



HUMBOLDT AREA  
FOUNDATION

2021 Victor Thomas Jacoby Award

Meet the Winners

The background of the entire page is a tapestry. It features a pattern of red flowers, possibly tulips, and long, slender green leaves. The colors are muted, with the red appearing as a deep, slightly dark red and the green as a muted, earthy green. The texture of the tapestry is visible, with a fine, woven pattern. The lighting is soft, creating a gentle glow across the scene.

The tapestry of  
life's story is woven  
with the threads of life's ties  
ever joining and breaking.

Rabindranath Tagore  
from *Fireflies*

## The Victor Thomas Jacoby Fund

*Awarded each year around December 14th, Victor's birthday.*

Established by Victor before his death in 1997, the Victor Thomas Jacoby Fund is dedicated to supporting Humboldt County visual artists and craftspeople and to encouraging the exploration of new ideas, materials, techniques, mediums and images, as well as excellence.

Victor was well respected in his field, but like many artists, he struggled financially. Near the end of Victor's life, his father passed away, leaving behind a sizable inheritance. It was Victor's wish that the money go to help working artists to give them a little bit of time to take a class, buy tools and supplies, or do whatever it takes to expand their artistic horizons—without having to worry about paying the bills.

Victor's vision inspired his friend Dr. Rosalind Novick to make an additional gift to the fund and expand his dream of supporting local artists.



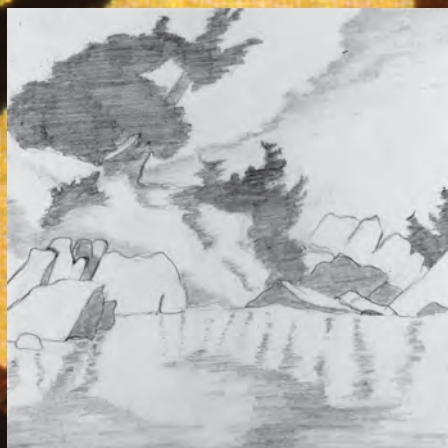
*Victor*



## Biography

Victor Jacoby began weaving in 1965 on a small frame loom. Seven years later he received his first weaving instruction. After graduating from Humboldt State University in 1975, he opened a weaving studio in Eureka, California concentrating on tapestry. In 1980 he studied with the San Francisco Tapestry Workshop. The workshop introduced him to the Aubusson tapestry techniques that he then employed in the rest of his work.

Jacoby's work was exhibited throughout the United States and Canada in numerous solo and group exhibits. He completed many corporate and residential commissions. His work was published in books, catalogs, and magazines including *Fiberarts Design Books II, III and IV*, *The Tapestry Handbook* (Russell), *Tapestry Weaving* (Harvey), as well as *American Craft*, *Fiberarts*, *Weaver's Journal*, and *Shuttle Spindle & Dyepot Magazine*. He taught numerous tapestry workshops and lectured on tapestry related subjects. Victor also served as president of Tapestry Weavers West, a tapestry organization based in San Francisco, and he was a board member of the American Tapestry Alliance.



## Artist Statement

As a child I wanted to be a carpenter. Later I had a strong interest in architecture. Now I am drawn to tapestry for those same constructive qualities as well as its ability to build visual images. The rich surfaces of tapestry which can be attained through color mixing and texture also attract me.

I try to deal with the tapestry medium from the inception of an idea rather than making a painting to be copied in tapestry. In weaving I use a small black and white sketch and lines drawn on the warp as my guides rather than a full scale, colored cartoon. This allows the colors and lines to develop and change more as I weave.

My most recent tapestries are part of a shadow series. The strong contrast of shadows and sunlight lends itself readily to working with dark and light values which I feel are very important in tapestry. The tapestries in this series are portraits of places I have been and the emotions that those places have evoked.

**Victor Jacoby**  
1993

## When Is It Art?

What do you do?

Artist or Weaver...never craftsperson

I don't worry particularly about whether what I do is art.

Historically, art/craft was *integrated into society* rather than separated from it. There was less hierarchy among art forms.

Renaissance painting, sculpture, architecture became high art/fine art. Everything else became low art. Craft tapestry became an imitative art form.

The hierarchy was reinforced in the last 100 years. Craft media was accepted as art if done by a painter (i.e., Duchamp's fur lined cup, Miro's tapestry, or Nabo's construction in nylon and plastic).

During postmodernism things seemed open to reinterpretation.

Some people used various tests for art/craft:

- Are there multiples?
- What about engravings/prints?
- Is it functional?
- What about ceramicists and fiber artists?
- And what about decorative art?

For me there is craft in art. Craft deals with technical skills; however, art deals with ideas, feelings.

So what do I look for in art  
no matter what medium is  
used or how I determine  
whether a work is successful?

**FIRST:** the idea or feeling

**SECOND:** how the elements  
of art are used (line, value,  
color, shape, space, texture)

**THIRD:** does the  
craftsmanship compliment  
the piece?

Note: *Time has nothing to do  
with excellence in art.*

Victor Jacoby  
1993





Weave in! Weave in, my hardy life!  
Weave day and night the weft,  
the warp, incessant weave!  
tire not! ...  
We know not why or what,  
yet weave, forever weave.

