



AWSOMEART.ORG • NOVEMBER 2024

THURSDAY, NOVEMBER 21st

Sebastopol Veteran's Building, 282 South High St., Sebastopol, CA

10:30 Board • 12:00 Potluck • 12:30 Meeting • 1:30-2:45 - Art Demo (see below)

November Prompt: BARNs • **December:** Seasonal Miniatures (see page 5)



NOVEMBER DEMO: ROBERT BENSON - WATERCOLORS

Robert Benson has been painting for a long time. He graduated from the Art Institute of Pittsburgh in 1975 and migrated west soon after. During his time in Denver in the early 1980's he started doing landscapes and still life

work, while working as an art director in the early stages of the digital age. His early works in Denver included many urban landscapes. When he moved to Sonoma County in May of 2001 his focus shifted to Northern California landscapes, still life subjects, and figurative works, which continue today. He is currently showing his work at Fulton Crossing Gallery, Gallery One in Petaluma, Freed Gallery in Lincoln City, Oregon, and currently, is a guest artist featured at the Sebastopol Gallery in downtown Sebastopol.

www.bensonfinearts.com





FROM PRESIDENT JUDY GRIGG GOLDBERG

Hello to a November to remember! Going back to the future... will the future be going back...?

Anni Albers, a fiber artist who taught at the Black Mountain School, believed that *"modern civilization caused us to lose touch with our own creativity."* She wrote that *"we must come down to earth from the clouds where we live in vagueness, and experience the most real thing there is: MATERIAL."* That was 86 years ago!

Judy at the Mary Cassatt exhibit in the Legion of Honor; Cassatt's pictured MATERIAL was pastel.

Mom frequently ran off to the fabric store to get material, so I have been aware of the word "material" as *cloth* since childhood. Until now, I haven't given much thought about what "getting material" means for different people doing different things or thinking of its importance to the making of art. *Material is never immaterial!*

According to **Annie Dillard**, painter and writer, it benefits us as artists to have a *"kind of sensual relationship with our material."* If we just love it for whatever reason, our materials will lead us. We will have more patience to persevere, be inspired to try new ideas and come to love the process and the work. Mom just loved her fabric.

Appreciation, out of necessity, can grow into love for the materials if that is all that is available. The **Pomo people**, native to Northern California, used what nature provided to craft items needed for their everyday life...from infant carriers to fish traps. In time their beautiful intricate basketry evolved into a fine art form.

During the October meeting, AWS members were given a wonderful opportunity. With instruction and individual help from member **Sally Privette**, we learned how to begin and hopefully finish making a traditional Pomo basket from pine needles and raffia. There was a feeling of camaraderie and excitement for learning something new and appreciation for the history and culture behind the art. We are so very grateful.



Wall hanging designed by Albers in 1925 and woven in 1983

What are the materials? What are the tools? What is the art?

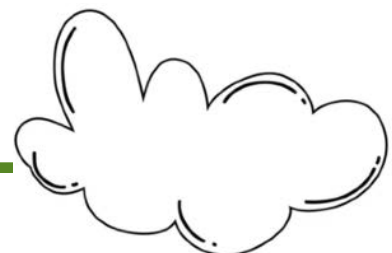
The fading of the Arts and Crafts movement could have prompted Albers' scold about artists "living vaguely in the clouds." With her art form being of very tangible threads, did she feel that for art to be real it must have actual substance. The boundaries of categories of creation are merging and shifting with new materials, new tools, and new forms of original art.

What would Anni think of our art world today... digital art, A.I., my current read downloaded from the library, and me writing this using my iPad?!

Oh, then...there is... "The Cloud"!

Materialistically yours,

Judy Goldberg



IMPORTANT ANNOUNCEMENTS

2025 AWS DUES: \$45 Must be paid by January 1, 2025

Please give your check (made out to **AWS**) to Lorraine Stribling at the December party or MAIL it to her at:
2161 Bohemian Hwy
Occidental CA 95465

ARTIST PAGES ON AWS WEBSITE Deadline: DECEMBER 31, 2024

One of your AWS member benefits is having an artist page on the AWSOMEART.ORG website.

NEW MEMBERS: send your name, any website links, and three squarely-taken JPGs of your work. Include title, dimensions (HxW) and medium. **OLD MEMBERS:** feel free to update your work once a year. Three pieces per page. Send to awsomeart2023@gmail.com
• Next update opportunity is June 2025

After you've looked at the website, if you still have questions, contact Gail.

DO YOU LIKE TO SEE MEMBERS' ART IN THIS NEWSLETTER?

Remember to take a photo of your art work when you finish it or if you bring it to a meeting!
(Once framed, it's pretty impossible to get a good photo because of reflections.)

Send the image to awsomeart2023@gmail.com so it can go in the next newsletter! Include your name, art title, dimensions (HxW) & medium.

Stick a note on your studio wall to remind yourself!

