking peachy rose petals one by one.
Kissing my camellia and tickling the pansies beneath a leaning cedar tree.
Can hardly hear this rain, as it tip toes on my lawn and tap dances across the street.
Granddaughter tries to catch it but it barely wets her hair. Such a light peaceful sprinkling,
Like a ghost in the wind, it's neither here nor there
But it speaks to me. In my ear I hear a voice
And I know whose voice it is.
"Get off the porch," it says. You must go
Wherever you want to go, and
Do whatever you choose to do, and
Be whoever you want to be.
Live, and love, and laugh, and dance
Every step
On your journey
To inner peace and joy. You will find me waiting for you
In the rain
At the edge of our eternity."

Brass Ankles on the Banks of the Edisto

By Marilyn Lewis-Alim, Huntsville Branch, AL

Beneath moss strewn oaks on the banks of the Edisto the
Brass Ankles sit fishing, heads bowed low.
They speak little and smile even less.

The River knows their heartache and their stories too but
the Edisto tells no secrets, it just listens to you.
At the bend where the River curves and the dogwoods
bloom there is a tiny homeland near the shore.

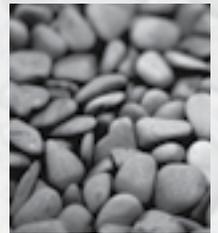
These water people, neither black nor white, find life lonely
and full of strife.
Let them fish in peace and call the River their own.
What else have they got?
They have no home.
They have no heritage that they can speak out loud.
They tell the river who they are and they are not proud.

Such a peaceful river is the Edisto.
The river turns their rage into calm for they have nowhere
else to go.
They've lived so long on the banks of the Carolina Edisto.

Awash in Peace

By Grady Sue Saxon, Birmingham Branch, AL
From the anthology, *Sand Between My Toes*

Cool
salty water
swells and curves,
swells and curves.
Foamy bubbles ride the crest
of gentle waves moving endlessly
towards the beach.
Standing barefoot on the warm sand,
I watch, mesmerized by the motion of the sea.
Homeward bound pelicans form a sinuous V
undulating minute delicacies.
The sun sinks lower and lower
until its brilliant rosy pink is reflected
in slight breeze adds to the perfection.
I am
awash in peace.



Lying

By Lois Batchelor Howard, La Jolla Branch, CA

Billy Collins is on my sofa
well, unfortunately, not he...his book
above me pigeons are mating on the roof
torn bits of bread are settling in an old bowl
a recipe for bread pudding is on the counter
a finch rests on the outside empty fountain
piles of laundry lie rumped by the washer
the cat is deep in sleep, not stirring
stacks of bills await immediate attention
unlearned music lies open on the piano bench
the list of calls to make lures before me

I can see nothing that isn't lying in wait
I more than ache to be prone, too
"Avast, ye 'musts," I say
and I pick up the book, smiling
I'm about to lie down with Billy Collins

Preparing Ophelia's Grave

By Ariel Smart, Santa Clara Branch, CA

"I had hoped thou shouldst have been my Hamlet's wife
I thought thy bride-bed to have decked, sweet maid,
And not to have strewed thy grave."

The clown shows off his art,
grave digging,
his forte,
as he chronicles gossip at court,
Elsinore's Dane
to England sent,
the certain cure for the insane.
As Digger evicts his short-termed
tenant's bones.
Hamlet jaws to Yorick's skull.
The relentless spade marks ground,
making room to lay Ophelia down.

From furious messages, she made song:
Brother and father rule:
Stay clear of Hamlet
Or you'll tender us a fool.
You green girl,
daughter much in the sun,
under the heir apparent
breeding maggots.
You must sing A-down a-down.

Forsaken,
undone,
by a willow aslant a brook, she drowned.

Instead of diadem and imperial gown,
she wears a shroud and
lies in hand-me-down grave.
You must sing A-down A-down.

May violets spring.

Veil of Sun

By Marie J. Ross, Stockton-Lodi Branch, CA

How quietly
she reveals her constant arrival.
Her light, a soft salmon dipped into
yellow dyes.

Through vibration her veil lifts,
breathing through lace,
stretched on the ribs of day.

Lethargic turn gleams a yellow flair,
from ride on eye-lid spark, and
like craving for substance, she dances song
to earth.

Traitor's Treat (A Villanelle)

By Carol White, Boca Raton Branch, FL

'tis late the midnight hour near
honeyed hemlock brews well my lair
revenge hangs sweet and almost here

an evening meal it will appear
to foul this lover I thought rare
'tis late the midnight hour near

the plot is simple, spare and clear
full malice wrought with cheer and care
revenge hangs sweet and almost here

an angry heart, a single tear
for games and fortunes he did dare
'tis late the midnight hour near

forgive I shan't this wretched dear
sharp daggers to his eyes so fair
revenge hangs sweet and almost here

supper's soup shall taste quite queer
I'll serve my beast the lion's share
'tis late the midnight hour near
revenge hangs sweet and almost here

Golden Silence

By Anne Bonner
Cape Canaveral Branch, FL

A fireball sun
melting into the horizon
covering mud flats with a
blanket of gold.
Summer stillness
broken by whispering grasses,
a distant bird call its mate,
great blue herons stalking fish
before settling down for the night.

How I wish I could hide
under a blanket of gold.

Vanishing Vision

By Virginia Nygard, Vero Beach Branch, FL

hunkered in a sand chair
low to the beach
i watched as the sun rested
in its western bed
bleeding red into the sky
the mass of mortal flesh
dissolved and drifted home
while i alone sat reading to the dying day

in a breath
a fair-sized dog appeared
short of tail, curly eared,
and all the bigger for his blackness
blending in the dusk
he fixed me with a hollow stare
from glowing eyes of evil
as o'er and o'er with guttural growls
he neared and backed away again
my skin chilled then
as he ran widdershins 'round me
three times in widening circles
barking all the while from bass to treble
increasing decibels and distress

i waved my arms
and not the better of him getting
chose discretion
forced my mind into my book
about the star of Bethlehem...
the coming of hope and peace and...
the frantic barking stopped

a timid peek above my book
sat me full up
scoping each inch of space
to find the angry menace
vanished
with no trace up or down
or 'round the wide expanse of beach

Summertime

By Marlene Klotz
Boca Raton Branch, FL

I love a quiet summer's day
When the heat thickens
The air with the feel of honey.
Then I submerge myself
In a pool of wishes and dreams
And return refreshed,
My journey of looking inward
Suddenly filled with hope.

Cape Cod: 7th Annual Haiku Contest Results

Submitted by Christina Laurie, Contest Chair

We thank our judge, Past National President Anna DiBella of the All Cities (NY) Branch for her work again this year.

AWARD WINNERS

Judging this year is different from past years. The judge, Anna DiBella, chose to present a special award for two haiku to one poet. The other haiku were so close in uniqueness, she decided to award each equal prizes.

The Special Award for Process takes note of two haiku which follow more closely the original Japanese form. There is an evocative use of language: for example, prey/pray is an interesting play on words. Also “tablet” is an oxymoron with “cobweb” (a tablet being solid, but a cobweb being opaque and having a filigree effect).

*Preying spider writes
spinning stories for victims
on cobweb tablet.*

*Moonlight slivers creep
coiling through twisted branches –
darkness awakens.*

Jane E. Allen, Arab, AL

Judges Comments: “Preying spider” – This haiku is the most arresting, depicting an instant in nature. It also utilizes the poetic techniques, assonance, alliteration and vital imagery. “Moonlight slivers” – The haiku imposes the immediacy in nature, anticipated in Japanese haiku. The “ah-ha” is grounded in a suddenness, usually in the third line.

Awards of Excellence are presented to three haiku poets. Each haiku rates equally in creative diversity, presenting unique aspects of contemporary American haiku writing in both form and content. I cannot separate them into first, second and third.

*The birthday flowers
meant to celebrate my life
squeeze shut – one by one.*

Betty Jameson, Falmouth, MA

Judges Comments: A remarkable human condition piece. The emotional immediacy is poignantly evident. Though not an instant in nature, there is a moment of life

experience.

*Giddy as a girl
summer blushes crimson red
with first kiss of fall.*

Myrtle Nord, Tucson, AZ

Judges Comments: This piece is strong in poetic techniques: simile and personification.

*As deep as your eyes
blueness seeks its widest space
above my bowed head*

Patricia A. Oplinger, Cherokee Village, AR

Judges Comments: Though not a haiku in the usual sense of “an instant in nature”, the protagonist in the piece reaches emotional awareness in an instant.

Notes from the contest chair, Christina Laurie:
Common Mistakes Made in 2011 haiku entries:

1. Haiku should never have titles or rhymes.
2. Lines 1 & 2 should set the scene; line 3 provides the “ah-ha” moment, the surprise, the twist.
3. Eliminate non-descript words like lovely, pretty, the, an, a, alas, with, dandy, soft, adorable. Instead use action verbs, vibrant nouns and movement.
4. Avoid prepositional phrases.
5. Use strong, close-up words: instead of “still” use peaceful, tranquil, hushed, noiseless; instead of “house” use hut, tenement, shelter, duplex, mansion; instead of “call”, use exclaim, announce, yell, holler, whoop; instead of “walk” use lope, dash, scurry.
6. In the contemporary American haiku, the 5-7-5 syllabication is not required. Shorter or longer phrases are now acceptable.
7. Gerunds (verbs ending in “ing”) are weak. Turn them into verbs for a stronger thought.