Walt Whitman  
from *Leaves of Grass*

## Notes On This Booklet

### Kay Gott Chaffey —

Our plan is that each year as the winner of Victor's award was announced, the artists will be added to the booklet. As the time of his death in 1997 recedes, we hope that this permanent record will help the winners know more about Victor; what sort of person he was; *why* he established this fund; and how he was able to do so.

Each year around December 14th, Victor's birthday, a booklet will be presented to the winners so they will know about him—who he was as person, besides being a master weaver, and how he was able to leave such a generous legacy when he had so little money in his lifetime.

### Bob Doran —

This booklet was first created in 1999 to honor Victor Jacoby's legacy. The idea rose out of a meeting between Victor's friends including Kay Gott Chaffey and Tom Early.

Kay and her late husband Keith have a large collection of Victor's weavings, and Kay has kept a scrapbook with pictures and clippings. She also has Victor's old computer on a desk in her living room and with help from Wayne Loveall, she discovered that some of his writings were left behind in its memory banks.

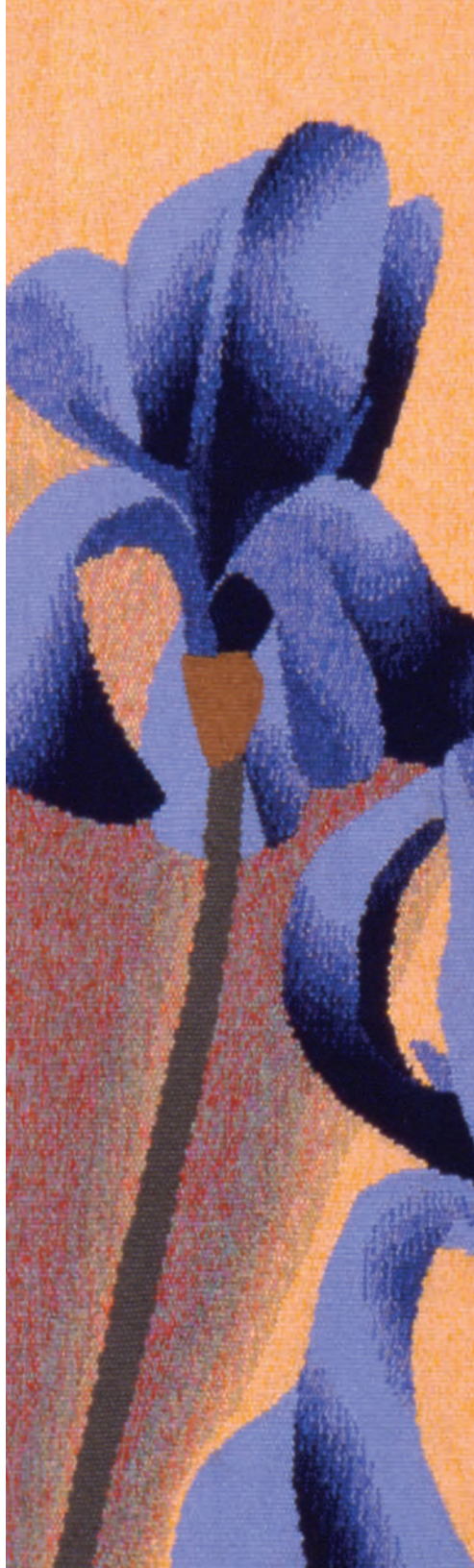
Along with inventory lists, files for Tapestry Weavers West, notes for courses he taught, and business letters to dozens of galleries and art collectors around the world, some of his thoughts, including the notes he wrote on how the Victor Jacoby Fund was to be

administered, were found there. They are the heart of this booklet.

Other contributors include Alan Sanborn, Tom Early and Kay, who recorded their thoughts when Victor passed away. Jean Doran shot some photos of weavings in the collection of Bob and Betty Allen, parents of Jim Allen who was Victor's life partner for many years. Other photos came from the Chaffey's' collection.

The artists who have received the award speak for themselves. The poem, *Weaving*, by J. W. Cory, was something Kay found in a book of poems put together around the time Victor was born, but it reads as if it could have been written just for this booklet.

I enjoyed putting this together; it was a learning experience that taught me a lot about Victor: his life, his work, and the love he left behind. The thread of his love is woven into many lives and it will never fade away.



## Victor Jacoby: A Weaver's Life A Mythology of the Artist's Odyssey

Ulysses wending his sea-tossed way back home;  
Penelope weaving against the warp of unsuited fate;  
Icarus soaring towards the sun—never mind the blaze;  
Prometheus chained by gods to a rock for the gift of art.

Jacoby's ladder edging skyward on the rungs of  
shadowed selves,  
Haunting lonely country roads, or sidewalks of yesterday  
looking homeward.

On peering over garden gates enclosing richly darkening  
memories.

Fair-faced fuchsia—a ballerina Alice dancing bravely out  
of purple shades;  
Early yellow crocus, bright and bold against the bleak  
black winter wind.

