

April 2008

[www.OaklandArt.org](http://www.OaklandArt.org)

## Lori Fogarty to Speak at OAA Lunch - Norma Y.

This year we encourage everyone to attend this once-a-year event. This is a great opportunity to visit with fellow artists and especially new members whom we welcome. An exceptional program has been arranged.

Lori Fogarty, Executive Director of the Oakland Museum of California will present *Museum for the New California*. She will inform us about the renovation and exciting changes in progress at the Museum. As Executive Director, the position she assumed in March 2006, Lori oversees all Museum programmatic and administrative operations for this public/private cultural institution supported by the City of Oakland and the Oakland Museum of California Foundation. In this role, she is also leading

the Museum's \$53 million campaign and building renovation and gallery reinstatement project. Prior to her current position, Lori was executive director of the Bay Area Discovery Museum in Sausalito, where she led a \$19.5 million capital campaign and campus and exhibit expansion project. Previously, Lori served as senior deputy director of the San Francisco Museum of Modern Art (SFMOMA). During her twelve-year tenure at SFMOMA, she served in a number of capacities, gaining extensive fundraising experience as the Associate Director of Development for Institutional Giving for seven years during the Museum's successful \$95 million capital campaign, and

concluding her tenure as Senior Deputy Director, overseeing day-to-day operations and curatorial functions. Lori is a graduate of Occidental College with a B.A. in English. She currently serves on the Board of Head-Royce School and previously served on the boards of the Association of Children's Museums, Children's Day School in San Francisco, an Enterprise for High School Students. She and her husband, Skip, live in Oakland and are parents of son, William, age 14, and daughter, Jane, age 5.

OAA is privileged to have the opportunity to hear this presentation about the Oakland Museum and we hope everyone will attend on April 24<sup>th</sup>. Guests are always welcome – so bring a friend or two – a good way to start your spring entertainment calendar.

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# You're Artwork in the Digital Age

**Editors note:** *As you may recall from prior issues of the OAA newsletter, volunteers have been developing online galleries on the association website ([www.oaklandart.org](http://www.oaklandart.org)) with the idea of offering all of the work in our shows to the public at large for viewing and of course for sale. The goal is to promote the art of our members and OAA in general to a much wider population than have historically visited our shows. Results are improving with each new online gallery, but questions have been raised by members concerning the security of their art in this cyber venue. This article ( a collaboration between Wenda Pyman and Rick Nelson) will explore concerns and potential risks to individual artists, and will relate the policy adopted by our Board of Directors including procedures which will be followed with future OAA online shows.*

Artists have always had the legitimate concern that others might not only admire artwork on display, but plagiarize creative ideas and offer them as their own. Taking matters a step further, highly skilled craftsmen can and do produce near perfect reproductions of any artwork using the same materials and techniques as the artist. These risks persist in the current day, just as they have since cave painting was the latest thing. Today however, every artist is confronted by a new and greater threat, the ability of nearly anyone with a personal computer to mass produce perfect duplicates of digital files which in some cases contain the original art itself (i.e. an

original photographic work), or at least a usable likeness - a digital snapshot of a painting for example. On a wider scale, the news reports are full of stories about the struggle of performing artists and publishers trying to come to terms with these new threats.

Painters to some degree at least, have escaped the carnage of the computer revolution up to now, because the technology to reproduce indistinguishable forgeries from original art is not widely available. The production of "prints" from paintings on the other hand is well within the abilities of anyone with a digital camera and a computer. The defining issue is the quality of the reproduction, which can vary all the way from extremely high quality prints sanctioned by the artist, to images recorded by passers by with a cell phone which probably don't represent a real threat to the artist.

The risk to photographers falls somewhere between the performing artists whose work can be perfectly copied and distributed from nearly any personal computer, and the painter. In this age, photographers largely create their artwork in digital files, which if stolen can be used to produce copies using the same techniques and materials (just like traditional art forgers) as the artist. The results are near perfect copies. The photographer must be very careful to secure his original digital files beyond the reach of all types of digital thieves. Photo Artists generally produce copies of the original files at a

much lower quality for use online.

Given that artists generally wish to promote their art online, and that all images posted on the internet are inherently insecure, arguably the best protection goes to limiting the quality of the copy a thief is able to produce. Images of art presented over the internet, should always be of a low quality to discourage would be pirates, which of course needs to be balanced with the need to accurately represent the original work. Painters start one step ahead of the game, because a painting must first be photographed which always produces a lower quality representation than the original. The quality of images on a website is usually lowered by shrinking the data in the file, (i.e. presenting a small image) and sometimes by distorting it slightly by various techniques, including the addition of a "watermark".