The Cape Cod Branch thanks all who entered this year's contest. Many of the haiku were strong and original. There were 32 entrants with 105 haiku. This enables us to present three equal prizes, give an honorarium to our judge, and sponsor two youth to the summer youth writing workshop run by Cape Cod Writers Center. 



San Diego Poet is Consistent Winner

Carol Lindsay, the P3W News Editor, won third Place for *Earth Love*, a Flash Fiction story in the NLAPW, Inc. Pikes Peak Contest.

In addition, Carol received an Honorable Mention for her Poem, *My Days Are Numbered*, published in the *Lucidity Poetry Journal*, Houston, TX. Her poems *Grass* and *The Other Side of Fog* are included in the 2011

San Diego Poetry Annual. Carol Lindsay points out her book on display at the San Diego Public Library.

San Diego Poetry Annual.

Carol's digital artwork, *Ghost Highway*, won People's Choice Award at the COAL Gallery in Carlsbad, CA. Most recently, the San Diego Public Library invited Carol to read her poetry which has been selected for the 2011 San Diego Poetry Annual, a book used in English classes at local colleges. Of the 156 County poets selected for the book, 12 were selected to read at the event as part of National Poetry Month, including Carol.

Carol's book, *One Allied Sailor*, was part of a month-long exhibition at the main San Diego Public Library and she was asked to participate in a four-person "Military Writer's Panel" in honor of Memorial Day.

Her other awards include 4th Merit Award from the Poetry Society of Tennessee's Poem in Your Pocket Contest for *Tomorrow's Dream*. Carol just learned that her book *Angels Of My Life*, is a finalist in the prestigious San Diego Book and Writing Awards.

NEW! CLASSIFIEDS

45 Words or Less . . . \$10!

ALLERGY BOOK. You can reverse FOOD INTOLERANCES caused by foods alone or in combination. Read about delayed reactions, new testing techniques and 80% expected recovery. **FAMINE AT THE FEAST** by Barbara C. Thompson is available at Amazon.com.

The Magic of Facebook

Sylvia Hoehns Wright, the League's PR chair, maintains an NLAPW, Inc. Facebook group. She invites all to join by becoming members of www.facebook.com. Approximately half of participants are not League members, but would most certainly qualify. Regional TV personalities as well as well-known



Sylvia Hoehns Wright uses Facebook to spread the word about the league.

authors have opted to join the League's facebook group. It is their opportunity to post personal activities as well as become aware of the activities of others.

Sylvia requests notice through a 'google alert' of all web-posted NLAPW, Inc. items and copies events to the group. She has found it an excellent resource for initiating interest in NLAPW, Inc. activities.

Specifically, Sylvia finds Facebook a useful tool in her media/PR tool kit. For example, during the Christmas holidays, she advertised a pending book-signing scheduled at a local Plow & Hearth store. Using the theme — purchase gifts representative of Plow & Hearth — Sylvia distributed a media article, notice of the scheduled signing, and posted notice on Twitter, her personal facebook page and the League's facebook group. As a result, her holiday theme was picked up by the national weather forecast and distributed by media entities such as FOX, NY Times and Washington Post.

"Facebook can be a fun tool to stay in touch with others," Sylvia noted. "Through creating special interest groups such as the NLAPW, Inc. group, it becomes a viable multi-media option." For details of creative arts activities, visit www.facebook.com group, search for: National League of American Pen Women. For more about Sylvia, visit www.TheWrightScoop.com.



Wanted: Winter 2010, Volume LXXXVII No. 6 issue of *The Pen Woman* (cover "Primary Colors by Pam Brodersen) preferably with green 10 page insert intact). Mail attention: Bettie Jane Owen Wooten, NLAPW, Inc., 1300 17th Street NW, Washington, DC 20036-1973.

Needed: Fall 2010 magazines in good condition. April Myers, eggrollcreative@yahoo.com, 19717 SR302 KP N, Gig Harbor, WA 98329.

Artistic Trading Cards *(Continued from page 5)*

say, “Wait! I see an ATC!”

So back in Kansas, Celia and I joined their monthly exchanges which were themed. These topics included: Asia, Driftwood, Travel, Books, Shoes, Black & White, Trees, Time, Water, Favorite quote, Out of Africa, and Food. Agreeing on themes, though not required for an exchange, provided an added challenge. Often times the theme I disliked most ended up inspiring the best card. Shoes, for example, fell into that category.

Unlike lots of ladies (apparently), I’m not that fond of shoes. I pondered on the theme of shoes for several months. As the deadline approached, it finally occurred to me that my favorite shoes were hiking boots. That thought, in turn, led me to remember a hike in the Grand Canyon and how I entertained my tired self by observing various bootprints made in the canyon dust. I wrote a short poem about that memory and that haiku inspired a visual design for my Shoe ATC.

As I noted before, these cards are intended to be traded. The concept for them originated in Switzerland—in part as a rejection of commercialism in art. In 1997 artist M. Vanci Stirnemann exhibited 1,200 cards he’d produced; this exhibition included TS (trading sessions). The small “canvas” of ATCs proved addictive as well as a way to test new effects and techniques. In addition to allowing artists

and non-artists to meet to share cards and ideas, swaps via mail and online have carried the idea further afield.

At the 2010 NLAPW, Inc. Biennial in Little Rock, I gave a session called Artist Trading Cards: A History and Hands-on Workshop. Besides making ATCs, I made new friends at the Biennial, including Christina Laurie of the Cape Cod Branch. And so it was that a year after the Biennial, at our respective March meetings, my branch and hers made ATCs to exchange. Many members used the suggested theme of water. Laurie reported from Massachusetts, “We had a great time. We had nine people and made eighteen different cards. We sat around and called it Cards and Conversation. People just talked about what they’d been doing in their creative life in the last couple months. Everybody really enjoyed it. It was fun.” And in Kansas, despite adhering to the theme of water, enthusiastic Topeka Branch member Barbara Waterman-Peters commented, “Working on ATCs frees me to do anything; I am not limited by the parameters of a commission or a particular series. It is simply play!”

This enthusiasm became delight in April when the cards from Topeka arrived “back East” and those coastal cards landed in Kansas. Yes, I am trying to spread that delight; I want to infect you with ATC fever! This trade turned out to be a creative way to organize an interactive



Above, a series of three Artistic Trading Cards, *Falling Petals*.

program for a branch meeting. Plus it provided a chance to meet, albeit long-distance, some other Pen Women across the country.

If you or your Branch are interested in setting up a trade, there are a number of good websites describing and picturing ATCs. You'll need this background to present to your group. Remember, Celia and I had a difficult time trying to picture these cards when our nature printing pals first described them.

You'll also need to gather a choice of supplies for card making. Here's some of what I hauled to Arkansas for the Biennial and, with Celia's help, to our Topeka meeting: gluesticks; lots of high quality pre-cut cards and a template (both of which can be ordered from www.europeanpapers.com), various colors and textures of card stock (to cut to 2.5 x 3.5), plus miscellaneous scraps of paper including photos, magazines, junk mail, failed prints or paintings, gift wrap and scrapbooking paper; regular and fancy scissors; shaped paper punches, pens, pencils, crayons and watercolors; assorted oddities that excite the imagination like cancelled postage stamps, sequins, charms and rhinestones (yes, ATCs can have some dimension). To this final category you can add items that fit the theme. For our theme of Water I brought tea bags, a metal cover for a drain, and pre-cut cards with frost prints.

I would also recommend providing

pre-printed backs for the cards, as certain information is required. ATCs should be signed, dated and give some contact information. Many cards list the medium used. If the ATC is part of a limited edition, that should be noted (1 of 9, 2 of 9). My cards frequently incorporate a poem which is sometimes on the "back" of the card. These pre-printed card backs are, of course, optional, but they are handy to have at a workshop. Included is a blank back you could duplicate and also several actual card backs.

Lastly I'll add this. Because I primarily write, ATCs have been an intriguing way for me to incorporate words with visual effects and also to let me create and play with visual images without feeling too far out of my league. Like following a vague thought into the thicket of poem-making, small ATCs can lead to other ideas. Allow me to illustrate what I mean. I took the haiku I'd written for the back of an ATC and used those words to frame a linoleum block print. Look closely at the size of that tea-tinted print. Yes, it's an ATC—recycled. So, just as the failed nature prints can be recycled to make ATCs, ATCs can be recycled to make a larger work of art. I find I love this recycling of materials in this cycle of creativity.

Maybe you will too. 

< An Artistic Trading Card is recycled to become a larger work of art.



