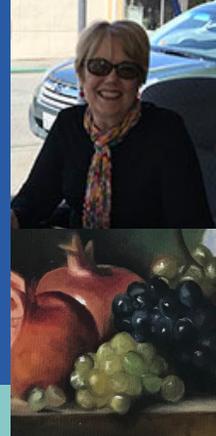


# Redwood Art Quarterly

A PUBLICATION OF THE REDWOOD ART ASSOCIATION



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[www.redwoodart.us](http://www.redwoodart.us)

## Awards Announced- Redwood Art Association 60th Annual Spring Show

The Redwood Art Association is pleased to announce the winners of the 60th Spring Exhibition. Nicole White, an Oakland-based artist, curator, historian & writer judged the show. She is Assistant Professor of Photography at Diablo Valley College in Pleasant Hill, CA.

Winners awards were presented at the April 7th Arts Alive! Reception. Best of Show was awarded to Erica Brooks for *Illuminate* and First Place was awarded to Matt Fluke for *Thanks*. Awards also went to:

Diana Schoenfeld, Best Photography for "Deer Lying Alone"

Hans Spek, Best Representational Painting or Drawing for "Eel River Near Fortuna"

Donna Rosebaugh, Second Place for "Fifth Dimension"

Hank Ingham, Third Place for "Cactus Fruit"

Erica Brooks, Fourth Place for "Richard"

Elsie Mendes, Fifth Place for "Can't Fence Us In"

Mike Stengl, Honorable Mention for "Where Land Meets Sea"

Susan Bloch, Honorable Mention for "Flight III"

Janet Frost, Honorable Mention for "Eel River/Autumn"

Matt Dodge, Honorable Mention for "Lost & Found"



*Illuminate* by Erica Brooks  
Best of Show

## UP COMING EXHIBITIONS

### Youth Exhibition

April 25 - May 18, 2018

Arts Alive! Reception: Saturday, May 5, 5:00 - 6:00pm

Awards Presented at 5:30pm

Arts Alive! Saturday, May 5, 6:00 - 9:00pm

### Flowering

May 23 - June 15, 2018

Entry Day: Saturday, May 19, noon to 3:00pm

Exhibition Information and Entry Form

Arts Alive! Saturday, June 2, 6:00 - 9:00pm

Pick Up Day: Saturday, June 16, noon - 3:00pm

**Redwood Art Association 60th Summer Exhibition**

**In Honor of Julia Bednar**

June 20 - July 13, 2018

Entry Day: Saturday, June 16, noon to 3:00pm

Arts Alive! Saturday, July 7, 6:00 - 9:00pm

**Humboldt Photography Exhibition**

**In collaboration with the RCC and EPUG**

**This exhibition is made possible by the generous support of Pierson Building Center. Open to Photographers in Humboldt County**

July 18 - August 17, 2018

Entry Day: Saturday, July 14, 11:00am - 2:00pm

Arts Alive! Reception: Saturday, August 4, 5:00pm - 6:00pm

Awards Presented at 5:30pm



*Thanks* by Matthew Fluke  
First Place

## FROM THE PRESIDENT'S DESK

A character in the book I'm reading said something that resonated with me and my life as your president. She said, "Change doesn't just happen. It has to be planned." Life at the Redwood Art Association is changing, which began with our planned purchase of a gallery. After the initial momentum generated when we bought the gallery, everyone seemed to hit the pause button as we learned how to live in a permanent home. But, we seem to have turned the corner, we have a work in progress for a 1-3-5 year plan. There seems to be a renewed sense of purpose as we move into the future.