Specifically, images on the OAA website are first captured with a "point and shot" style digital camera using ambient light and (in some cases) the built in flash. No original image files will be used unless requested specifically by the artist. Next the image files are reduced to a size that could be printed on a postcard expecting reasonable results. (One caveat here is that it is quite easy to "upscale" images to larger sizes, but the quality of the image falls off dramatically.) Watermarks have not

**See Digital Page 7**

## Notes and other news

• In addition to the excellent program scheduled for the **OAA Annual Luncheon on April 24** (see article on page 1) the annual business meeting will be held and the **new officers** elected as follows:

President: Marie Guelld

Vice President: Yin Marsh

Treasurer: Shirley Schmalfluss

Secretary: Tina Nelson

Correspondence: June Coy

Membership: Ginger Papania

Directors: Jim Coy, John Malon, Bobbe Anderson, Kay Kesti, Gladys Eaton and Gisela Volkmer

• The **2008 Handbook & Membership Roster** will be published to hand out at the **Annual Meeting on April 24th**. For those members unable to attend the meeting, your Roster will be mailed to you around the end of April.

• **Marie Guelld** will be showing oil and acrylic paintings at the **Frank Bette Center** during

June at the corner of Lincoln and Paru streets in Alameda.

• **S. Newman** has shows during April at **Bucci's** 6121 Hollis Street in Emeryville, and **Sweet Inspirations** during May at 2239 Market Street in SF. Additionally Ms Newman will participate in the **SFMOMA warehouse sale** May 7th through the 11th at Fort Mason center building A.

• **OAA Members: Dee Nitecki, Julia Montrond, Pat Barkus, Michael Topliff and Carolyn Price** will be participating in the **Albany Spring Art and Music Festival** on Sunday, May 4 from 11:00am to 5:00pm. it will be held at Memorial Park in Albany.

• Seven active artists invite a few of you to join them at the **Kensington Recreation Center**, Wednesdays 9:30am-1:30pm. \$36/month. Excellent light and space, congenial group, lunch & sharing between 12:30-1:30. Call **Stan Cohen** for further information: 510-533-3003.

• **Contact the editor** as follows with any corrections and suggestions:

**Rick Nelson**

1584 Webb Lane

Walnut Creek  
94595

rixin@aol.com

(925) 256-6849

• **Thanks** to all the members who helped with this months newsletter, including:

**Bobbe Anderson**

**Jim Coy**

**Pat Dahlberg**

**Gladys Eaton**

**Marie Guelld**

**Tina Nelson**

**Ginger Papania**

**Wenda Pyman**

**Shirley Schmalfluss**

**Rita Sklar**

**Norma Yaglijian**

## Mark your calendar:

**April 24 OAA annual meeting** and lunch will be held again this year at the Berkeley Yacht Club. Please see the details on page 6 and **send your check today!**

**May 16**, July 18, September 12, November 14 and

January 16, 2009. These are the upcoming dates for the **Oakland Chamber shows**. Dates are to pick up artwork from the prior show as well as enter work for the new show. **Rules for the May 16th show** are published on

page 4.

**May 30, 2008 3pm Board meeting** in the Learning Center at the Oakland Museum of California. All members are encouraged to attend.

**OAKLAND CHAMBER OF COMMERCE SHOW**

May 16, 2008

Paintings (all Media), Drawings, Photography, Collage, Monoprints, etchings, woodcuts

**Exhibit Rules****CHAIR:** John Mallon**RECEIVING:** Friday, May 16, 2008 from 10 AM until 12 noon at the Presbyterian Church, 4101 Park Blvd., Oakland. Enter parking lot from Hampel Street.**JUROR:** Arlene Streich**ACCEPTED WORKS:** Pick up at the Presbyterian Church on Friday July 18th, 2008 between 10 AM and 12 noon.**ENTRIES:**

Entries will be two dimensional; 16"x 20" mini. and 36"x 36" max. Only 1 entry accepted per member.

**Artwork depicting iconic scenes of San Francisco are not appropriate for this venue!** If entered, artwork in this category may be rejected at the sole discretion of the show chairman.

Because only 7 "large" (i.e. over 24"x30") works can be displayed in the show space, only the first 7 "large" pieces will be accepted, unless specifically allowed by the Show Chair.

Works restricted to original work – no class work or copies.

Nudes and political statements are not accepted (venue requirement).

All work must be for sale.

The Chamber reserves the right to reject any work from the show for any reason.

Any work shown at a Chamber of Commerce Show **prior to** March 2005 may be shown again at this show. Any work having won a cash award in any OAA show is not eligible to receive another cash award but may receive a merit award.

To be entered as a single work, any grouping of 2 or more works must be mounted within a single frame which meets the overall size requirements.