Carolyn Seabolt



A native of Westminster, Maryland, Carolyn is a graduate of the Maryland Institute College of Art in Baltimore. She taught for the Carroll County school system, where she was named one of Carroll County's Outstanding Teachers, and also listed in "Who's Who among American Teachers." She also teaches at Carroll Community College, and Common Ground on the Hill at McDaniel College. She helped develop the Carroll County Artist Guild, and the Carroll County Crafts Guild, and has illustrated several children's books. She became a

Pen Woman in 2009. "My inspiration comes from my love of nature, and my Siamese cats, Oliver and Roxanne, who oversee my studio," she says. It should be no surprise that her studio is called Cat Tracks and is surrounded by beautiful flower and vegetable gardens that are alive with excitement, color, and the songs of many birds.

She works in a variety of media, including ceramics, batik, silk, watercolor, papermaking and photography. "I find it most satisfying to combine techniques and materials to produce a work of art," she says. "My favorite medium to work with is a combination of silk painting and batik." 



Among the Coral, Silk Painting

GROUP EXHIBIT OUTREACH

October 3-28

The Black Artists of DC

and ART PROGRAMMING Pen Arts

presents works by

Amber Robles-Gordon,

Speaker for the DC Branch's

November meeting

October 31 - November 5



San Diego School Outreach

Members-at-Large, Elizabeth Yahn Williams and Mary Lenore Quigley, with 22 San Diego authors and poets, promoted the art of writing and poetry at Rancho Bernardo High School in San Diego, CA. Twenty-two authors and poets spoke to packed sessions of junior and senior literature students revealing their secrets to writing, publishing and the joys of choosing journalism as a profession.

Quigley and Williams co-chair other North County Authors & Poets events during the year: National Authors Day at the Oceanside Library and National Poetry Month



Mary Lenore Quigley presenting to the students of Rancho Bernardo High School.

at the Escondido Public Library normally featuring over 30 of San Diego's rich local talent at each event.

Elizabeth Yahn Williams and her performing poet-partner Bob Lundy have published over a dozen poetry chapbooks together. Their latest collaborative effort featuring local poets and municipal art, *Summation III*, is a finalist in the San Diego Book Awards.

Mary Lenore Quigley, author of two novels, *God Danced* and *Indelible Ink*, has also published *By Fools Like Me*, a book of poetry and two poetry chapbooks. Quigley facilitates a writers' group where she lives, and the group's chapbook, *Reflections*, is a finalist in the San Diego Book Awards.



Elizabeth Yahn Williams presenting with one of the 22 San Diego authors and poets.

Jeanne Rogers

The current president of Suffolk County branch, Jeanne received her Bachelor of Fine Arts degree from Alfred University and her Master of Science in Art Education from SUNY New Paltz. Her post-graduate studies included C.W. Post and Parsons School of Design. She has trained under the direction of noted members of the American Watercolor Society.

Besides working as a freelance artist she has taught art at all levels in both public and private schools including a recent position as art consultant and adjunct professor at Dowling College. Her award-winning work has been shown in local galleries, libraries, benefit, invitational and juried shows and can be found in private as well as public permanent collections.

Jeanne is a member of South Bay Art Association, Wet Paints Studio Art Group, Brookhaven Arts and Humanities Council, East End Arts Council and American Association of University Women. One of her abstract acrylic works was selected for the cover of the *Suffolk Women Watch* magazine.



Sailor's Creek • Jeanne Rogers
Suffolk County Branch
Watercolor

Water Art

We had a tremendous response to our special Water Theme. In addition to these submissions, we received an impressive variety of photographs, poetry and even a short story. Take time to look through the pages of this issue to see how your fellow Pen Women find inspiration "in the water." 🐦



Margarite Meissner • Member at Large • The Big Wave
Watercolor

Dianne Gardner • Tacoma Branch
Wind in my Sails • Oils



Laurie Samara-Schlageter • Suffolk County Branch • By the Sea • Acrylic

Mary St. Germain
Jacksonville Branch
Big Sky at Guana
Oils



"Water instills an inner peace for me. The sights and sounds remind me of how special nature is."
Laurie Samara-Schlageter



Barbara Jendrysik
Sarasota Branch
"Seascape"
Acrylic

Peg Cullen

Nationally known award-winning artist whose work is in many private and public collections, including Rockford Art Museum, Wisconsin Power and Light and the Charles Wustum Museum.

Peg Cullen completed post-graduate work at the School of The Art Institute in Chicago, IL and at the University of Wisconsin in Madison, WI. She has been a public school teacher for 29 years, as well as a college professor.

In addition to her many art awards, she was named "Teacher Of The Year" by the Chicago Artists Coalition and was selected to be an Easter Seals artist by the Easter Seals Foundation.

Her solo shows include Land's End Corporate Gallery, Kemper Corporation, Bohlin Gallery, Olbrich Gardens, and at the Monroe Arts Centers.

Peg's work has been published as a CD cover for Walter Tipton's Old Time Fiddlin, in The Chicago Art Review, Artist's News, Chicago, IL, Seafood Leader, Seattle, WA, We Exist, Barrington, IL, Common Threads, Dodgeville, WI, The Heart, Woodstock, IL, On Florida Time, Happy Quacky, Pine Island, FL.

Her work is represented by Earth & Spirit Gallery in St James City, FL, The Old Courthouse Art Gallery in Woodstock, IL, Longbranch Gallery in Mineral Point, WI and the Arts For Act Gallery, Fort Myers, FL.



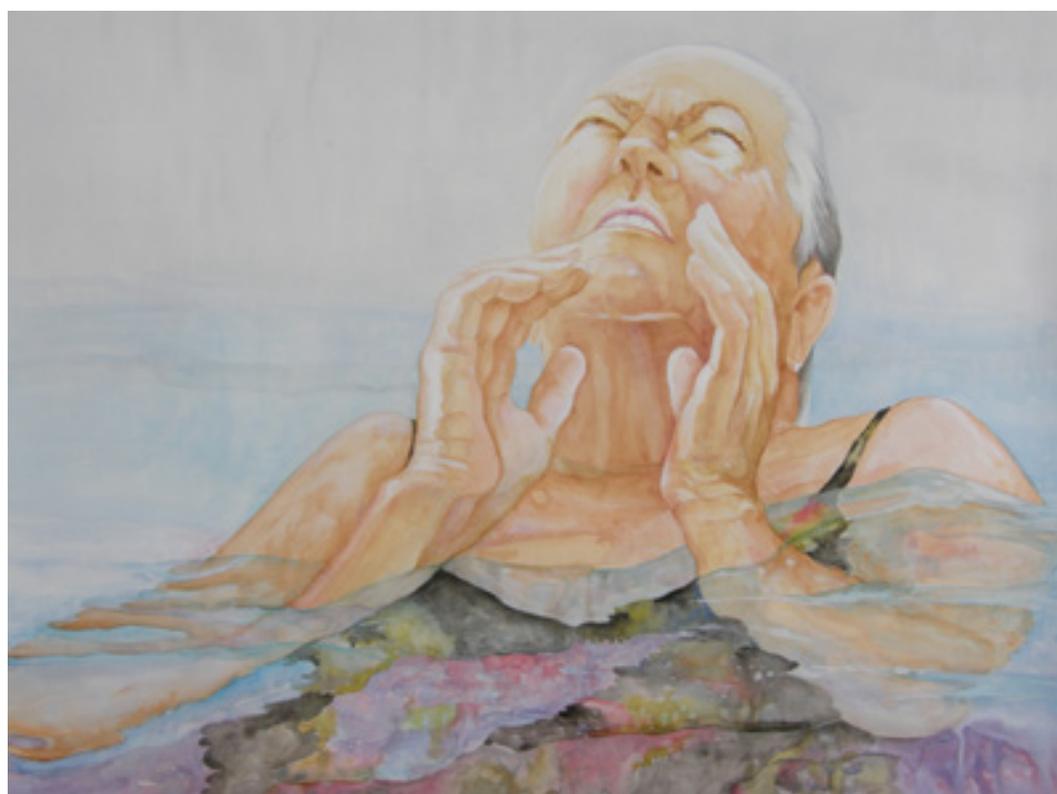
Trying to Stay Afloat
Watercolor



*"On The Surface Things Ap-
peared To Be Calm"*
Mixed Media



Bonn Falls
Mixed Media



Rain
Watercolor



**NLAPW, Inc. 2012 Biennial
CONVENTION**

April 19–21, 2012
L'Enfant Plaza Hotel
Washington DC

April 2012 marks the Centennial Celebration of the donation of the cherry trees by Japan to the United States. Washington, D.C. will be alive with festivities during the entire month. Our Biennial Convention will be one of them.

Photo by Howard Clark

Keynote Speaker, Guests of Honor and a great selection of speakers and workshops to showcase our members' accomplishments and help them grow professionally.

JURIED ART SHOW • SILENT AUCTION • ART, LETTERS & MUSIC AWARDS

The L'Enfant Plaza Hotel offers easy access to the tourist sites of Washington, DC, including the Tidal Basin and the beautiful cherry trees as seen in the photo above.