2025 Slate of AWS Officers

President

Linda L. Reid

Vice President

Lonna Necker

Treasurer

Merrie Krisl

Recording Secretary

Judy Boles

Apple Blossom Show Co-Chairs

Linda Reid & Allene Donato

Membership Chair

Judy McFarland

Communications

Gail Mardfin

Venues

Deni Marrone

Corresponding Secretary

Fran Nielsen

Publicity

Patricia Marina

Members-at-Large

Susan Nestor & Judy Pagnusat

Ex-Officio Members

Judy Goldberg & Carol Mills

Hospitality Team

Marcella Ford, Diana Jones,
Leah Ocean
Rita Rhine, Charito Shetty

Please attend the November meeting to vote on the wonderful volunteer Board and Committee Chairs!



AWS BOARD MINUTES

OCTOBER 17, 2024

Meeting Called to order 10:33 am.

Members Present: Judy Goldberg, Gail Mardfin, Fran Nielsen, Lonna Necker, Linda L. Reid, Merrie Krisl, Judy Boles, Deni Marrone, Susan Nestor, Judy McFarland, Lorraine Stribling, Patricia Marina

Discussion:

- **AWS Board Candidates for 2025:** Gail Mardfin announced that the following members have volunteered to serve on the Board for 2025 in the following positions: President Linda L. Reid; Vice President Lonna Necker; Recording Secretary Judy Boles; Treasurer Merrie Krisl; Communications Gail Mardfin; ABS Chairpersons Linda L. Reid & Allene Donato; Membership Chairperson Judy McFarland; Publicity Chairperson Patricia Marina; Corresponding Secretary Fran Nielsen; Venues Chairperson Deni Marrone, Members-at-Large Susan Nestor & Judy Pagnusat; Ex-Officio Members Carol Mills & Judy Goldberg; Hospitality Team Marcella Ford, Diana Jones, Leah Ocean, Rita Rhine, & Charito Shetty

Voting will take place at the general meeting in November.
Installation will take place at the January meeting

- **Holiday Party:** The annual Holiday Party will take place on December 19th. Instead of the mini-masterpiece raffle with tickets sold, a mini artwork exchange will take place for those who want to participate. Judy Boles, Gail Mardfin, and Judy McFarland will meet to determine how the exchange will work.
- **Hospitality Volunteers:** It was agreed that the Hospitality Team should be increased from 3 to 5 volunteers, so they are not all serving at every meeting. Also, **members are encouraged to bring their own plates/utensils to save on disposable dishware. < PLEASE NOTE**
- **Presentations and Prompts:** Lonna Necker reported that today's presentation on Basketry will be given by Sally Privette. Next month's presenter will be Robert Benson doing watercolor painting. Today's prompt is Portraits. November's prompt is Barns.
- **Treasurer's Report:** Merrie Krisl reported the general checking account balance is \$5,954.52 and the Mielke awards account balance is \$4,483.36. There was discussion about raising the annual membership dues. They have not been raised in 8 years, even though rent and other expenses have increased. Gail Mardfin made the motion that annual dues be raised to \$45.00. Second: Patricia Marina. Motion passed unanimously. Membership dues for 2025 will be \$45.00 and are due by January 1st.
- **Venues:** Deni Marrone reported a good turnout at the opening reception at The Livery. Signup sheets for all venues are now open for 2025. Members must visit a venue before signing up and should contact Deni to sign up.
- **Publicity:** : Patricia Marina wants to **remind members showing in the venues that they are responsible for their own publicity. < PLEASE NOTE**

11:45 a.m. Motion to adjourn: Gail Mardfin Second: Judy Boles Motion passed

Submitted by Judy Boles. Recording Secretary



LOOKING AHEAD: DECEMBER HOLIDAY PARTY - Time: 12:00-2:30



This year's party will feature an optional **Miniature Art EXCHANGE** (not a raffle)

This year, in addition to the usual socializing and feasting, there will be a "seasonal miniature masterpiece" EXCHANGE. It will happen in smaller groups so that those who want to keep socializing elsewhere in the room can go right ahead.

We have heard you! This will not be a raffle, as in the past few years — with ticket sales and outcomes that some have not been happy about — but such that members who would like to, can participate in a randomly-selected holiday art exchange. Participation is free and optional.

If you want to join in the fun, these guidelines must be followed:

- Only ONE piece per artist may be entered
- Original work only (no reproductions)
 - Seasonally-themed, any medium
- 5"x7" or smaller, to sit on the provided mini-easels

VICE PRESIDENT'S REPORT • LONNA NECKER

Greetings,

What a glorious display of art at our October meeting. I hadn't realized we had so many artists who were so adept at portraits! Thank you all for an amazing and varied display. The Portrait prompt was a great success.

Our **November prompt is BARNES**. We have no lack of material here in Sonoma County. I look forward to seeing a wide variety, some perhaps with the animals or the tools they shelter.

Our **October Demonstrator** was our very own member, **Sally Privette**. She told us about her love for baskets and showed us her huge collection of purchased and personally made baskets. They ranged in size from tiny, delicate baskets to large, gorgeous baskets decorated with jewels and mementos, to some very functional pieces. Sally demonstrated how to begin a basket and we then gathered around the tables and tried our hand at the craft. My, oh, my, what a task! There were a variety of skills involved, but all the baskets we started at the workshop had personality and showed that we could all learn something entirely new. We were also able to encourage and help each other through the process. **Thank you, Sally, for that amazing opportunity.**

Our **November Presenter** will be **Robert Benson**, a watercolorist who will discuss his work, share insights, and begin a watercolor painting for us to see his process. **See page 1** to learn more about him and/or visit www.bensonfinearts.com

Take care,

Lonna



Sally Privette



AWS coil basket makers at work. Below, Judy Leandro helps get Patty Bird & Lonna Necker started.