**ENTRY FEE:** \$8.00 per entry.**FRAMING:**

No wide (may not exceed 3") or elaborate frames will be accepted.

Mats must be clean and well cut.

Frames must be clean, sturdy and no protruding screw eyes or hangers will be allowed.

Works larger than 24" x 30" (if covered) must be under plastic instead of glass.

**LABELS:** Must be filled out completely and affixed to the upper left hand corner on the back of the entry.**PLEASE TYPE OR PRINT LEGIBLY!****AWARDS:** First award \$100; Second award \$50; Third award \$25. Merit awards are given at the discretion of the Juror.**INSURANCE:** A waiver must be signed on receiving day.**SALES:**

All sales made during the show and/or 30days following the close of the show (if the work was seen by the buyer at the show) will be handled by the Treasurer (Shirley Schmalfluss 510 654-2867).

OAA policy is that no change will be made in the price (in connection with this show) after the work is accepted.

**OAKLAND ART ASSOCIATION  
OAKLAND CHAMBER OF COMMERCE SHOW  
March 14, 2008 through May 15, 2008**

**Juror:** Karen Tsujimoto

**First Award:** Rick Nelson "Mine Town"  
**Second Award:** S. Newman "Harvest"  
**Third Award:** John Mallon "Flower Fountain"  
**Merit Awards:** Tina Nelson "Persimmon Tree"  
 Danute Nitecki "Dahlia"  
 Norma Yaglijian "Coldwater Flat"

**Exhibiting Artists:**

<u>ARTIST</u>	<u>-</u>	<u>TITLE</u>	<u>MEDIUM</u>	<u>PRICE</u>
BOBBE	ANDERSON	JAY'S VIEW	ACRYLIC	\$400.00
VIRGINIA	BLOCH	IMAGES ON RED	ACRYLIC	\$800.00
NELDA	BOORAS	LAKE VIEW	ACRYLIC	\$500.00
IKUKO	BOYLAND	FLIGHT #1	ACRYLIC	\$300.00
STAN	COHEN	TREE OF LIFE	WATERCOLOR	\$200.00
JAMES	COY	COASTAL PINE	WATERCOLOR	\$300.00
JUNE	COY	THE MUSIC SHOP	WATERCOLOR	\$500.00
JUDITH	DEAN	WINTER TREE	WATER COLOR	\$185.00
GLADYS	EATON	MABRY'S MILL	WATERCOLOR	\$400.00
MARIE	GUELLED	TOBY'S HOUSE	WATERCOLOR	\$150.00
BETTY	IRVINE	WATERFALL	COLLAGE	\$300.00
VICTORIA	JEW	WASH DAY ON THE CANAL	WATERCOLOR	\$400.00
ELIZABETH	KAVALER	WINTER SUNSET	ETCHING & W/C	\$225.00
JOHN	MALLON	FLOWER FOUNTAIN	ACRYLIC	\$600.00
YIN	MARSH	THREE GORGES DAM DREAM	ACRYLIC	\$600.00
TINA	NELSON	PERSIMMON TREE	OIL	\$800.00
FREDERICK	NELSON	MINE TOWN	PHOTOGRAPHY	\$75.00
S	NEWMAN	HARVEST	OIL	\$900.00
DANUTE	NITECKI	DAHLIAS	WATERCOLOR	\$700.00
GINGER	PAPANIA	WINDOW SERIES, NO. 4	COLLAGE/GOUCHE	\$550.00
CAROLYN	PRICE	FRENCH ANGELS	WATERCOLOR	\$650.00
LIGHT	RUTH	FOUR PERSIMMONS	OIL MONOTYPE	\$250.00
SHIRLEY	SCHMALFUSS	GARDEN RETREAT	ACRYLIC	\$600.00
MICHAEL	TOPLIFF	NAPA DREAM	WATERCOLOR	\$300.00
NORMA	YAGLIJIAN	COLDWATER FLAT	WATERCOLOR	\$500.00
PEGGY	YANDELL	OFF SHORE FLIGHT	OIL	\$700.00