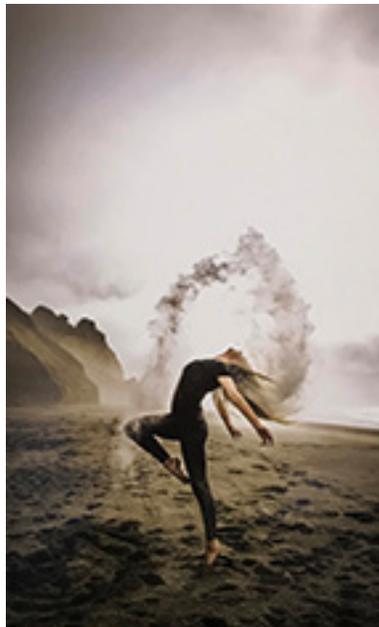
Thanks to everyone who has contributed to the planning process, whether it was the board members who worked out the beginnings of a plan, or the members who have stepped up and engaged in the work. For example, our first newsletter in nearly two years, I am told, will make an appearance in May!

I look forward to what lies ahead and where we will be in the next five years. Congratulations to us all!

Martha Haynes  
President



Youth Exhibition Best of Show  
Lexi Stowe / FUHS / "SenSei"



Youth Exhibition 1st Place Photography  
Isabella Vonglakhone / FUHS / "Drifting"



Youth Exhibition 1st Place Pottery  
Britney Solano / FUHS



The Redwood Art Association is a community dedicated to the creation of art as an important and indispensable part of life and the economy of Humboldt County.

### Redwood Art Association Board of Directors

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Robert Haynes, Director Emeritus

The RAA Newsletter is published four times a year by the Redwood Art Association, 603 F Street, Eureka, CA 95501.

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@4mandapanda



Lynn Niekrasz

## Why I Volunteer for the RAA

I volunteer for Redwood Art Association for many reasons. I always said “when I retire from full time hairdressing I am going to volunteer more.” I knew that I wanted to join RAA. I had been taking painting lessons locally for years but I didn’t have a network of fellow artists outside of my classes. After attending a demonstration about plein air many years ago I finally committed more time to creating art. Joining RAA has many benefits. I’m attending future painting workshops and have found past workshops tremendously helpful. I also appreciate the opportunity to meet and talk with other artists at Arts Alive gatherings. My husband and I attended the soup and dessert evening and had a great time. Of course the obvious benefit is the ability to show your art in a beautiful gallery space. I have learned so much viewing the shows and the astonishing creative art submitted by members. One of my favorite reasons to volunteer at RAA is my ability to paint while I gallery sit. Even after vacuuming or emptying the trash, I still have time to paint. So if you’re stopping by the RAA come in and view the latest show and say hello.

Lynn Niekrasz

## RAA Annual Fund

Our Budget for 2018 projects an Annual Fund income of \$10,000. We are well on our way to that goal with \$6,846 received from January 1 through April 25, 2018.

If you have not yet given this year, we encourage you to please so do. We need your generous help. Donations to the Annual Fund help balance our budget, cover operating expenses, and grow our maintenance & operating reserves.

A very big thank you to the following members who have given so generously this year.

\$1,000 or more  
Roy Grieshaber

\$101 to \$999  
Louise Bacon-Ogden  
Ken & Linda Bareilles  
Marj Early  
Martha Haynes  
Robert Haynes  
Don & Linda Wise

\$100  
David Boston  
Cronder Concepción  
Murline Georgeson  
Lori Goodman  
Shawn Gould  
Rueben Mayes  
Camille Regli

Up to \$99  
Pat Cahill  
Karen Frazee  
Chris Frolking  
Elaine Gray  
Carol Lauer  
Sheila A Marks  
Randy Mayers  
Leslie Odelberg  
Barbara Saul  
Don Rex Walker

## Jim McVicker Still Life

### Workshop Experience

As a new member of the Redwood Art Association, I was ecstatic to take my first painting workshop this March with award-winning artist, Jim McVicker. We gathered in a snug studio space in the Victorian Village of Ferndale. Jim kicked off the workshop with a live painting demonstration. He arranged the still life using fragrant Easter lilies and earthenware, making note of lighting and angles during set-up. He sketched the line for the center of objects first, no outlines, using an oil paint mix that included what looked like Cadmium orange diluted with Gamsol. Jim instructed as he worked to think of how the viewer's eye moves around, emphasizing not to have each object line up in a straight line and to get the shapes where you want before moving to the next step.