Special room rates per night will be: Single or double: \$139+\$20 tax; triple: \$159+\$24 tax; quad: \$179+\$26 tax. You must say you are with the National League of American Pen Women when you make your reservation. You may cancel without penalty up to two days prior to check in.

If we have great turnout and more rooms must be added to the block we have requested, the hotel will be able to give us these same rates more easily if they know of the increase before January 1. Please make your reservations before that date by calling the L'Enfant Plaza Hotel at 1-800-635-5065. The hotel is located at 480 L'Enfant Plaza SW, Washington, DC 20024.

Trish Wootten, Biennial Co-chair, is working on obtaining some discounts on airline travel. Please contact her for more information at trish.wootten@gmail.com or contact National Headquarters.

GO TO www.nlapw.org FOR MORE INFORMATION

Biennial Highlights

Making Music

By Linda Nash, Music Chair

Looking forward to the 2012 Biennial, the Music Makers of the Pen Arts are "Branching Out." Marge Wheeler and Louise Canepa, together with their Russian connection, Dr. Elena Kostyuchenko, will host a panel discussion on international music collaboration.

Candace Long, Barbara Thompson and others will discuss "Different Branches," the rift between classical composing and contemporary music in the age of technology and how they can come together. And Elizabeth Lauer will be giving a workshop called "From Commission to Performance to Award," three branches to a progressing work. Elizabeth is five-time award winner for the Pen Women Biennial Music Award.

The 2012 Biennial will also host a concert for the next Biennial Music Award winner along with other professional composers. It will prove to be music to your ears. So don't miss it.

ATTENTION ART MEMBERS!

WE ARE BRANCHING OUT!

Plans are 'blossoming' for the 2012 Biennial Celebration in Washington D.C.!

Please see the CALL FOR ENTRIES in the FALL issue of Pen Woman!

Dates of Exhibit—APRIL 19th—June 4, 2012.

Opening Reception - Friday, April 20th, 2012

Juror

MOE BROOKER

Moe Brooker is an abstract painter whose use of color and composition are based on Jazz. He serves as professor of painting and Chair of the Foundation Department at the Moore College of Art & Design. He studied at the Pennsylvania Academy of the Fine Arts receiving a certificate in painting. He received his BFA and MFA from Tyler School of Art, Temple University.



"Accident Future" by Moe Brooker

About his work, Brooker states, "Making visible, for me, is about the asking of questions. Questions cause search, leading to invention, resulting in discovery. This is a process that invites the discovery of new ways of realizing one's own sensibility and voice."

Brooker is represented by the June Kelly Gallery, New York, Sandie Webster Gallery, Philadelphia and Robert Roman Gallery, Arizona. He has recently been named the first recipient of Moore's "Penny and Bob Fox Distinguished Professor." (May 2011)

For more info on the artist including recent work go to www.moeart.mygb.org

BRANCHING OUT

AWARD OPPORTUNITY!

Branching Out!
Help make our National Juried Exhibit Awards memorable! As the 2012 Biennial approaches please consider encouraging your Branch to make a donation either "in honor of" or "in memory of" a deserving ART member. Each donation will be added to the general award fund, but listed individually in our Exhibit Program with the honorees name and branch. We recommend amounts of \$50 to \$100, but will gladly accept any amount! *THANKS* for your contributions!

Send checks to Jamie Tate, Art Chair, PO Box 387, Stoneville, MS. 38776

2012 Biennial ~ Arts Luncheon Speaker ~

CHERYL McCLENNY BROOKER

Philadelphia Museum of Art ~ Director of External Affairs

With 40 years in the cultural field and museum profession, Mrs. Brooker brings a lot of knowledge and experience to the table.

She taught in the public school system in New York before serving as Curatorial Coordinator for the Guggenheim Museum from 1970-74.

From 78-83, she served as Director of Humanities Projects in Museums and Historical Organizations at the National Endowment for the Humanities, a federal funding agency in Washington, D.C. She has been at the Philadelphia Museum of Art for 28 years where she is Director of External Affairs.

Her noteworthy accomplishments are many and the list of awards and recognitions is long. She has devoted her life to furthering awareness of the arts in her community, literally taking it to the streets, and all while maintaining a home for her husband, artist and professor Moe Brooker, and their children in Philadelphia.

She will speak to our art members and all other interested attendees of the Arts Luncheon on Friday, April 20, 2012 on

Branching Out ~ outreach and community engagement, a topic that is both timely and pertinent for NLAPW, Inc. as we move forward with our own development of these programs both nationally and at the local level.

You may read her entire and impressive bio by going to GOOGLE and typing in 'Cheryl McClenney Brooker' and clicking on the pdf file that appears as the 1st listing.

Branch News

Richmond: "Tour of the Stars," Letters-Style

Photos and Story by Martha Steger

Richmond Branch members recently took a narrated driving tour of the homes of local authors both past and present. Ellen Glasgow, Virginius Dabney, Tom Wolfe, Patricia Cornwell and fantasy-fiction writer James Branch Cabell were just a few of the most well-known authors who have made the city their home at one time or another.

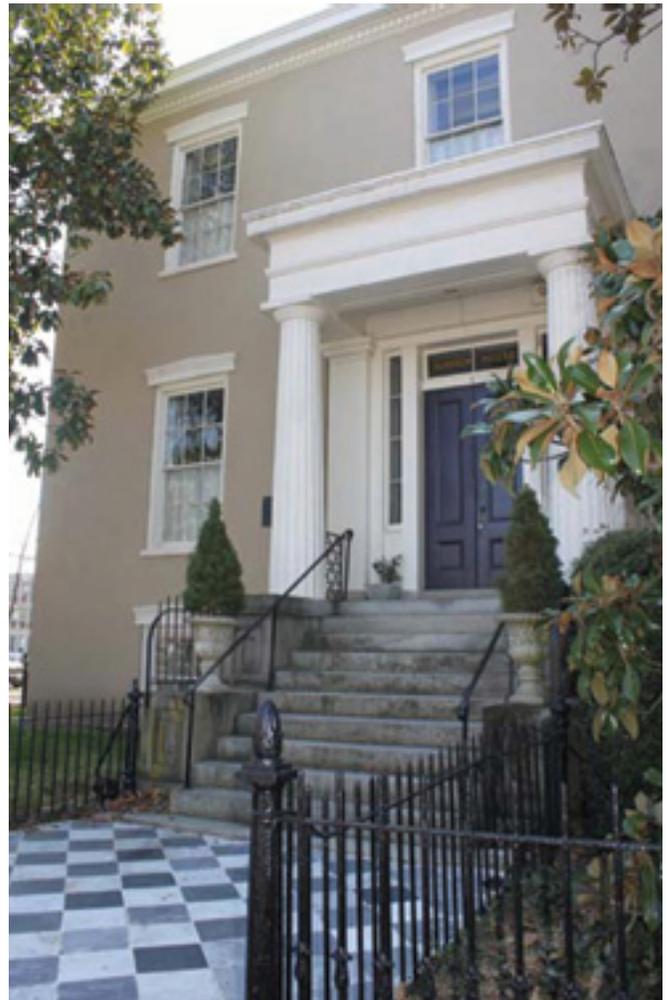
The tour concluded with a visit to the Edgar Allan Poe Museum. The mid-18th century Old Stone House has been cited as the oldest original building in the city. Although Poe never lived in the building, it houses one of the world's largest collections of Poe's first-edition books, letters, manuscripts, memorabilia and personal belongings. It is also just a few blocks from Poe's first home and first place of employment, neither of which remains standing.



The home of Tom Wolfe for his final year of high school.



The Old Stone House, cited as the oldest original building in Richmond, is home to the Poe Museum.



Ellen Glasgow's front entry.

Arkansas Pioneer: MEMORABILIA *Things Worthy of Remembrance*

The Arkansas Pioneer Branch (first known as the Arkansas Branch) was founded in 1920 by Bernie Babcock, a determined, scholarly lady who was to become famous for her many contributions to education, history, art and literature. She would be the mentor for many Arkansas women following in her footsteps for the next 50 years.

The idea for the Arkansas Branch was born in May of 1920 when two other writers, Mrs. Vaughn Root and Emma Forster, met with Babcock in the Triangle of the old YWCA building in downtown Little Rock.

As they scanned newspaper clippings about the National League of American Pen Women, Babcock, then director of the Museum of Natural History, asked, "Why

Atlanta: Pen Woman Nature Garden Marks 50 Years

By Kay Helgerson

Atlanta Pen Women celebrated the 50th anniversary of the Pen Women Nature Garden in Stone Mountain Park on Sunday afternoon, May 1. Founded in 1961, the Garden now features 94 stones honoring current or former members of the Atlanta Branch.

Park visitors and Cherokee Trail hikers were invited to join in the festivities. All seemed to enjoy the beauty of the Garden, the relaxed fellowship, the cool drinks and homemade treats, including Fran Stewart's "Favorite Molasses Chewies" and Sally Hodges' tray of Sunflower Oreo Cupcakes.