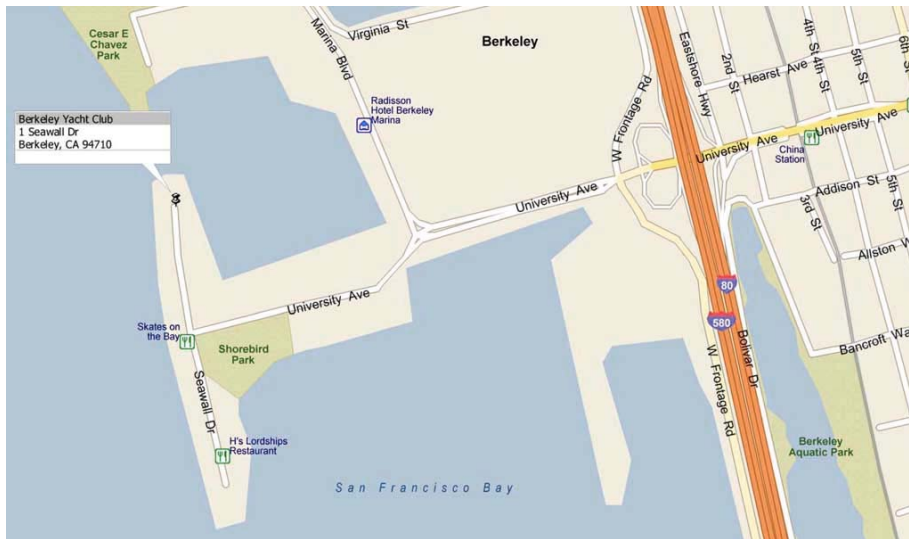
# OAKLAND ART ASSOCIATION SPRING LUNCHEON

Thursday, April 24th, 2008

Buffet lunch Catered by POULET of Berkeley

Berkeley Yacht Club

1 Seawall Drive, Berkeley



### Agenda:

**11:00 AM** Social hour, **12:00 Noon** Buffet Luncheon, **1:00 PM** General Meeting and Program

### Buffet Menu:

Chicken, mushroom and goat cheese tart, Spinach salad with toasted pecans and pickled onions, Saffron orzo salad with broccoli, Vegetable medley, Acame breads with sweet butter, Assorted cookies and brownies, & Coffee

### Reservations Please:

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Members and guests please send \$35 per person to OAA Treasurer:

Shirley Schmalfluss  
415 Sunnyslope Ave.

Oakland, California 94610

Member Name: \_\_\_\_\_

Guest Name: \_\_\_\_\_

# Digital cont. from page 2

been used in the galleries to date, but can be added quite easily if desired. To illustrate the different quality of online images, a companion web site to this article has been set up to let you compare an original image file (although image is still very small), a snapshot of the actual artwork (as is posted in the galleries), and a watermarked snapshot of the same piece. Please go to [www.OaklandArt.org/ada/](http://www.OaklandArt.org/ada/) to visually see the differences.

As a member concerned with the issue of online security, you should visit the galleries on the OAA website ([www.oaklandart.org](http://www.oaklandart.org)) and look at the images carefully. Keep in mind as you review the images, it's a balance between presenting decent images and offering a viable target for thieves.

The promotion of visual art on the internet is very widespread, and offers great opportunity to artists of all mediums. The above discussion is only a primer to the study artists may wish to undertake to decide if they are comfortable having their work offered through this new OAA venue. Some will decide that the images represent a threat to their income as an artist, while others may feel the online images are of such a low quality that their artwork is not satisfactorily represented. Please contact either or both of the authors if you have additional thoughts or questions on this subject.

Most importantly, the policy of OAA is to allow the presentation of online art images **only** with the artists consent. A new entry form has been developed with a "check box" system to record the members consent (or lack of it) concerning the use of images on the website. You will also notice that the new entry form will record the overall dimensions (including frame) of the submitted work which is necessary information when offering art for sale in an online venue. A copy of this new entry form is included on this page of this newsletter.

## OAA show entry form

Attach this label to the upper left corner on the back of the entry. PLEASE WRITE OR PRINT LEGIBLY!

\_\_\_\_\_ SHOW

Artist \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_

Price \_\_\_\_\_ Medium \_\_\_\_\_ Date \_\_\_\_\_

Entry Fee \_\_\_\_\_ Size: L \_\_\_\_\_ W \_\_\_\_\_

This work has already won an OAA cash award ( )

Artwork exhibited in these prior OAA shows:

\_\_\_\_\_

Please mark one of the following:

- OK to display image of this artwork online ( )
- OK to display online, but only with a watermark ( )
- DO NOT display images of this work online ( )

\*\*\*\*\*

\_\_\_\_\_ SHOW

Artist \_\_\_\_\_ Phone \_\_\_\_\_

Title \_\_\_\_\_

Price \_\_\_\_\_ Medium \_\_\_\_\_ Date \_\_\_\_\_

Entry Fee \_\_\_\_\_ Size: L \_\_\_\_\_ W \_\_\_\_\_

OK to display image of this artwork online ( )

OK to display online, but only with a watermark ( )

DO NOT display images of this work online ( )

\*\*\*\*\*

\_\_\_\_\_ SHOW

Artist \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ Price \_\_\_\_\_

Artists Receipt

If you only make one event in all of 2008, make sure to attend the OAA ANNUAL LUNCHEON AND GENERAL MEETING on April 24th!

-James T. Coy

## Oakland Art Association