Immediately, I noted Jim's use of color in the underpainting. He assured us that the colors don't matter so long as the values are right; even the use of altered or not-true-to-life colors become believable if the values are correct.

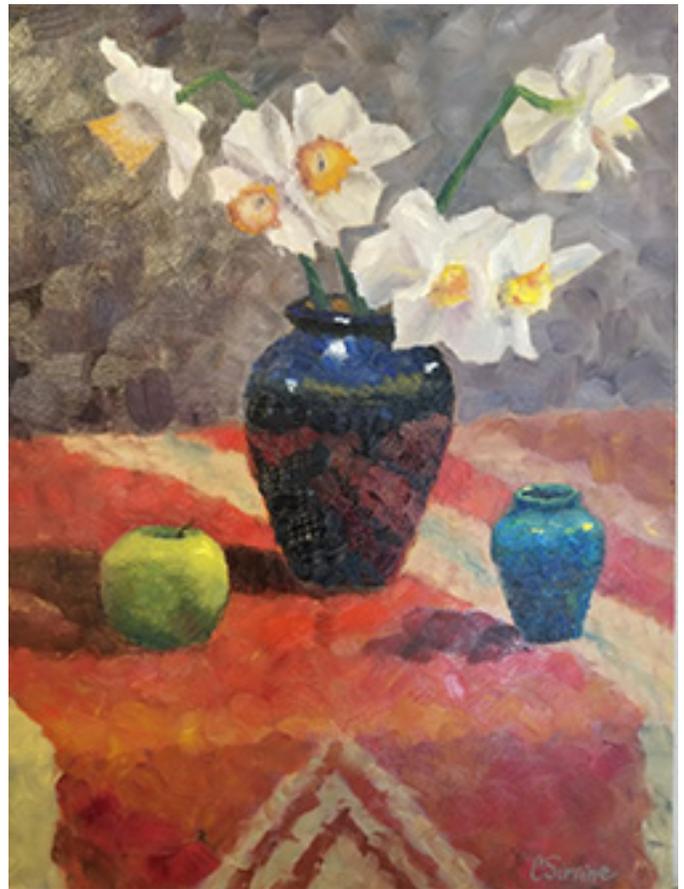
Jim taught us to start with the shadow when defining the object and to simplify, stating that it takes surprisingly little to portray the object. He instructed us to get the value with lights and darks, then the form will read true. We were to build the painting with darks and use a lot of paint—"lay it down and leave it alone," he added.

When we began our own paintings, Jim set up no fewer than five still life scenes from which to choose, using beautiful flower arrangements of Easter lilies or daffodils, vases and other interesting objects. I painted implementing two new-to-me ideas: using thinner in my sketch and underpainting, where in the past I had used my medium to begin, and I began adding color early rather than setting my underpainting down in a single color.

Over the course of several days, we worked diligently on our paintings, the room cheery with the smell of lilies and daffodils. The Ferndale climate in March was frigid enough that the flowers showed no signs of wilting. Trying to utilize what I learned in the live demo, I threw the paint on thick and tried to lay it down and leave it. Capturing accurate values was a bit more challenging for me, being my first flowers from real life. Jim stopped at my painting several times, graciously pointing to the light on the petals and between the vases, noting my need to see the value differences between the shadows and the direct light. I was glad to receive the instruction in the midst of work and tried my best to make the corrections.

The skill levels varied in the workshop from professional painters to a handful of newbies. No matter where we were in our painting life, we all benefited greatly from Jim McVicker's instruction. Each attendee left with at least one painting (some artists completed several paintings), and an invigorated sense of what we could do—spot the value differences in what we see and trust ourselves enough as artists to lay on the paint and leave it. I look forward to attending more RAA workshops in the future.