President Mary Jane Stone sketched a future water color while encouraging young visitors to draw their own treasures. Sophia Barker drew a picture of Stone Mountain meeting the garden. Lola, 5, curled up on a member's stone to create her masterpiece. Brother Logan, 8, participated as well.



Some of the 94 stones in the park honoring Atlanta's Pen Women. Photo by Kay Helgerson.



Lola found the stones an excellent creating surface. Photo by Judy Cutchins.



Creative food: Sally Hodges' Sunflower Oreo Cupcakes. Photo by Kay Helgerson.



Gathering around the new stone: Front: Judy Cutchins, Sally Hodges. Back: Mary Jane Stone, Diane Shearer, Kay Helgerson, Fran Stewart. Photo by Steve Barker.

Branch News *(continued)*

All Cities: Congratulations Teen Poetry Contest Winners

*By Denise Kolanovic
All Cities President*

The All Cities Branch Annual Teen Poetry Contest five winners and five honorable mentions were honored in a ceremony at the Farmingdale Library in New York on May 14. Among the winners were:

- Alondra Ramos
- Tom Herer
- Andrew McShane
- Tiffany McGuire
- Katherine Heinlein
- Harrison Ferlauto



Tacoma: Spotlight on "Shido"

Washington state's only branch of the Pen Woman is alive and active. They recently welcomed their newest member, Dianne Garder. Already a successful oil painter with many awards and sales, she is now branching out into the writing field as well.

But we also have many longtime members who continue to forge their craft, honing their techniques and growing in their field. One such Pen Woman is Shirley Dotson. An award-winning artist, she has been painting on china, as well as working in collage and watercolor, for 37 years.

Realizing she had a gift to share, she earned a ceramic teacher's certificate through Syracuse University along the way. Today, she shows her work in the White Dove Gallery in Tacoma, a city she has called home since 1941.

Her love of flowers is displayed in her pieces. Recently she began branching out to paint koi fish and fairies as well.

To keep progressing in her art, she is currently taking a class on painting poppies with her china painting club. She signs her work SHIDO. 



"Shido's" pieces are often both beautiful and practical.



A piece that was displayed in the World China Painters Museum for two years.

Greenwich: Turning Color into Music

On June 16, several Greenwich Pen Women attended Ellen Hackl Fagan's performance of *The Reverse Color Organ*. The event launched the Connecticut Pen Woman's solo exhibition, *ColorSoundGrammar*, at the New Art Center Gallery on Eighth Avenue in New York.

Ida Angland, Ann Caron, Lyn and Bob Harmon, and Lucy Hedrick were among those on hand to witness Ellen's creative expression, assisted by eight musicians, including Margaret Mills on keyboard and Lucy's son Tod Hedrick on bass.

The performance was achieved when Ellen or an audience member moved a webcam — a camera connected to a computer — over the surface of her colorful abstract painting entitled *Doremi_A*.

One pixel at a time, the computer translated the colors into sounds. Those sounds were then displayed on a neighboring wall as music notation, which the musicians played. Two other artists took turns with the webcam, resulting in different compositions based on the same colors and corresponding sounds for the musicians to play.

Ellen says that she hears sounds in her colors, and decided to explore these sounds through a computer interface. This version of the *Reverse Color Organ* is the fourth adaptation of this concept, now working with interactive media artist Judson Wright, who wrote the program for this performance. 🦋



Ellen Hackl Fagan introduces the audience to her music-generating abstract painting, *Doremi_A*.



Margaret Mills plays music generated by selecting colors on *Doremi_A*. Seven other musicians also participated.

CT Pioneer: Harriet Gayle Selected for Owl Award



Harriet Gayle displays her Owl Award.

In June, the Connecticut Pioneer Branch presented their annual Owl Award to Harriet Gayle, a professional writer and lecturer.

Harriet was honored for her generous donation of time and commitment to the Pen Women's organization as well as to the community.

She has served on the CT Pioneer Board as historian for many years. She is

also highly regarded for hosting a branch program each year with great preparation and professionalism. Her lectures with slide presentations have ranged from such topics as New England's stone walls to Colonial Cuisine.

And no wonder. She has had plenty of practice over the years. In the community, Harriet gives lectures at Elderhostels, both locally and nationally. She also has been an interpretive naturalist at the Stamford Museum and Nature Center for many years. Her essay on the purchase of Stamford, *Stamford Past and Present*, was a significant contribution to the 1976 Bicentennial Committee's book. She is also a supporter of St Luke's Lifeworks and provides her volunteer leadership with the Stamford Land Conservation Trust.

These are just some of her many activities that make her a special part of the community and the Connecticut Pioneer Branch of Pen Women.

Great work, Harriet! 🦋

Music

Virginia Franklin Campbell • Editor

Marcia Penney Preston: Making Waves In Music, Water And Dance

By Virginia Franklin Campbell

For many writers, artists and musicians, the seeds that are planted when they are children blossom as they mature, and increase with their creative experiences. For those the fruit seems to appear in due season, which is the situation with our featured musician this issue, Marcia Penney Preston. At the age of eight she began piano study, combining that with ballet and modern dance.

A native of Illinois, Marcia was born in Evanston and was raised in Highland Park, before making her home in Greenwich, Connecticut.

Her initial introduction to piano study was from a teacher who concentrated on a more classical approach, but also introduced Marcia to exciting rhythmic patterns, including Latin dance pieces and a variety of popular standards. "I was more inclined to improvise, which eventually led me to find a new teacher after moving to Greenwich at the age of 13. This method allowed me more creative freedom." This vast, broad exploration of music styles lay dormant for years as she added further dimension to her fine arts foundation. Following high school, she enrolled in Marjorie Webster College in Washington, DC, where she majored in art and fashion design.

"Not until the age of 45, did I think it would be fun to buy a piano and return to studying music. Consequently, I was introduced to Dr. Joe Utterback, an exceptional composer and jazz pianist whom I have worked with for many years." At the same time she became a member of the Schubert Club of Fairfield County, Connecticut. She had begun composing, and this club provided a venue for many premier performances of her compositions.

Marcia Penney Preston has created a sizeable catalogue of her works. She has been commissioned to write in a broad range of styles, including songs and dance accompaniments.

"Each of my pieces has a theme; for example, "Dance Interludes," "Lost in Motion," "Listen to the Night," capture my experience and love of dance. "Things Beautiful," was inspired by a favorite poem of mine in an old family collection, and "Searching for Epernay," was written after being in France and happening upon my family's ancestral home."

Tapping into her very early experiences, her works are frequently infused with Latin dance rhythms and are



"Moon Magic, was inspired from an oil painting by my mother, Julia Penney. Many of her paintings were an influence in choosing song titles for my compositions."
Marcia Penney Preston

rooted in a popular American song tradition. "I've taught water aerobics for 22 years, and I love to use my own compositions for background music. The Latin dance rhythms make a great workout."

Marcia was a winner in The National League of American Pen Women 2010 Biennial Contest with her composition, "Odyssey." She has stated that her music is a series of vignettes: musical portraits of her life, family and friends; and this piece was inspired by a road trip in the Canadian Rockies. "I want the listener to imagine what I felt as I gazed up at those glorious mountains, and I want them to feel and HEAR the climb as I move up three octaves."

In 2000, Preston's suite of four pieces, "Songs of the Seasons," was recorded by Katherine Boyes, a professor of music at Wake Forest University. Her recording was made possible by a grant she had received for preparation and recording of music by female composers based on the four seasons.

Her latest CD, "Lost in Motion," was influenced and championed by her mentor, Dr. Utterback, and is available at Amazon, iTunes and CDbaby.

Upon meeting Marcia you have a glance at the strength of her compositions. Her smile artistically shapes her entire face and her eyes radiate warmth and genuineness. She adds style and class to the room by her very presence. You want to exclaim, "I can't wait to hear your music, Marcia!"

She is an active member of the Pioneer Branch of The National League of American Pen Women, Inc., and has stepped into positions of leadership as President, Vice President, and Music Chair. Marcia Penney Preston is a significant contributor to the remarkable repertoire of talented women composers in America, and epitomizes the creativity of an American Pen Woman. 

Moon Magic

Marcia Preston

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© 2006 MARCIA PRESTON Arranging by T.D. ELLIS, Greenwich, CT

- 2 - Moon Magic

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Boca Raton: Short Story Competition Winners

By Betty Elster, Media Chair

Congratulations to all winners of the Boca Raton Branch's Short Story Competition, which was open to all Pen Women in good standing. Carol White, Letters Chair, handled the contest and four anonymous judges selected the winners.

The judges scored each entry and awards were based on total scores. All stories were read 'blind.'