And next behold the march of masks—  
Fragments from the drama of a searching soul.  
And who is this Eve and her bemused Adam,  
Naked and transfixed in the arch of Wisdom's Tree,  
Their freedom framed by the vision and the task?

The artist tells us these treasured fibers may last  
centuries with care.

Yet such Beauty is woven with a timeless thread—  
A steady and gentle heart spinning golden yarn  
From innocence and yearning, patiently fingering  
The stuff of deep dreams that wander into the labyrinth  
Of here and now.

Yes, Beauty's grace may lie in  
some strange geometry,  
But its spirit spans the wide-  
meshed net of life itself.

Now I truly see the orange  
calendula, dazzling and  
heroic,  
Crashing through the fibers  
of space and time,  
Shouting like a trumpet crisp  
and clear to sing for us  
Of a bright new world from  
receding layers of the past,  
The warp and weft on a worn  
out loom fading fast  
Before the sun-like blast  
bathes all in Art's eternity.

Thomas Early



## A Life Well Lived

A remembrance by the artist Alan Sanborn  
written for the Arcata Eye shortly after  
Victor's death in 1997 —

I miss a lot of things these days. Marking them on the calendar does no good—I forget to look at the calendar. I was at the Children's Center pre-school graduation and was picking Lisa up late from work when Victor Jacoby's memorial service was held.

For those who knew neither Victor nor his art, suffice to say he was one of the nation's finest weavers. Amazingly prolific in a painstaking medium, his work was a tribute to the flora and fauna, the landscape and color of the North Coast.

There is a tendency to remember artists by their art. In Victor's case, that would leave us with an awe-inspiring legacy. But a truly good life is much more difficult than good art—and a good life is the memory I have of Victor.

It seems that many of us have come to the North Coast because we share some core values—living simply, building community, preserving and appreciating the natural world, and working at something that expresses who we are. Unfortunately, we don't all live as close to those ideals as we would wish. More than anyone I know, Victor embodied those virtues.

Victor lived gently and died quietly. As newspapers and airwaves fill up with people snipping at each other, Victor's spirit is almost an antidote—a reminder than human beings can act with humility, civility and respect toward each other.

He is also a reminder of how we can act with more humility towards the Earth. Victor didn't collect material wealth—his recreation was found in gardening, walking, and sharing conversations and food with friends. He was somewhere around my age—I'm 47. (Victor died in 1997 at the age of 52.) When his body surrendered for the last time into Jim Allen's arms, he had been knowingly living with cancer for well over a year. Yet the last two times I saw Victor there was no outward sign of a man facing his own death. Instead I saw the Victor that we all knew: very much alive, supportive, and interested in what others were doing.

We can't help but remember Victor through the richness of the art he left behind; nor can we help but find joy in so many masterful works. In doing so, we pay tribute to the discipline—to the slow, silent maturation of craftsmanship that mastery requires. We are able to share his delight in the play of image, color, and materials.

Victor's spirit has strength for me because his life reminds me of what I most love about this community. The loom is a fairly simple and straightforward tool upon which can be woven the richest of images.

In living simply and sincerely, Victor wove himself, us, and our landscape into a rich, full life. It is the gentle and quiet way he went about it that I especially remember—for that is the lesson I most want to learn.

A beautiful life comforts us. But when such a life ends, it liberates a spirit that challenges us as nothing else can. It challenges us to find the meaning of that life, and to measure our own mortality accordingly.



## Memories of Victor

by Kay Gott Chaffey

Victor Jacoby was my student when I taught at Humboldt State. In the 1970s he enrolled in my folk dance classes. Victor was an unusual fellow to have enter my classes. He was a little older than my usual students, he was a veteran, he had been in many other countries, and he was a lot more centered in what he wanted from a college education.

And he thoroughly enjoyed dance. Later, he led a men's group in an exhibition at Fortuna High School, where we were invited to perform for the girls physical education classes. In Balkan dance, there is an exciting, vigorous, stamping dance for men, and the music is unusual and full of odd rhythms. Victor led this men's dance, which was enthusiastically received. Interestingly enough, while the girls enjoyed the dance, the boy's P.E. classes were not allowed to see the performance. Nevertheless, I observed that during the dance, the partially opened door separating the classes was opened and boy's faces lined the crack. The music was loud and enticing enough of a drawing card!

Victor's major was in English, but as a returning veteran on the GI bill, he wanted to take the classes that *he* wanted. So he also took a weaving class from Dorothy Bissell in home economics.

There is an annual fair in Humboldt at Christmas time, and there I bought my first tapestry from him. It reminded me of clam digging on Clam Beach—the sun on the ocean reflecting many colors. On the bottom of this small piece (he later said it was small because that was all the money he could afford for the wool) he embroidered his name VICTOR. That piece was the start of my “Victor” collection.

How often do students invite their teachers home for birthday parties, pot-lucks and just to share friendship over a meal? Not often, I believe. But Keith and I were often included in celebrations and such gatherings, or just to come by ourselves. Victor was a good cook, and we enjoyed his mother's soup recipe more than once. He had professional touches in all meals that he prepared.