Charane Sitrine



*Still Life* by Charane Sitrine

## Upcoming Workshops

### 2018

**Stock Schlueter**

Plein Air  
May 18 – 20

**Randall Sexton**

Figure in the Landscape  
June 22 – 24

**Frank Eber**

Atmospheric Watercolors  
July 27 – 29

**Gary Cawood**

Object Lessons – Photography  
August 17 – 19

# Youth Exhibition

April 25 – May 18

Redwood Art Association is proud to display, for the third year in a row, a collection of work created by high school students throughout Humboldt County. Participating schools include McKinleyville, Arcata, Eureka, Zoe Barnum, St. Bernard's, Fortuna, and South Fork. The purpose of such a show is to give young artists opportunity and praise for their hard work and creativity. Providing young artists with these types of opportunities helps ensure that Art, and creative expression, will be accessible to all future generations.

This was a judged show with seven categories and over \$1000 dollars in prizes awarded. Artwork displayed covers a wide spectrum of subject matter and mediums including Photography, Digital Art, Painting, Drawing, Ceramic (sculpture & pottery), and Jewelry.

*Best of Show Lexi Stowe / FUHS / "SenSci" / Ink*

*Painting - 18 total entries*

*1st Place – Emily Fernandes / AHS / "Tokyo Fish" / Watercolor*

*2nd Place – Silvia Infante / ZBHS / "2Pac" / Acrylic*

*3rd Place – Stephanie Mills / ZBHS / "Jake Cole" / Acrylic*

*Drawing – 21 total entries*

*1st Place – Anna Mauro / AHS / "Self-Portrait" / Graphite*

*2nd Place – Promise Jensen-Dougherty / SRCHS / "Serenity" / Pen*

*3rd Place – Alveretta Gensaw Huffman / FUHS / "My Roots" / Graphite*

*Honorable Mention – Miyu Morinaga / MHS / "Umi" / Scratchboard*

*Pottery – 10 total entries*

*1st Place – Britney Solano / FUHS / "Waterfall" / Ceramic*

*2nd Place – Jessie Hess / FUHS / "Untitled" / Ceramic*

*3rd Place – Jared Crassweller / EHS / "Untitled" / Ceramic*

*Sculpture – 27 total entries*

*1st Place – Sidney Bishop / FUHS / "Untitled" / Ceramic*

*2nd Place – Leland Justesen / FUHS / "Untitled" / Ceramic*

*3rd Place – Noah Ben-Iesau / MHS / "La Tour de Koi" / Ceramics*

*Honorable Mention – Johnny Chang / EHS / "Snail's Rent (Remake)" / Ceramic*

*Ceramic*

*Digital Art – 6 total entries*

*1st Place – Angelica Meade / AHS / "Landscape Triptych" / Digital Print*

*Print*

*2nd Place – Atticus Peppas / FUHS / "Inception" / Digital Print*

*3rd Place – William Honsal / FUHS / "Redwood Turtle" / Digital Print*

*Photography – 13 total entries*

*1st Place – Isabella Vonglakhone / FUHS / "Drifting" / Photography*

*2nd Place – Mia Shope / AHS / "Field of Daisies" / Photography*

*3rd Place – Taryn O. Moore / FUHS / "The Needle" / Photography*

*Jewelry – 10 total entries*

*1st Place – Stephanie Camacho Duarte / EHS / "Copper Pendant" / Metals*

*Metals*

*2nd Place – Cammi Noelle Ipock / EHS / "Textured Riveted Copper to Brass" / Metals*

*Metals*

*3rd Place – Denysa Clark / EHS / "Blue Key Chain" / Seed Beads*

# Studying with the Masters

I began studying the art of oil painting late last year when I fractured my heel and was stuck sitting around for a few months. My friend and mentor, Erica Brooks, saw that I was in need of a hobby and invited me to her studio to learn. At first, I was intimidated by the idea of oil painting, but the learning techniques that I have used in these last few months have made me much more comfortable. The technique that I have found the most beneficial has been completing master copies. Artists have been using this technique of reproducing the works of Old Masters (generally European artists who worked between the Renaissance and 1800) for centuries. This technique is so commonly used because of the numerous skills that students learn from meticulously studying the works of the masters. This technique challenges you to analyze every aspect of a painting, for example, what color was laid on first, how thick are the brush strokes, etc. A reason that I find this technique particularly helpful is the fact that all of the artistic decisions are already made so you can focus on the technical aspects of the painting. My master studies have consisted of multiple Chardin, Manet, and Zorn reproductions. While studying multiple different masters, I have learned a variety of different skills. During my reproductions of Chardin's works I learned about how to create soft edges, with Manet I learned how to be more expressive and leave more brush strokes, and with Zorn I was challenged with using a limited pallet. This technique has not only helped me become a more well-rounded artist, but has given me an appreciation for each of the paintings and their artists. I have personally learned a great deal from completing master copies, and I would definitely recommend the technique to anyone who is willing to learn!