"We received so much great material, it was a tough task, but everyone should be very proud of being a part of this contest," said White. Prizes were awarded as follows:

First, Second and Third:

- 1st Place Barbara Bixon, Boca Raton Branch
- 2nd Place Bunny Shulman, Boca Raton Branch
- 3rd Place Ronni Miller, Sarasota Branch

Honorable Mentions:

- Bunny Shulman, Boca Raton Branch
- Maria Pina Gregorek, Daytona Beach Branch
- Willis-Whyte, Boca Raton Branch
- Dorsey Price Salerno, Boca Raton Branch
- Wilma Shulman, Daytona Beach Branch
- Certificates of Merit: (In no particular order)
- Arlene Rodman, Boca Raton Branch
- Betty Elster, Boca Raton Branch
- Jeanne Rochford, Gainesville Branch
- Jane E. Allen, Huntsville, Alabama Branch
- Caryl Traugott, Boca Raton Branch

Competitions

Charlotte Caseb Dzujna, Editor

Manhattan-NYC Branch Juried Exhibit

The Manhattan-N.Y.C Branch invites all Pen Women branches to participate in a two-week, non-jury, salon-style art exhibition at the National Arts Club. The proposed exhibition date is October 15-29, 2011. We expect final approval shortly.

Artists may submit one to three pieces at \$45 per piece. Budget permitting, there will be a jury with prizes awarded.

The National Arts Club is a National Historic Landmark and a prestigious private art club and exhibition venue in Manhattan. It arrived on Gramercy Park in 1905 when it purchased the Samuel Tilden Mansion, consisting of a 40-room Victorian Gothic structure on the southern edge of the city's only private park.

The facade of this double brownstone is being restored to its 1880's appearance when Calvert Vaux made it one of the most elaborate structures in the city. John LaFarge created the stained glass ceilings inside the mansion.

Formal exhibition application with details to follow when the contract is signed. If you have any questions, please contact bonellistudio@earthlink.net.

Portland Branch 25th Annual Pen Poetry Contest

Deadline: November 7, 2011

Entry fee: \$5 per poem; \$4 per poem if received before August 31 (check or money order, no cash).

Prizes: 1st place \$150; 2nd place \$50; 3rd place \$25. Open to adult men and women, except Portland Branch members. Poems any form or style; 40-line limit; unpublished; not a winner beyond Finalist or Honorable Mention in other contests; no email or fax entries. One printed, single-spaced poem per page. Staple 2-page poems together.

Copy one: name, address, phone number, email address in upper right-hand corner.

Copy two: no identification.

Poems will not be returned; all rights revert to author. First, Second, Third poems will be published in "The Portland Pen," the newsletter of the Portland Branch. Honorable Mentions awarded certificates. Send SASE for winners' list; tell us where you heard of our contest. Questions: email mwjhenson@msn.com. **Send to: Portland Branch, NLAPW, Inc., Joan A. McLaren Henson, 12356 SW King George Drive, King City, OR 97224.**

Legal Name Resolution

THE NATIONAL LEAGUE OF AMERICAN PEN WOMEN, INC.

WHEREAS a twenty year CERTIFICATE OF INCORPORATION was issued in 1897, followed in 1918 by a CERTIFICATE OF INCORPORATION in perpetuity in the name of the League of American Pen Women, and

WHEREAS in 1926 a Certificate of Change of Name was issued and the Articles of Incorporation issued as THE NATIONAL LEAGUE OF AMERICAN PEN WOMEN, recorded in the Office of Recorder of Deeds, Corporation Division, District of Columbia, Washington, and

WHEREAS branches and state organizations are chartered and granted benefits of membership in the National Corporate Body, and under no other names may be legally recognized; therefore, be it

RESOLVED that all members, branches, and other entities recognized by the corporate body are legally required to use the name the National League of American Pen Women, Inc. or NLAPW, INC. in all official communications, all published referrals to the organization both printed and electronic, and all programming in the name of the organization.

NEA Grant Application Update

By Treanor Wooten Baring
Poetry Editor

In June, 2010, the National Executive Board voted to approve the application for a National Endowment for the Arts grant with Treanor W. Baring as the Project Director. The grant application has been completed and submitted by Ms. Baring with the help of National Art Chair Jamie Tate, Development Vice President Candace Long, and in consultation with Outreach Chair Anna DiBella, President Jean Holmes and Treasurer Lorna Jean Hagstrom. Organizations will be informed of awards in November, 2011. These grants are highly competitive, and severe budget cuts to the NEA are to be expected, so we are committed to continuing to seek to fundraise from other sources.

The Silver Lining

(Continued from page 4)

Gray-haired Harriet pressed the heart to her breast. Yes, I remember. "Susie, Susie!" she screamed into the deserted house. You chose the jewelry box. Ring, ring, ring the telephone rang . . . Dazed. The old woman replaced the heart, leaving the jewelry lid open. She lifted the phone to her ear. "Hello," her voice weak.

"Mom, you okay?" Linda, her eldest daughter, asked.

"Fine."

"You didn't open that box?"

"Well . . ."

"Don't do that to yourself."

Harriet reached inside her housecoat's pocket for a kleenex and put it to her nostrils. "My nose always runs."

"I know. That's why I carry a box of tissues for you in the car. But, you're not answering my question."

Harriet adjusted her body in the bedroom chair. "I had to," her voice soft. She hesitated a moment, adding, "Today's her birthday."

"I don't want ..."

"Honey, I think of her every day." She glanced at the heart. "It's just more painful when I open that box."

"Should I come over?" Linda's voice broke.

"Don't worry about me. I've gone through so much." The phone tumbled onto her lap. Memories flowed of that lost child as she recalled her daughter, standing in front of her giggling with delight.

Her pupils wide-eyed, Susie raised the creation to her chin. "Put in jewelry box. It's pretty."

"You don't want to scotch tape it to the buffet?"

She flung her chubby hands to her hips. "No, inside box."

"That's where it will go, then." They marched up the stairs. She lifted the lid. "I guess I've been saving that box for you since I never put any jewelry in it."

Susie caressed the lining. "Soft. Color?"

"Silver. The same color as your spoon and fork."

Her eyes beamed. "May I close it?"

"Of course, but remember Daddy will want to see it."

"Uh-huh."

They hurried down the stairs. The car roared into the driveway.

Susie smiled then bolted out the open door.

Harriet and Linda followed. They wanted to make sure she did not run into the street.

Rushing to meet him, Susie missed a porch step, fell forward and landed head first on the pavement. She did not move.

Shaking, Harriet grasped the homespun creation again, the phone still in her lap. She smiled. God took her to Heaven. Inhaling a deep breath, she thrust the angel-heart to her breasts. Her Down Syndrome gone. She's perfect there.

Linda knocked. Her hand shook. She inserted the key into the lock and opened the door. "Mom! Mom!" She searched the downstairs. Taking two steps at a time, she ran up the stairs and flung open the bedroom door. Linda stared at her mother from across the room. Her mother's head rested on the chair's arm, her eyes motionless. Trembling, Linda stepped closer. She gasped. Her sister's heart cradled in her mother's bosom, her dead fingers clutching the silver lining.

It's Election Time!

Apply for Office by October 20, 2011

Any member wishing to run for national office should submit this **Official National Officer Candidate's Application** with a 2" by 2" photograph, a statement of no more than 150 words describing and verifying their professional background and qualifications to perform the duties of the office as listed in the bylaws and to participate in the fiduciary responsibilities of the Executive Board of NLAPW, Inc., a 501(c)(3) corporation.

Return by U.S. Postal Service Certified Mail between October 1 and October 20, 2011, to: Dr. Bernice Strand Reid, Chair, NLAPW, Inc. nominating committee, NLAPW, Inc., 1300 17th Street N.W., Washington, D.C. 20036-1973. The Nominating Committee's evaluation of qualifications and selection of the official slate will be announced in the winter issue of *The Pen Woman*.

Applicants not selected for the official slate, or other candidates wishing to run as write-in candidates, must send their application and credentials as listed above before February 1, 2012, to assure listing on the ballot. Send by U.S. Postal Service Certified Mail to: Jill Chambers, Chair, Elections Committee, NLAPW, Inc., 1300 17th Street N.W., Washington, D.C. 20036-1973.

Name: _____

Candidate for the office of: _____

Address: _____

City, State, Zip: _____

Phone: _____ Member since: _____

E-mail: _____

Branch (or write *Member-at-Large*): _____

National offices: _____

State offices: _____

Branch offices: _____

Attach separate sheet if needed.

I am willing to serve if elected, will attend the annual meeting and the Biennial Business Meeting of the membership and at least three other regular meetings of the National Executive Board of the administration during which I am serving. I will perform the duties of my office in accordance with the provisions of the NLAPW, Inc. bylaws, standing rules, and procedural manuals and take responsibility for the management and control of the business, funds, and property of the League in an ethical and professional manner. I am an active league member in good standing (dues paid, no disciplinary charges pending).