At vacation times, Keith and I would sometimes rent an apartment in Hawaii. One year, Victor and Jim Allen came to stay awhile with us. (*continued*)



When we met the airplane, Jim deplaned wearing shorts and holding in his hand a very long stem of bananas which he had picked when they had been to visit Maile Sakamoto, formerly of Humboldt State, who was living and working in Hawaii. Needless to say, we ate very sweet Hawaiian bananas all week.

On mornings in Hawaii when we arose, Jim would be gone to the beach snorkeling. Beginning at about 6 a.m., Victor would be sitting on our veranda sketching and watching the bird life below. His sketches of this time are seen in many of his Hawaiian tapestries today—the palm trees which grew between us and the beach, their trunks and their foliage.

His eye—his marvelous, unusual, perceptive “eye”—and his inventive art show best to me through his two weavings “Torso” (seen left) and “Stepping through the Window.” For both pieces, Jim Allen was the model.

Once I biked with Victor to Arcata Marsh and we left our bikes to go birding. Victor was not a bicycle competitor; he just enjoyed cycling. We birded together occasionally. He kept a bird list of his garden, and I had a memorable time doing one Christmas bird count for Audubon with Jim Allen.

Victor, Keith, and I once picked up Jack Mays in Ferndale. Jack, a sculpture artist, was another excellent birder. We all went birding with Lynn McCulloch on the ranch where she lived and worked on Wildcat Road to Petrolia. Lynn made us sourdough pancakes—yum. Those pancakes are more memorable to me than birds we saw!

Victor kept in touch with us like family, especially after we were retired from teaching and he was working full time at his weaving. At home he invited us to preview his upcoming tapestry gallery showings. Our largest tapestry “Red Tulips” came right off his wall into our home, and it has never been exhibited. It is an integral part of our home. This was Victor’s first large tapestry weaving.

I know his tapestries are found on the walls of many local homes and businesses, and are spread throughout the United States. I believe there are a few in places overseas.

I believe that in our large collection we see the emergence of this artist as a person, and we have been privileged to watch his growth as a master of his tapestry weaving. Keith and I will always treasure knowing Victor Jacoby. He truly became part of our family. He is greatly missed.



## Weaving

Long after I have stopped weaving,  
The pattern I started will grow,  
Hope it may be of wondrous beauty,  
As the Infinite forms the bow.  
Then as classes I no longer face;  
May I, in the designs of lives,  
Some of my weaving trace.

This weaving into youthful lives,  
Of varied colors bright and gay,  
May attune them to the beauty about,  
Make living joy in work or play.  
Then, as near finished is my race,  
May I, in the tapestry of lives,  
Some of my weaving trace.

So, in the weaving of human lives,  
The design I may add to or begin;  
Can make life of more value, and  
Give strength for others to win.  
Then, by our God's mercy and grace;  
May I have taught,  
Some of my weaving trace.

The design woven into living warp;  
We who fashion it might never see,  
Yet in the endless years to come,  
An enduring memorial it may be,  
So, when others shall take my place,  
May they, in generations unborn,  
Some of my weaving trace.

J.W. Cory



## Victor's Legacy

*In Memory of Victor Thomas Jacoby*

*born December 14, 1946 | died April 18, 1997*

The Victor Thomas Jacoby Fund is housed within Humboldt Area Foundation's Field of Interest - Arts and Culture Grant Program, collection of funds which support artists and cultural organizations in the effort to strengthen arts and humanities in Humboldt County.

Administered by Humboldt Area Foundation, you may receive more information by calling Director of Grantmaking, Sara Dronkers at (707) 442-2993 or online at [www.hafoundation.org](http://www.hafoundation.org).



## Victor's Wishes for the Trust Fund

**PURPOSE:** To support visual artists and to encourage the exploration of new ideas, materials, techniques, mediums, images, etc., as well as excellence.

**ELIGIBILITY:** Open to all visual artists and craftspeople of Humboldt County. However, one year of every five shall be open to weavers, spinners, and dyers only, and one year in five shall be open to residents of Eureka only (not the same year). No artist shall receive a grant two years in a row.

**NOMINATION:** Artists may nominate themselves or may be nominated by another person.

**PROCESS:** Artists must submit ten photos of their work, two of which may be detailed for review by the granting committee, along with a short statement outlining what exploration they wish to pursue. Photos submitted shall not be student work.

**COMMITTEE:** The granting committee shall consist of one member chosen by the Humboldt Area Foundation, one member chosen by the Humboldt Arts Council, one member chosen by the Humboldt Handweavers and Spinners Guild, one member chosen by The Ink People, and one member chosen by the Redwood Art Association. Committee members shall not be eligible for the grant. Grant committee members can serve three consecutive years.



## Becky Evans

### 1997 Recipient

Receiving this grant means having my life and work validated and recognized as valuable. It will aid me in exploring new materials and working on a larger scale, and to test out new techniques in clay.

One of the motivations for Victor setting up this grant was that he felt constrained by his financial situation, and it limited him from opportunities he was not able to take advantage of as an artist. The luxury of changing directions for artists can be extremely hard. Receiving a grant is a wonderful way to enable an artist to research the possibilities of new directions and explore different subjects at different levels of their craft.