SEBASTOPOL VENUES November 21 - January 16

Coffee & Moore

OUTGOING: Sandi Maurer
NOVEMBER 21: Lorna Ho

Fandee's Restaurant

OUTGOING: Rhonda Mertle & Gail Mardfin
NOV 21: Enid Barnes & Carol Mills

Hair Masters

OUTGOING: Barbara Evans
& Elizabeth Gomes
NOVEMBER 21: Carol Mills

Hole in the Wall Restaurant

OUTGOING: Marilyn Dizikes
NOV 21: Elizabeth Gomes & Carolyn Jarvis

Sonoma Chocolatiers

OUTGOING: Deni Marrone
NOVEMBER 21: Linda Dove-Pierson

Specialty Center

OUTGOING: Linda Dove-Pierson
NOVEMBER 21: Kathy Byrne

Umpqua Bank

OUTGOING: Becky Brendlin
NOVEMBER 21: Linda Dove-Pierson

November 21 Refreshments

Please have your contribution (enough to serve 12 people) on the table so the potluck is ready to start promptly at noon.

SANDWICHES/ FINGER FOOD

Kathleen Andre
Susan Barri
Judy Boles
Alyson Dobbert
Linda Donahue
Katha Engblom
Cindy Gillespie
Pamela Heck
Lorna Ho
Cindy King
Bev Kjeldsen
Sandi Maurer
Judy McFarland
Lonna Necker
Linda Reid
Mary Ann Wakefield
Linda Weber
Kim Winter



DESSERT/FRUIT

Susan Bradford
Wendy Brown
Cathy Collins
Allene Donato
Linda Dove-Pierson
Jerry Fabiano
Chris Field
Valerie Gardiner
Linda Grainger
Bob Hart
Patricia Marina
Elisabeth VanNuys

RAFFLE

Joyce Terres
WELCOME
Jan Blake

The Livery Co-Work

September 1 - December 1

Linda Dove-Pierson • Lorna Ho • Patricia Marina
Deni Marrone • Sandi Maurer • Carol Mills
Linda L. Reid • Elizabeth Springs • Kim Winter

December 1 (exact date TBA) - March 1

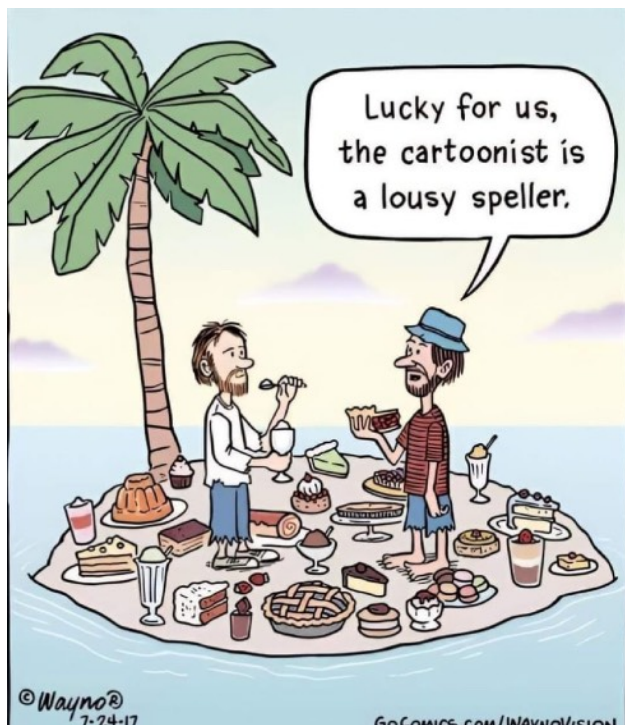
Enid Barnes • Susan Bradford • Daniel Celidore
Allene Donato • Pamela Heck • Carolyn Jarvis
Bev Kjeldsen • Sandra Krey • Gail Mardfin
Deni Marrone • Marilyn Sommer • Aimee Tomczak

ARTISTS, PLEASE NOTE!!

The 12 artists above MUST visit the space and suggest their space preferences to Deni Marrone **one month PRIOR to hanging date.**