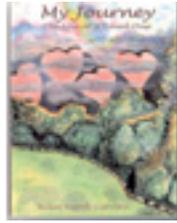
Date: _____ Signature: _____

Book Reviews

Maryann Younger • Editor

My Journey: The Loss of a Loved One

Publisher: Raven Press
2003, 117 pages
ISBN 0-9748375-0-4



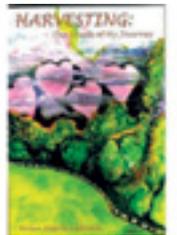
Wanderings: A Continuation of My Journey

Publisher: MJM Press
2005, 122 pages
ISBN 0-9748375-1-2



Harvesting: The Fruits of My Journey

Publisher: MJM Graphic Communications,
2007, 103 pages
ISBN 0-9748375-2-0



Courage to Journey

MJM Graphic Communications

2010, 103 pages
ISBN 0-9748375-2-0



Type: Poetic memoir

Format: soft cover, with photographs and illustrations \$15 each book

Author: Helen Napoli Cabrara, Greenwich Branch, CT
Reviewed by Christina Laurie, Cape Cod Branch

Four books in seven years trace the loss of a loved one from the death of Helen's husband, Jim, on September 30, 1997, to her eventual recovery. Not only is this a personal catalog of her slow healing, but it is also a record of a poet maturing.

Each poem is set in a situation of her life and dated. Many were presented to friends who helped her in the recovery process. *Journey* begins the process of grief. *Wanderings* recalls people and places who helped her begin to heal from the wound of loss. The third book, *Harvesting*, reviews the memories from their 50 years of marriage including the loss of Jim. It continues as she watches her grandchildren grow. *Courage* shows the recovery, not only in the poems, but also in the photographs, some taken by her grandchildren. There are blank pages where the reader can respond to Helen's musings throughout the last three

books.

Mother of two sons and grandmother to six, Helen, in a conversational tone, weaves into her books stories of her family, neighbors and friends and then creates a poem, inviting the reader to join her in this journey. As she writes, the volumes are "full of truth and reach out to those who are experiencing the same pain."

The four volumes are unified by the same painting on the cover with a figure moving through it, ending up in a rising balloon, echoing the theme of moving on with one's life.

KnifePoint

Author: Toby J. Rosenstrauch

2010, 146 pages

\$19.99 trade paperback

\$ 9.99 e-book

978-1-4568-2246-0

Publisher: Xlibris

Category: YA/Suspense

Reviewed by Fran Stewart, Atlanta Branch

It is easy for adults, with the experience of many years, to denigrate young people who take risks and make rash, and what seem to us, stupid decisions. But haven't we all taken life-changing steps that we probably should have avoided in the first place? *KnifePoint* is the story of an old man and a young girl whose choices lead to problems and, ultimately, to a fine resolution.

Florida Pen Woman Toby Rosenstrauch has written the tale of Mindy, a Long Island high school senior, who is threatened by Harley, a fellow student, after she reports his illegal activity to the school authorities. Harley is not only dangerous, but vengeful as well.

To compound matters, Mindy carries a load that someone so young shouldn't have to bear. The rent is overdue, her father is dead, her mother is in a mental hospital, and Mindy has no one to turn to for help. In desperation, she calls the grandfather she's never met, the man who disowned Mindy's father before Mindy's birth. From his expensive independent living facility in Delray Beach, he refuses to help her, saying that young people are not allowed where he lives. In truth, his real reason for scorning her is that he firmly believes Mindy was not his son's daughter.

Mindy decides that her only hope is to confront her grandfather in person. She manages to get to Florida, not realizing that Harley's family has a vacation home in the very town to which she's fled. Her decision to stand her ground and fight rather than continuing to flee, is incredibly rash and risky, but at the same time, is amazingly brave.

MEMORABILIA

Continued from page 18

don't we start a branch here in Little Rock?

With paper, pen and ink borrowed from the desk of the YWCA, Babcock wrote a letter requesting information about starting a branch and mailed it en route home.

That meeting led to the organization of the Arkansas Branch with seven charter members, two of whom were the first Woman's Page Editors of the Little Rock newspapers: Caroline E. Whitney with the Arkansas Gazette and Mrs. Vaughn Root with the Arkansas Democrat.

By June of that year, officers were elected. The charter was awarded at the first NLAPW, Inc. national conference in 1921. The Arkansas Branch was the ninth branch to join the National League. Babcock served as president from 1920-24 and again in 1936-38. She also was one of several women to hold elective office in the national organization. She was second vice-president, 1924-26.

Babcock's *Soul of Ann Rutledge*, published in 1919, became an international success and she became an authority on Lincoln with eight books and numerous serials, articles and essays. Other early members of the branch published books, short stories and poetry. Eva Ware Barnett wrote *Arkansas*, which is now Arkansas' official state anthem.

Aside from the founding of the Branch, 1944 is perhaps the most important year in the 91-year history of the branch. That year, the Arkansas Writers' Conference was founded by Helen Hall, a Pen Woman and head of the Journalism Department at Arkansas State Teachers College (now the University of Central Arkansas) in Conway. With Bernie Babcock's blessing, the Arkansas Branch sponsored the conference, a significant event with long-term results.

The impact of the Arkansas Branch, which became the Arkansas Pioneer Branch in 1956, increased as members broadened the scope of their involvement in the arts. The Branch has involvement in the various arts. The Branch has been proud to have several National Presidents visit and has honored them with luncheons and/or dinners in Little Rock.

By 2002, the National League proudly claimed many branches throughout the USA. It is important for the Arkansas Pioneer Branch to gain new members who have the ability, energy and enthusiasm to help lead the branch in the 21st century with the same success it has enjoyed in the past. Its current prestige comes not only from hard-working members throughout its history, but from its continued sponsorship of the annual Arkansas Writers' Conference, which has touched the lives of thousands nationwide since its inception.

As for the branch founder, Bernie Babcock, by the time of her death in 1962 at the age of 94, her works included more than 40 books, hundreds of articles, editorials, essays and a wide range of educational and creative projects that have made an indelible mark on America.

NLAPW, Inc.

Mission & Vision

Founded in 1897, the National League of American Pen Women is the oldest women's arts organization in America. The League, recognized for its support and creation of art, music, and letters, is comprised of professional women artists, writers, poets, composers and arrangers.

The mission of the League, a not-for-profit 501(c)(3) corporation, is to encourage, recognize, and promote the production of creative work of professional standard in Art, Letters, and Music, and through outreach activities provide educational, creative, and professional support to members and non-members in these disciplines.

The core values of the NLAPW, Inc. are respect, knowledge, creation and preservation of the arts.

Code of Ethics

Our bylaws have strict disciplinary regulatory provisions that comply with the Sarbanes/Oxley rulings mandating that all corporations be as transparent as possible and that the highest ethical standards be maintained in all dealings.

But all of us, engaged as we are in creative pursuits, need a guide to maintain respect for and awareness of the moral impact of our individual actions on our group image.

The National Executive Board adopted the following Code of Ethics on June 21, 2008, to which all members will subscribe:

Pen Women will strive at all times to:

- Exercise professional integrity in service rendered to the League;
- Know and abide by the bylaws, standing rules, and procedures established by the League;
- Fulfill one's commitments as a member;
- Improve one's knowledge of the League's history and mission;
- Increase public understanding of the mission and vision of the League;
- Maintain dignified and honorable relationships with fellow members;
- Avoid any conduct or activity that would cause harm to the League.

Chaplain's Message

How Will You Be Known?

The Reverend Robin Johnson Moscati, Alexandria, Virginia Branch

"No good tree bears bad fruit, nor does a bad tree bear good fruit. Each tree is recognized by its own fruit." -Luke 6:43

A colleague of mine is studying for the ministry, and she is taking a course in "Death & Dying." Now, this is not to say that one must practice either one, death OR dying that is, in order to be ordained. Please, let me set the record straight on that. It is designed to teach the fledgling pastor how to cope with a family in the throes of grief at a raw, life-altering moment in their history. As one of my seminary professors described it, your first funeral as clergy can be a make-it or break-it moment. If the reverend has known the deceased and the family, then connecting with them and providing counseling and comfort flows along with shared emotions. However, if the ordained elder is a stranger, then common ground is more tenuous and uncharted for both the one to lead a service as well as the loved ones of the dearly departed. A slipshod presentation or overpreached "performance" will leave a scar on an already painful life transition. A prayerful, compassionate balance of grief and

MARIAN SPINN, a native of Missouri, attended Washington University School of Fine Art, studied Impressionism at the University of Hawaii in the 1970s, and received instruction from such notable artists as Robert Wood and Al Broulette. During her lifetime, she was President of the Hawaii Watercolor Society, a member of the Palomar Branch the Pen Women and Palomar Hospitality Co-Chair 1998-2000. Marian sold her art at the Palomar Jewelers and displayed her works at the Escondido Target Shopping Center near her home as well as local galleries. After leaving San Diego a few years ago, she joined the Laguna Branch and most recently was awarded a Lifetime Membership in NLAPW, Inc.. Marian was selected for Who's Who in the West (1994-95, 1999-2000) and her art is in the following collections: State Foundation on Culture and Arts, Castle and Cook, Honolulu, at the Sun Gold Investment Company in San Francisco, the office of Senator Saliu of Saipan and numerous private collections. Her large, original, oil painting, "Floral with Rose," adorns a wall of the Pen Arts Building in Washington, D.C. Marian also authored articles on Hawaii's watercolorists for Aloha Magazine, and she was a television guest lecturer to discuss art. As a speaker on art at the San Diego

celebration of life can create a sense of hope or at least an acceptance of a new reality, despite the loss.