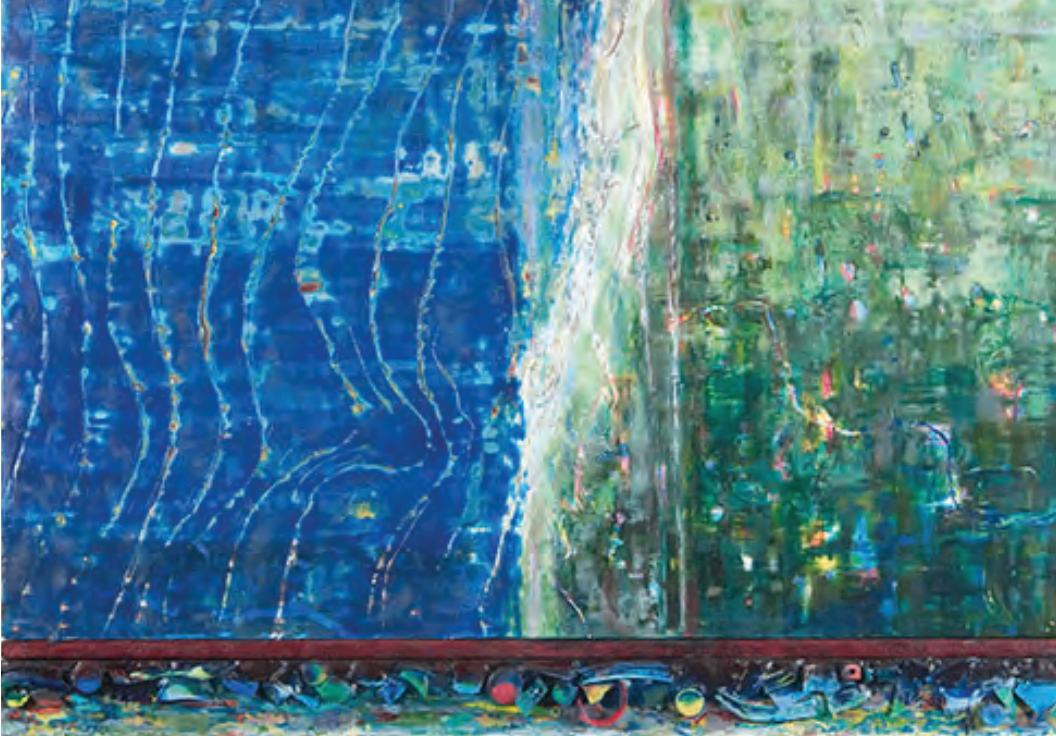
It is also so inspiring to other artists that Victor had this vision. It's great for people to know that art is not for an elite few of just wealthy people. The creative process is what we're talking about – a way of enriching our lives and our community. This creative process is a basic need of any society.

## Nine Years Later

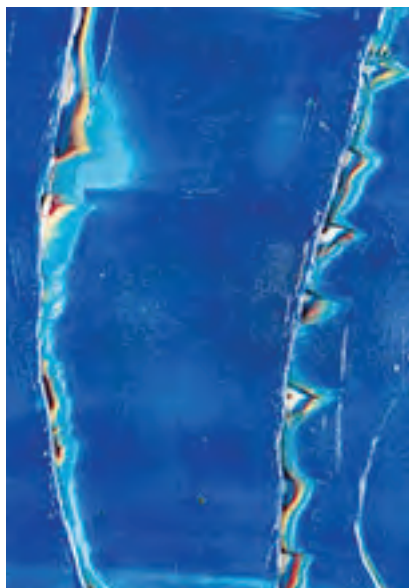
When Victor created his award he was very specific about wanting to encourage artists to be innovative. His award is an opportunity for artists to take risks, take chances and try new things. That's exactly what I did. I explored new materials and researched how they weathered or stood up to the elements. I experimented with welding, casting metal, and modified concrete. And I decided that none of them were right for me. I would have never known if I hadn't had the luxury of time, access to materials, and the encouragement to experiment that Victor's award afforded me.

In the years since I received Victor's award I have continued to work with materials that have a direct connection to the landscape. All of my art begins on-site—drawing, painting, collecting sticks or rocks. I let the place tell me what it has to share. I'm still very in touch with that idea of experimentation. Most recently, my paintings include "encaustic," an ancient technique incorporating pigmented beeswax.

I will always be inspired by the opportunity that I was given through Victor's award. There is a great value in exploring the alternatives—learning what works and what things aren't appropriate. This is essential in the creative process and is necessary if one is to grow as an artist. I am grateful that Victor recognized this.



Mad River Beach: Two Hours At High Tide, 2004  
 encaustic on panel and found objects



Detail



Detail



## Elaine Curtis

### 1998 Recipient

Besides validating my work as an artist, receiving the Victor Thomas Jacoby Award has allowed me to explore new areas in my art and made it possible for me, both psychologically and economically, to exhibit my work on the Internet. I've designed a website, and I've commissioned a professional photographer and model to produce quality images to present on the site and in my portfolio. Now all I need to do is find a good computer nerd (and I say that in the most respectful way) to get it up and running for me.