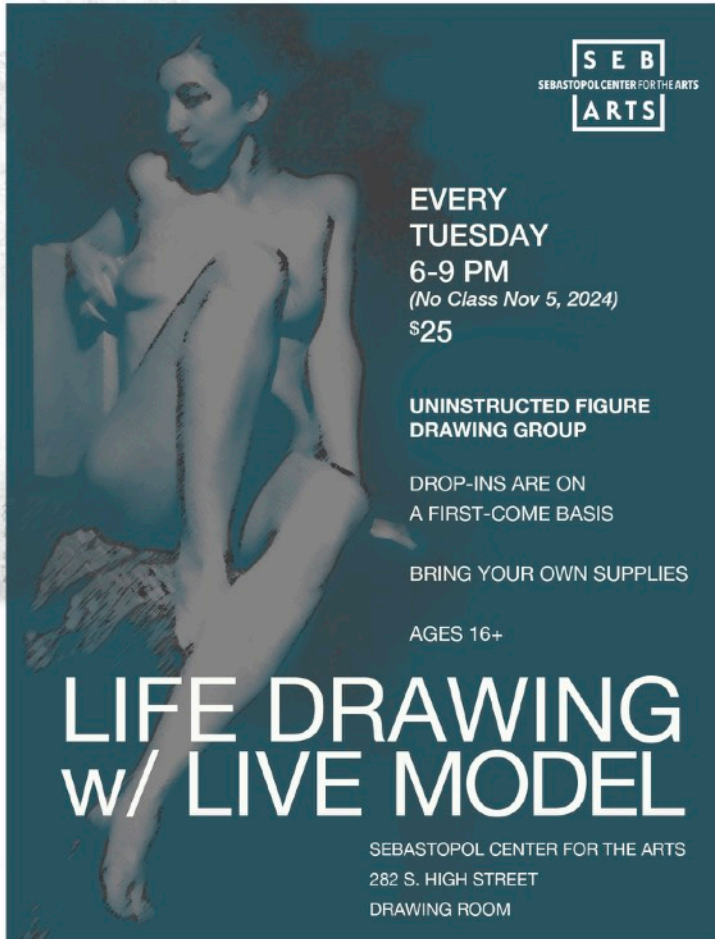
Please email **Deni Marrone** to receive a complete Livery Info/Guidelines/Agreements sheet & CONFIRM the upcoming Dec-Mar exhibit.

denijomarrone@gmail.com





SEBASTOPOL CENTER FOR THE ARTS

SEB
SEBASTOPOL CENTER FOR THE ARTS
ARTS

EVERY
TUESDAY
6-9 PM
(No Class Nov 5, 2024)
\$25

UNINSTRUCTED FIGURE
DRAWING GROUP

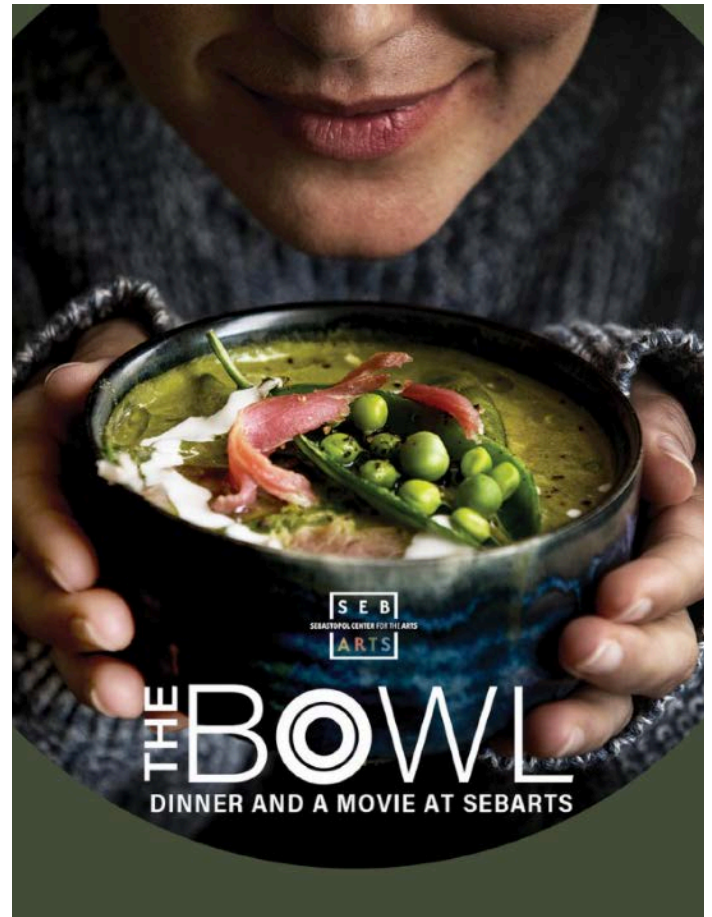
DROP-INS ARE ON
A FIRST-COME BASIS

BRING YOUR OWN SUPPLIES

AGES 16+

**LIFE DRAWING
w/ LIVE MODEL**

SEBASTOPOL CENTER FOR THE ARTS
282 S. HIGH STREET
DRAWING ROOM



**Saturday, November 16
6:00 - 8:00 pm**

Choose your custom-made bowl created by a SebArts ceramicist. Your keepsake hand-thrown bowl will be filled with a delicious entrée made by a local chef! Enjoy your unique bowl and delicious food while viewing three film shorts presented by the Sebastopol Documentary Film Festival: *Chef Peng*; *Échale Ganas*; *The Villa's Tacos Story*; and *The Pie Lady of Pie Town*. Total Run Time: 66 mins. (All family friendly)

Tickets for the full event at <https://engage.sebarts.org/event/the-bowl-2024/e589142>

**This event benefits the
Documentary Film Festival and
the Ceramics Department.**



**Would you like to know the 15
best undergraduate art schools
in the USA? Click link:**

www.artandobject.com/slideshows/15-best-art-schools-us

And while you're there, sign up for their informative free newsletter at the top of the page.