Let me give you an example from personal experience. The hospice chaplain was the only "church" representative in the life of a family friend, so he was asked to preside at a cemetery chapel service. A family member directed him to me, a seminarian at the time, to give a personal, heartfelt, impromptu prayer (in front of 150 strangers) FIVE minutes before the service began! Thankfully, I got my wits about me and jotted a few hasty notes and said something, I don't even know what, which (fortunately) was well received.

My friend asked for my input on her Death & Dying take-home exam: To plan her own funeral. She designed the ultimate wake with champagne, gourmet foods, celebrities, and dancing. Supposedly she has met all of her life's goals, succeeded in business as well as romance, become the philanthropist supreme, and achieved the perfect dress size and hair style. What more could you ask for, right? Except she will not be there to enjoy the party, because theoretically she will be dead! Oops. She wants me to be the Mistress of Ceremonies ("presiding clergy" in other circles) and give her eulogy. "No good tree bears bad fruit, nor does a bad tree bear good fruit. Each tree is recognized by its own fruit." She would be known for the good fruits of her life.

May we all be known for the fruits of our labors. May they ALL be good fruits.

Very truly yours,

Rev. Robin

Museum of Arts, Marian was included in numerous juried arts shows at the Poway Center for the Performing Arts and participated in the El Cajon Performing Art Center Spring 2000 Art Exhibition as well as the California Center for the Arts in Escondido. In recent years, she studied in France at the Paris-American Academy and served as a docent for the California Centre for the Arts Museum.

JEAN BLAKE WHITE, age 69 and a lifelong painter and poet, died on March 12 with the support and care of her many friends and family. She died of glioma, an aggressive primary brain tumor. For the past 13 years she has been living in Franklin, MA. Jean was a student at the Rhode Island School of Design and Goucher College. She was a member of Phi Beta Kappa and president of the Franklin Art Association for several years. Her art recently appeared at the Norfolk Library, the Woodshed Gallery and many other exhibits and shows. Jean was author of the novelization of the movie *Don Juan de Marco*. Jean worked at Llamagraphics, a small family business. Over the years, she also worked at the Maryland Center for Public Broadcasting and General Register in Maryland. In California, she worked for the Original Sound Record Company, Ikon Films, and *Let's Live* Magazine. Her family asks that

expressions of sympathy be made in her memory to the Edgewood Sailing School in Cranston, Rhode Island.

ETHEL PIERSON died on April 17 at the age of 80, from complications of Alzheimer's disease, which had challenged her in recent years. Ethel was a long-term member of the Suffolk County Branch, where she served as President from 1988-1990, following terms as the branch treasurer. She was art co-chair at the Vanderbilt Museum, LI, 1993-94 and Art Chair of the Cork Gallery in New York City in 1994. She served on the Pen Women National Board in 1994 as well as receiving a national award for inducting the most new members in that year. Ethel also served as President of the Lake Art Association of Ronkonkoma. She belonged to a women's tap dancing group for a number of years and enjoyed life with her family. Her beautiful, large oil portraits of family members in everyday situations remain an inspiration to all. She is survived by her husband of 52 years, Charles, two sons and two grandchildren.

CAROLINE ("DESSIE") DESAUSURE ANDERSON CAULFIELD, born a poet in Centerville, MS, on June 5, 1916, she lived and wrote in Mississippi all her life, died at her home in Water Valley on March 28 leaving behind two books of poetry, memories of her past presidency and long membership in the Mississippi Poetry society, her active participation in the Delta Branch since 1982, three children and eight grandchildren. Dessie's Sestina, *Midnight Crescendo*, was published in the September 2006 issue of *The Pen Woman* and Haiku *Wild Ageratum* in the Winter 2007 issue. Her poetry was expressive of her life experiences: watching her children and grandchildren play and grow; her faithful attention to her religious commitments; her active community and social life; her house and garden and their seasonal changes. The following poem comes from her *Goblet of Dreams* and was a part of the biennial exhibit of Delta Pen Women called "Poetry of Art" at Cottonlandia Museum in Greenwood, Mississippi, and is testimony to her sense of humor.

THAT LITTLE WORD

When I let slip that little word
That does not help a single thing,
You had expressed yourself. I heard,
And I let slip that little word.
I feel my action was absurd.
I'll put my tongue into a sling,
No more let slip that little word
That does not help a single thing.

LORENA MAE O'CONNOR, age 80, was a retired worker in the Patent and Trademarks Office in Washington, D.C. and a resident of Silver Spring, MD. Lorena

was a long-term Letters member of the Washington, D.C. Branch. She was published numerous times with her most recent work being her creation of *Liddle Riddles* in 2006 and an article in *Chicken Soup* in 2005. In 1992 her work appeared in *Diamond Anthology of Peace and Poetry*. She passed away August 31, 2010.

ELEANORA MILLER, longtime member of the Des Moines branch, died in September 2010 at the age of 93. Eleanora taught high school English and speech after graduating from Agustana College in Illinois. She was a correspondent for the Des Moines Register. She was also a lay speaker and held many positions in the United Methodist Church and was active in the VFW Auxiliary, serving as Iowa president. She was a freelance writer over six decades, with her poetry accepted by the Iowa Poetry Association's juried annual anthology for 50 consecutive years. She was published in American Poetry Anthology, Americana Anthology, and The Sandcutters, and was a poetry workshop critic. In 2011, she published a collection of her poems, *Interviewing the Ghosts*. She is survived by two children, four grandchildren and five great-grandchildren.

PATRICIA (PAT) THOMPSON BENNETT passed away June 4 at the age of 86. As a member of one of the "pioneer" founding families of Daytona, FL, Pat took great pride in her hometown working with the Halifax Historical Society and having written her books, *A Block of Life, I Remember When* and *Lilian Place*, the last being a fictionalized story told by "Lucile the ghost" of the family home she inherited when she was a young adult. She reared her three daughters in Lilian Place, now the oldest house on the beachside. Pat attended Sweetbriar College, earning her Bachelor's Degree from Rollins college and Master's Degree in English from Columbia University. Her teaching career started in 1960 at the newly-established Daytona Beach Junior college where she taught for 36 years. She travelled extensively, often telling friends, "You would travel, too, if you lived in the same block all of your life." In addition to teaching in Florida, she also taught one year at Leysin American College in Switzerland. She is survived by her three daughters, grandchildren, and great grandchildren.

For branch representatives who wish to have a memorial notice included in *The Pen Woman*, please write or e-mail me the following information: Name, age, branch location, tenure in the Pen Women and field(s) (i.e. Letters), community and/or branch accomplishments, and any special notations that others should know of your NLAPW, Inc. colleague. Also, please include your name and telephone number, should I have follow-up questions. If you have any questions reach me at: 703.765.1508
robin.moscati@alexandriava.gov

The National Executive Board 2010-2012

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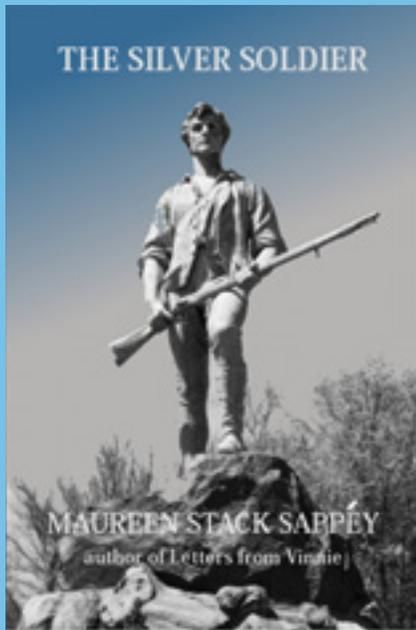
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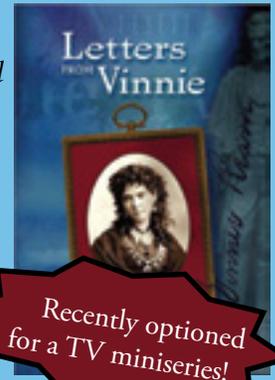
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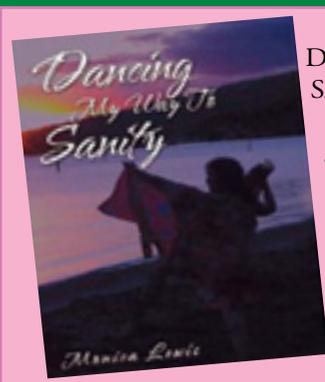
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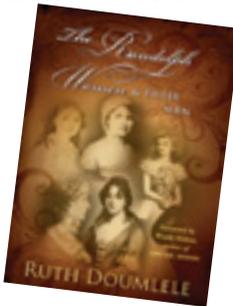
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