Over the year since receiving the award I've been forced to face many life changing events, some uniquely mine and others relating to loss of very significant people in my life. You can say I've been given a crash course in life. Like John Lennon said, "Life is what happens when you're busy making other plans."

I'm sure my next creations will be a reflection of my reflections, as I am not so clear on the path I'm supposed to be on now. I'll just call it a divine opportunity! Stay tuned to my website galleries and watch alongside me, how these divine opportunities affect my work. I am going into the new millennium as one strong woman equipped with all the new perspectives I have gained this amazing year!





## Kris Patzlaff

### 1999 Recipient

I have been working in metal for over twenty-five years. Since graduate school eleven years ago, I have focused on creating jewelry, predominantly using traditional materials of silver and gold and semi-precious stones.

The direction I am pursuing in my work is to engage the viewer, or more importantly the user, with tactile surfaces and the inherent function of the work. Although jewelry has addressed this issue to some level, I would like the interaction to be more direct. Creating functional teapots, cups, bowls, and flatware would provide a stronger relationship between the user and the object, and in turn, the maker.

Following this direction of my work is a response to my philosophy of the role crafts hold today. The touch of the hand that is embodied in a craft object creates a relationship between the user, maker, and object. To be a part

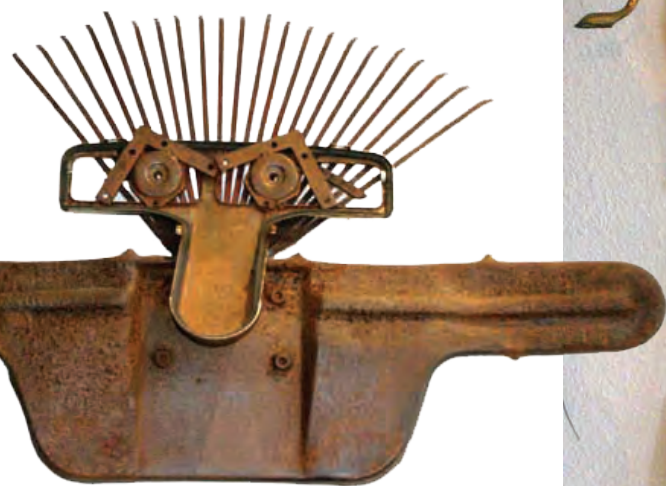
of this relationship has become increasingly important.

As a society, we have lost much of the human interaction that was common place in our daily lives. Banking, shopping, and communication—among other everyday activities—have become void of human interaction, becoming replaced by computers, email, ecommerce and ATM's. Bringing craft objects that are created by hand into our daily lives connects us with the human spirit.

### Seven Years Later

Being the recipient of the Victor Thomas Jacoby Award in 1999 came at an important time in my art practice. I was interested in moving my metalwork that had been primarily jewelry into larger dimensional forms. The award allowed me to purchase equipment and materials and to attend a one-week intensive workshop on the use of this specialized piece of equipment. The impact on my work was significant. The ability to realize this shift in my approach was expedited by the award for which I will always be grateful. The technical information I have gained allows my work to evolve, and I continue to share this information with students in the Humboldt State University's jewelry and small metals program.







## Nathaniel Hein

### 2000 Recipient

Exhibiting monumental sculpture is a visual affirmation of our humanity in our time. My sculpture offers a dimensional testament to the sensuality of being human—something we often forget in our race through life. Contemporarily reinterpreting the figure, I examine anatomical movement and gestures in combination with personalities and moods unique to our humanness. I fabricate forms in metal to address issues of visual stability and performance.

The physical relationship between the art and viewer is a tangible one, the presence of which uniquely addresses a dimensional type of humanism that only sculpture can. My future development relies on the transition from large-scale work to the monumental.

To visually bridge the void between public understanding of familiar art with that of new contemporary ideas, monumentality provides a necessary engagement.

I believe monumentality offers crucial exposure to people otherwise unexposed to art. Visually I will focus on presenting a space for being rather than for defining. To create a forum for public and personal intuitive dialogue is a civic responsibility I take seriously.

I want my monumental sculpture to remind us of our necessary interaction with our humanity, a truly essential part of living in this increasingly fast-paced and two-dimensional society.





## Jack Sewell

### 2001 Recipient

I am a sculptor who has lived and worked in Eureka for the past thirty years. My work is primarily life-sized wood or metal sculpture of the human figure, and it has been exhibited in Humboldt County and other parts of California to some critical acclaim but limited financial rewards.

Figure sculpture is renowned for connecting its audience to the human condition. The figure is a universal icon through which the whole realm of human experience can be illuminated. Even a portion of the figure can have a profound impact, its motion capturing a moment in time.

My sculptures show the human figure in its strength and vulnerability: the twist of a torso in my "Dance" series, the power and exertion of an athlete in my larger-than-life "Quest."

The Victor Thomas Jacoby Award offers a unique opportunity for working

artists to pursue a dream, and mine is to have an opportunity to create life-sized bronze sculpture. As the recipient, I will use the funds to take my sculpture to the next level: casting a life-sized figure in bronze. Because I will be working with Fire Arts Foundry, the award will not only allow me to pursue my own artistic growth, but the growth of a micro-industry here in Humboldt County, which benefits all artists.