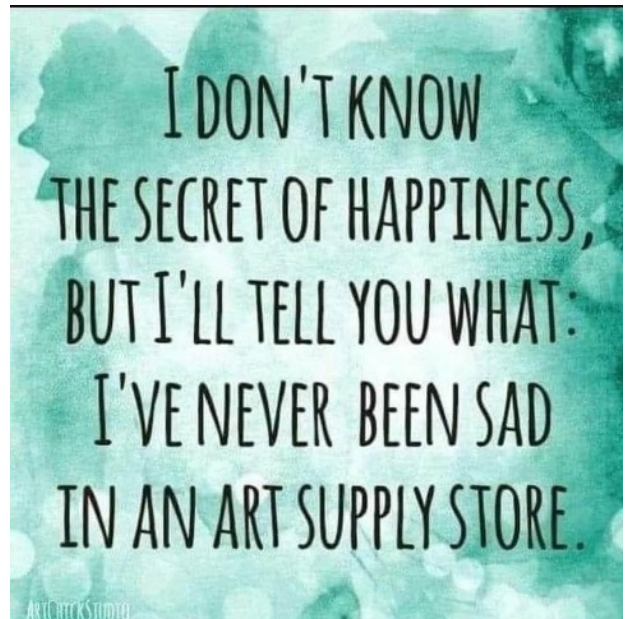
AWS Member News

FROM ELIZABETH SPRINGS...

"In the category of Strange Opportunities, I received a call from an old business partner with an offer to hold a solo show. For their 50th Anniversary celebration, Masters Warehouse, a wholesale appliance showroom in Rancho Cordova, asked for an art installation to support the event. The owner and staff were thrilled with my 14 pieces and have asked for a *rental contract* so they can keep the work as a semi-permanent installation!" **Way to get your work out there, Elizabeth!**



LINDA IMMER
Linda Immer currently has five works exhibited at Bowman Cellars, a winery in Graton. It will be there through the end of the year. Linda says, "*Stop by! They have delicious wines!*"



Don't miss **CONNIE COOK's** solo show at the Steele Lane Community Center, 415 Steele Lane, Santa Rosa. It's up through December.

SONOMA FLOW FARM'S
Art Open House & Market 2024
Saturday November 2 • 11 am - 5 pm

Painting - Jewelry - Fabric Art
Fine Art Photography
Copperwork - Ceramics - Glasswork
All by local artists including
AWS member LORNA HO

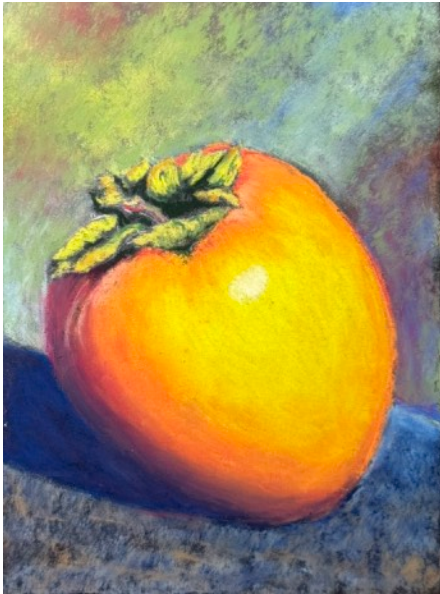
5021 Presley Road, Santa Rosa CA 95404
Parking next door at 4999 Presley Road

More info at sonomaflowfarm.com/open-house



SCOTT JOHNSTON
© machettscorners@gmail.com

ART by AWS Members



Barbara Evans -
"Persimmon" 17x5 pastel



Phil Wilkinson -
"Seascape I" 12x24 oil



Kim Winter -
"Details Within" 40x40 mixed media



Marilee Wingert -
"Still Life" 9x9 watercolor



Elizabeth Springs -
"Richmond Bridge" 24x24 acrylic



Lonnda Necker -
"Riomaggiore" 6x4 watercolor

Watercolor sketch from my recent travels in Italy with Michael Coy and artistic company.

Merrie Krisl -
"Reading" 10x8 watercolor

I watched a YouTube video about how Beatrix Potter did her paintings which inspired me to paint this little creature.

Sorry - this should have a gone in with last month's Anthropomorphism prompt.
- GM, ed



September Prompt: PORTRAITS



Sandi Maurer -
"Composure Under Stress" 12x16 acrylic
Portrays me meditating amid stress with coffee cups and their "ever flowing goodness."



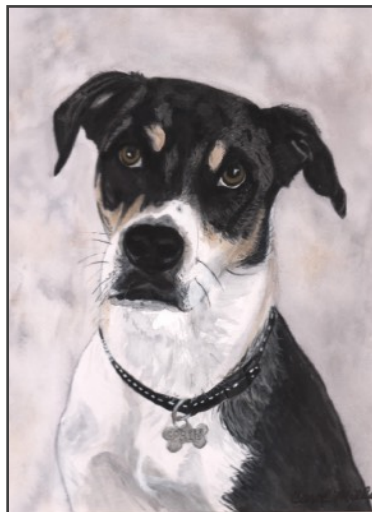
Alyson Dobbert -
"za" 12x12 acrylic on cradled board • This piece was accepted into the upcoming "Food" show at SebArts. It's a picture of my daughter and her boyfriend in East Nashville.
Congratulations, Alyson!