Amanda Morettini



Chardin Study by Amanda Morettini

# HOW TO ATTACH D-RINGS & WIRE TO PICTURE FRAMES

"This article was submitted by RAA member Mary Ann Machi to the Redwood Camera Club newsletter for March/April 2018 and is worth sharing here. Having your 2D art ready for hanging when you submit it for an exhibition saves a lot of extra work for volunteers that put it on the walls. Thanks Mary Ann! -ed."

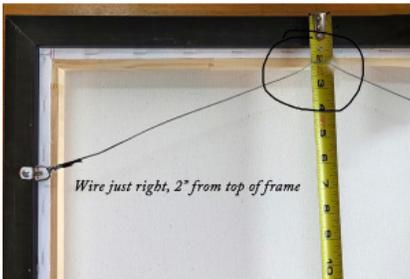
Braided wire, aluminum, non-stretch cord, non-stretch plastic, or coated wire, (referred to here as wire) must be used. No string or rope is allowed.

Attach one D-ring (not eye hook fasteners or spring clips) to each vertical side of the back of the frame about 1/3 of the way down from the top of the frame.

Run wire through D-rings and wind wire tightly at least four times around itself. Wrapping the cut ends of the wire with electrical tape or similar tape will protect the handler from cuts.

The apex of the wire, when pulled taut, should be 2 inches below the top of the frame.

A non-skid material bumper (cork, felt, silicone rubber) should be affixed to each bottom corner of the frame. They will help reduce movement when hung, protect walls from scuffing, and allow air to circulate around the frame. Bumpers can be from 1/2" to 1" in diameter and are self-stick.



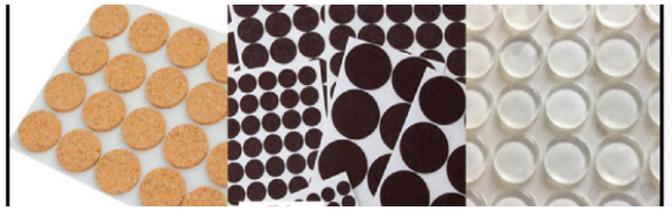
Wire is usually sold by how much weight it will hold. 20 lb. wire is usually sufficient unless you have a large or heavy work of art.

Components (D-rings, hanging wire, bumpers) can be purchased at crafts and hardware stores.

Here's a short but very helpful video on how to attach the wire:  
<https://www.youtube.com/watch?v=xmAt45sHvDo>



REDWOOD ART ASSOCIATION  
 603 F Street  
 EUREKA, CA 95501



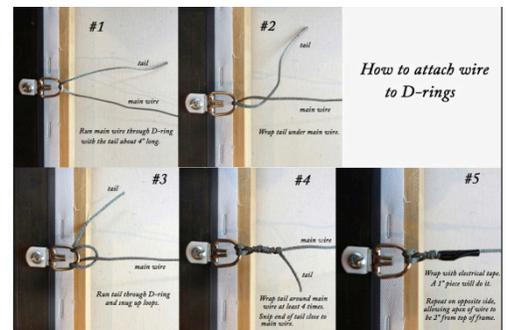
Step 1.

Place the frame face down on a clean, solid surface with the bottom of the picture closest to you. Add a bumper to each bottom corner.



Step 2.

Measure one third of the way down from the top edge of the frame along the vertical side of the frame. Mark this point and then attach a D-ring with a screw. The loop should face towards the center of the frame. Repeat with the other vertical side.



Step 3.

Attach wire to D-rings.