### Five Years Later

It has been five years since I won the Victor Thomas Jacoby Award in 2001. I'm very pleased and lucky to say that I am still very much at work making sculptures and other art, and I can identify the award as a very significant boost for me at a time when a boost was extremely valuable.

I had been hoping at the time to cast a life-sized figure in bronze and, only because of the funds provided by the award, I was able to do so. I hired a new (at the time) local business, Fire Arts Foundry, so that the money Victor supplied stayed local.

Since that first casting, I have had several other pieces of work cast at Fire Arts Foundry in smaller scales. I also began working with other foundries in Northern California. I don't work exclusively in bronze, but because I do have some bronze work now, I have been given gallery opportunities in other parts of Northern and Southern California,

and potentially other large markets in the western US.

I intend to continue creating art in one form or another as long as I possibly can. The award that Victor provided to me was a significant validation of my labors up until then, and it continues to keep me inspired to reach a little higher all the time to put my inspirations into actuality.



Steel Lady, 2005  
steel



Arabesque,  
2005  
bronze



## Kit Davenport

### 2002 Recipient

My current sculptural work is centered around ceramic forms, along with elements of wood, plaster, and other materials. I use nonfired paints, spackle, varnishes, and waxes to create surfaces for both wood and ceramic components. With a new kiln, I will be able to experiment with and develop fired surfaces for the ceramic components, with glazes and other fired-on materials.

The Victor Thomas Jacoby Award encourages the exploration of new materials, techniques, media, and imagery. Artistic investigation is one of the richest avenues toward expanding an artist's personal language. Not only are visual ideas empowered by potent materials, but material discoveries also drive forward expressive ideas.

As valuable as the monetary grant itself is, equally important is the recognition and validation of an artist's work that it offers. Artists like myself have a pretty solitary studio life where a lot of self-

questioning is balanced by what seems like leaps into the unknown. Thanks so much to Victor Jacoby and the Northcoast Cultural Trust for providing this wonderful boost of moral support, which can really propel creative leaps.

## Four Years Later

When I applied for the Victor Thomas Jacoby Award in 2002, my ceramic sculptural pieces were bisque fired in others' kilns and usually finished with the application of layers of (nonfired) paint and wax. The award enabled me to purchase my own kiln, which has made it possible to bisque fire work in my own studio and has made it easier to experiment and work with glazes as finishing surfaces. The palette of fired (glaze) surfaces includes bright shiny reds, transparent crackle, brilliant metal "skins," translucent, opaque and mottled glassy colors, as well as various unique textures; these options expand possibilities for how new forms and surfaces might be developed. As I continue to strive for intensity of expression in my work, my new sculptures evolve with the benefit of this broader palette.

I'm very grateful for the sense of validation and encouragement the award brought me, and also very pleased to be part of Victor Jacoby's ongoing legacy along with the other honorees.

Thanks!



Vortex Torso, 2005/2006  
h. 17" ceramic, glaze, paper mache, paint



Blue Table Pair, 2002  
w. 37" ceramic, paint, wood



Breathing Tube,  
2006  
h. 24" ceramic,  
glaze, metal leaf,  
paint



## Jeanette Ahlgren

### 2003 Recipient

This is the fun side of wire weaving glass beads. The not-so-fun side is of course the time it takes... and patience, which I swore when I started the wire weaving series, I did not have. Neither was I confident that I would ever really fulfill my dream of creating a series of one hundred artworks where each would stand on its own but also clearly hold together as a series.

That was eleven years ago. This past fall I finished #101, "The Road Home," or, the first piece in the new series of wire weaving glass. When you let the medium dictate the rules, the medium becomes easier to master. The curious thing about bead weaving is that the finished work usually ends up applied to a fixed surface, leaving the weaver the only one privy to subtleties of the light playing through the beads while they were on the loom.

The subject matter for the first series as well as this new series I have to credit Victor Jacoby. For it was in his approach to his artwork that I found the inspiration for my own. Victor seemed to take the most obvious, normal, everyday snippets of life and weave them into glorious documentaries of who we are as a civilization.

All that is around us is valid, indeed precious.

### Three Years Later

At the exact time that I received the phone call informing me that I had won the Victor Thomas Jacoby Award, I was cupping my Pentax K1000 camera, which had just hit the floor when the tripod collapsed. I was woefully behind schedule in shooting images of a work that I was to send that day, out of film, and now possibly out of a camera. Needless to say I broke down and cried, as I was relieved to know that I had enough money to cover the cost of a new computer that was fast enough and with sufficient memory to handle the huge tiff images of the representational works AND a new camera. I cannot say that my work is better than before upgrading the computer or camera. I can say that I no longer dread documenting the works and am less frantic. Prior to the new computer and digital camera, my works were documented on slides, on paper, by color Xerox, by 2x2, by primitive scans. Many times

slides were shot and driven up to Eureka for processing as the artwork was shipped to a gallery. If the slides didn't turn out, and the piece sold, there would be no photographic record of the completed structure. Documenting the work is now almost as enjoyable as creating the work.