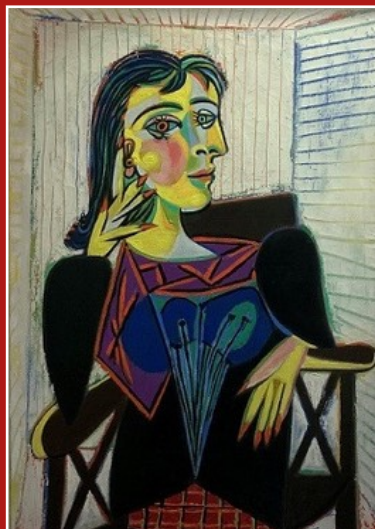
Deni Marrone -
Working on this drawing of my now-35-year-old son brought me so much joy and tranquility during a very difficult time.



Gail Mardfin -
"Eddy" 8x5 watercolor & ink
A portrait of my son's girl-dog



Carol Mills - "Cooper" & "Quiznos" 14x11 These were commissioned by a friend of my daughter's in San Diego, who was giving them to her eldest son for his 21st birthday. The black and white is his current dog; the older one was the dog he grew up with.



After years of hanging unsuspectingly in an Italian family home, this PORTRAIT ATTRIBUTED TO PABLO PICASSO and thought to be of his long-time muse and mistress Dora Maar, was found in 1962 by a man named Luigi Lo Rosso, while cleaning out a cellar in Capri! Great little story! [CLICK TO READ ABOUT IT HERE.](#)

October Art Share...

Here are some of the presenters at October's **ART SHARE**. Lining up in **two lines** and **using the microphone** makes things go smoothly. Everyone was succinct, so we got to hear from a lot of members before the alarm went off at 1:15! *Captions by Judy Goldberg.*



Becky Brendlin captured her "Mom's Blue Eyes" in her portrait in watercolor, gouache and colored pencil.



With this coyote circling him, **Bob Hart** once again photographed dangerously.



Cheryl Woods' mysterious "Green Man" used a watercolor crackle technique for the tree bark.



Inspired during a recent spiritual retreat, **ruchul leah bloom** collaged a piece from leaves of surrounding trees.



Cindy King's delicate graphite portrait is framed with exuberance.



Diana Jones' showed her watercolor portrait of a friend's chihuahua.



Elizabeth Gomes' collage imagery evolved into women, the unseen, with their faces partially obscured.



Returning at last from her travels and art study, **Susan Bradford** brought a painting done *en plein air* in Wakefield, Vermont.



In classic tradition, **Hedda Gold** photographed, developed the negative & printed the photos for her black & white montage.



Imaginative **Sarah Hegarty** shows "Samwitch," a framed watercolor portrait of her son, Sam, disguised as a witch, eating a sandwich.



Linda Weber's tiny landscape won BIG as "Best in Show" in Sebastopol Art Center's Landscape show.



Pamela Heck enthusiastically recounted a class taken with the late Maurice Lapp while showing her portrait of someone who kinda looks like him.

October Art Share...continued



Taking an abandoned painting from Linda Reed, **Kim Winter** made ART on her latest montage panel, "Target The Heart On Fire."



We all enjoyed this lovely and pensive portrait of **Jerry Fabiano's** mother-in-law.



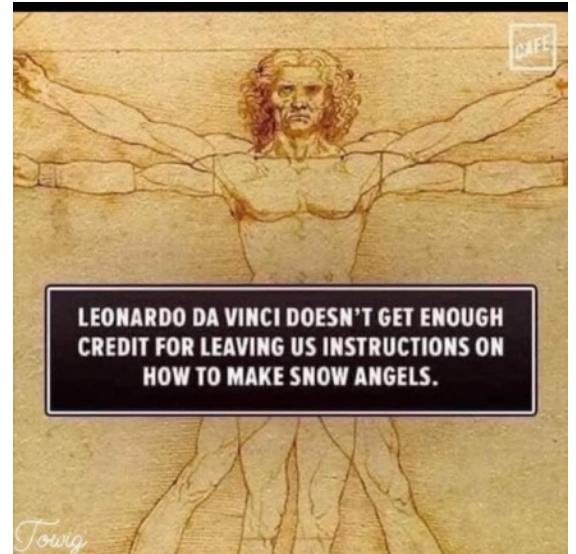
A strong but elegant coffee pour was the beginning of **Linda Reid's** latest abstract piece.



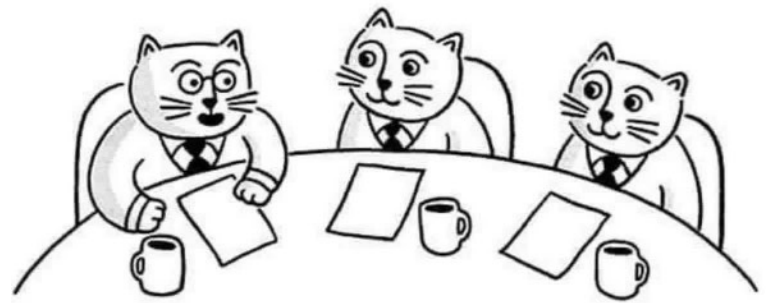
Bringing back travel memories, **Katha Engblom** shared her painted portrait of her beloved pet.



While in Germany, **Marilyn Dizikes** took a photo of this man in regional vestuary, then captured him on canvas in front of a more suitable background.



HOW AMAZON WAS INVENTED



m.e. mcNair

"Any ideas on how to get more cardboard boxes into our homes?"

OCTOBER WORKSHOP/DEMO: SALLY PRIVETTE, BASKETRY

by Beverly Bird

Sally Privette and her apt assistant, Judy Leandro, led us on a basket weaving adventure. Sally's fascination with baskets started when she acquired a Miwok Cradleboard. She began by collecting baskets and then started making them in 1972 when she attended a living history program at the Petaluma Adobe. She increased her skills through working with Mabel McCay, a member of the Long Valley Cache Creek Pomo renowned for her basket weaving.

"Form follows function" Sally repeated, pointing to the many forms basketry can take. Much of her collection is classic basket forms, but there are also bags, fans, fishing tools, and jewelry; the possibilities of basketry seem endless.

Sally demonstrated the **coiling method** of basket weaving, working with pine needles and raffia. First, she discussed the foraging of plants and shared hand-on-hand bunches of long pine needles foraged from the north of here.

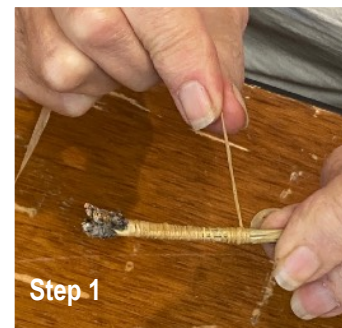
She and Judy showed the small crowd gathered how to begin a coiled basket (*See Step 1 photo*). She chose 3-4 pine needles (moistened, and the longer, the better), and then starting with the heads, began wrapping them with raffia (also moist, which could also be split).

To secure the first coil, a sewing needle was threaded with raffia, and looped over the now-curved pine needle bunch. Continuing on, the raffia is pulled tight at regular intervals and wrapped around the next coiled row. One can attach a center "belly button" — a button, charm, jewelry item, etc. — at the beginning or later in the process.

Sally offered us an introduction to the ancient art of basket weaving, from the foraging to the finishing, and some inspired AWS participants went on to complete theirs at home (see photos below).



Sally shows a basket made of foraged materials she gathered and prepared.



Sally helps Mary Ann Wakefield select raffia.



The inside and outside of Sarah Hegarty's finished coiled basket



Sandi Maurer's beginning coiled rows and the finished basket



Judy Leandro displays baskets she made in Sally's workshops over the past year.

Member Profile: Phil Wilkinson

by Barbara Evans

Early Influences

Phil welcomed me in his beautiful, art-filled home in Oakmont. I was immediately drawn to the lush, flower-filled backyard, where I met his wife Julia who kindly offered me a box of iris rhizomes. Then Phil showed me his glorious art studio! Colorful paintings and photographs adorned the walls and Phil's large easel displayed an in-progress pastel landscape. We immediately launched into an in-depth discussion of underpainting, materials, and process, when I stopped Phil and said I didn't know a word he had used. Phil explained he was from Australia and re-pronounced the word so I could understand. Ahh, sorry, we must back up because Australia is almost as exciting as pastel shop talk!

Phil was born in Adelaide and spent his youth living in several rural towns in Southern Australia, moving with his father's government railroad career. Phil took to photography, following his father's passion. He was drawn to the rich landscapes of wheat fields, water and trees that surrounded him, his preferred subjects.

More Time for Art

As a child he wanted to be a pilot, then a physicist, ultimately becoming an anesthesiologist. He spent 7 years at UCSF then moved to Santa Rosa Memorial Hospital's heart surgery team. Retiring 9 years ago afforded him much more time for his photography as well as painting (watercolor and now mostly oil), drawing, and pastel. Phil has been president of the 150 member Oakmont Art Association, a group similar to AWS, for the last 9 or 10 years. He was also president of Artists' Round Table of Sonoma County.

Disciplined Process with Multiple Mediums

Moving around the studio, we discussed some of Phil's works. He likes to use sanded surfaces (600 grit) for his pastels. He's taken classes and learned from Karen Margulis (online), Richard McDaniel, Clark Mitchell, Liz Haywood-Sullivan, and Albert Handel, whose color scheme he admires and uses as inspiration for his own works. Phil establishes tones with NuPastels, then uses alcohol to get drips and random effects on his underpainting. He may then brush on clear gesso to create texture, using marks to suggest intended

form such as foreground grasses. He lays in a mix of blue, green, and violet for the darkest darks, then works mid and light tones, saving highlights, small details, and sharp edges for last. He also uses Rembrandt and Sennelier brands — and blends with bits of high density foam pipe insulation!

Phil's oil paintings feature rich landscapes and he recently switched to water mixable oils (Georgian and Cobra brands) and hasn't noticed any downside vs. traditional oils. He learned from Monique Carr to first do an acrylic underpainting which establishes "the whole version" and dries quickly, an approach preferable to working top down or by section. He uses a layered approach, similar to his pastels, with darks first, then light and medium value shapes. Next he adds "sky holes" in trees, chooses edges to blur or sharpen, and adds highlights last. Phil has also painted watercolors, including some beautiful canal and architectural scenes from travel to southern France.

Digital Painting

Being a photographer since his teens, Phil recently switched to a mirrorless Panasonic Lumix camera. His subjects include sea and landscapes plus macro photography of insects and flowers. Using Photoshop's "find edges" filter, he creates eye-catching digital paintings where he selectively reveals parts of an image, such as foliage in line work (edges), while leaving the subject such as the main flower, original. He makes his own prints, including on canvas, with an Epson SureColor P600 printer.

Painting on Instruments and Woodworking

While Phil paints mostly on birch panels or canvas, he also paints *violins* with colorful scenes. He donated a painted cello to the Santa Rosa Symphony and it was auctioned for over \$2,000. Phil is a woodworker and makes finely crafted stands for these instruments as well as his own frames! He showed me his technique of cutting moldings with one of his three miter saws and explained how the wider the frame, the more precise the 45° angle must be.

Phil owns two watercolors by AWS member **Kathy Byrne** and admires abstract painters such as AWS member **Linda Reid**. Abstraction and keeping paintings loose are his challenges that I am sure some of us share. Phil is a multi-talented artist and always a friendly presence at our meetings.

Thank you Phil for sharing your gifts and knowledge with us!



OPENING RECEPTION AT THE LIVERY CO-WORK FRIDAY, OCTOBER 4TH

There was a nice turnout for the inaugural Artists' Reception! It was fun to admire the art, socialize, and enjoy wine and sweet & savory bites. Here are photos of just some of the attendees.



Gathered round the hors d'oeuvres: Judy Goldberg, Pamela Heck, Paula Pearce, Kathy Byrne, Linda Reid, Kim Winter, Brian Kellogg.



An AWS handful: Joyce Terres, Allene Donato, Deni Marrone, Aimee Tomczak, and Gail Mardfin with the Livery coordinator Nick Charkow standing behind.



Venues Coordinator Deni Marrone and Linda Dove-Pierson pose as Patricia Marina looks on.



Kathleen Andre, Lorna Ho, and Linda Dove-Pierson share a smile.

COLLAGE WORKSHOP WITH GERALD HUTH 1ST SATURDAY IN OCT.

CLOCKWISE FROM TOP LEFT:

Paula Pearce's 16x20 collage honored her long marriage to Jeff. **Patricia Marina's** work is made with papers from around the world. Raised handmade papers provide a backdrop for a bird shape in **Leah Ocean's** (13x22) collage. **James Reynolds** placed patterned papers in gold, red & white (20x16) in his work. **Marilyn Dizikes** also attended the October workshop.

Interested in a 1st Saturday workshop?? Write studio@geraldhuthart.com





EIGHTEEN (!) AWS members were juried into the show! Congratulations to **Enid Barnes, Susan Barri, Kathy Byrne, Diane Ceccarelli, Alyson Dobbert, Linda Donahue, Christine Field, Elizabeth Gomes, Barbara Goodman, Patricia Marina, Lonna Necker, Fran Nielsen, Dana Rodney, Joyce Terres, Mary Ann Wakefield, Linda Weber,** and **Kim Winter.**

If you haven't yet seen Graton Gallery's 13th Annual Small Works Show, you have until November 10th to do so!

At the Opening Reception on October 5th were a lot of familiar names on the wall labels, as well as familiar faces in the party crowd, a few of each pictured here. - GM, ed



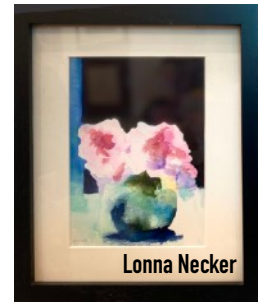
LINDA DONAHUE



BARB LAWSON



KIM WINTER



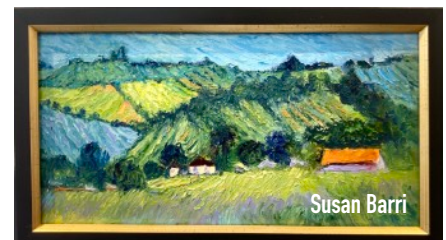
Lonna Necker



Chris Field



Diane Ceccarelli



Susan Barri

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REMEMBER TO ASK FOR YOUR **10% AWS MEMBER DISCOUNT** ON NON-SALE OR ALREADY DISCOUNTED ITEMS

A Dutch neurologist team found that **LOOKING AT AN ORIGINAL PAINTING STIMULATES 10 TIMES MORE BRAIN ACTIVITY** than looking at a poster of the same artwork!

Read about it here: thecollector.com/real-art-stimulates-brain-more-copy