Again, many thanks for so honoring me with this award. It could not have happened at a better time and has allowed me to create (and document) more complex work.



## Elizabeth Berrien

### 2004 Recipient

Receiving the Victor Thomas Jacoby Award inspired me to get more connected with the Humboldt area community, the educational culture, and the worldwide community of wire sculptors.

In the interest of getting students off to a good start with wire sculpture, I authored an online tutorial, "Innovative Wire Sculpture." At the request of educators, I expanded it to a lesson plan suitable for teaching to grades 2-12. Every week I get requests from sculptors and educators throughout the world for advice on working with wire. Their questions help me form the basis of my upcoming wire sculpture book.

The Jacoby Award also afforded me time to focus more on marketing my artwork. By dedicating time to studying HTML code and web design, I now have a website that generates private and corporate commissions from Europe, Australia, the US, and Canada.



Large-scale commissions afford me the luxury of extra time to create more experimental works and conduct more research on the history and evolution of wire sculpture.

I am resolved to maintain the positive momentum sparked by the Victor Thomas Jacoby Award, and to continue to grow artistically, spiritually and professionally. I fondly hope that before too long, I can find a way to establish a grant through the North Coast Cultural Trust so even more artists can receive the same encouragement, affirmation, and support that have helped me so much.

With my kindest and sincerest regards,

Elizabeth Berrien





## Thao LeKhac

### 2005 Recipient

The Victor Jacoby Grant Award for me is a wonderful honor and validation of my life's path and purpose in our community. There is a common thread of the human experience in all of my artworks. My paintings are recordings of my family cultural traditions in Vietnam, and they are also my point of view of what life is here and now. My inspirations come from the voices of my ancestors and the everyday stories of our own community here in Humboldt County.

Receiving this grant has enabled me to freely purchase materials, continue my education in traditional painting techniques, and further my research on Asian aesthetic philosophies. Most importantly, I have gained inner strength through the gentle spirit of Victor Thomas Jacoby and the support of our community. Acquiring the tools, education, and the courage to speak from the depth of one's heart through one's artwork is the most valuable support an artist could have during the process of life's growth and transition.



Double Happiness



Eastern Sun

## Norman Sherfield

### 2006 Recipient

I create small sculptures using a basketry technique known as knotting. It is a simple overhand knot which is knotted around a core of waxed linen threads. With variations of this simple knot, which is repeated over and over, I am able to create a variety of shapes, textures and color patterning. The simplicity of the basic knot, combined with the repetitive nature of knotting, is meditative and allows me to immerse myself in the work. As each knot is tied, it is as though a pulse is added to the form, as though I am breathing life into the weave. The sculptures grow as I work on them, forming baskets or containers of potential life in symbolic form.

Two major influences running through my work are those of biological science and the automatism of surrealism. Natural biological form is alluring and fascinating to me, and it defines the basis for my exploration of form. Building on the forms of the natural world, I combine instinctual and imaginative impulses with dream imagery to explore the boundaries where mind and nature meet. I feel my work is most successful when the viewer finds understanding of the piece in being intrigued with the unknowable. The content of the work is for the viewer to contemplate and complete, only becoming whole with the intellectual and spiritual contribution of the viewer.



Entitled Lighthouse, Sticks and Stones and Contemplation



## Linda Hartshorn

### 2007 Recipient

I am a weaver, dyer, and textile artist. I am very honored to receive this award, and also very pleased that Victor chose to recognize people who work in textiles.

In the twenty years I have been weaving, spinning, and dyeing I have created hundreds of yards of textiles, and my work continues to evolve. Most of the fabrics I create now are handwoven from original drafts on a 16 shaft dobby loom. Unique dyework is featured in my pieces, and many are dyed with natural dyes. I also teach weaving and dyeing, and I love sharing my passion for fiber with others.

In weaving I have discovered the threads that connect us to other weavers, to other places, and to other times. For me weaving is an essential part of being human. I try to express this in my work.

Victor Jacoby left a significant legacy to the artists and craftspeople of Humboldt County and beyond. I am grateful for this opportunity to explore new techniques, to pursue excellence, and to grow and develop as an artist.



Shibori Sunset Pleated Shawl

## Patricia Sennott

### 2008 Recipient

I have been compelled to create art consistently for over twenty years. My art making is fundamental to my mental and emotional health. It allows me to express and share so much. It provides solace in the chaos of our world.

In recent years, I have focused on monotype printmaking, using oil-based ink and an etching press to transfer the inked image to paper. A monotype is a handmade, one of a kind work of art—an original print. With funding from the Victor Thomas Jacoby Award, I plan to learn new techniques that will enable me to make the shift from oil-based to water-based inks, a healthier and more environmentally-friendly medium. I wish to continue my journey by learning new processes and techniques in an intensive printmaking setting that will invigorate my approach and inspire the ongoing evolution of my work.



## Libby George

### 2009 Recipient

When I applied for the Victor Thomas Jacoby Grant I had been a pastel artist for over twenty-five years. But before pastels I was a printmaker. I made etchings.

The traditional printmaking process was extremely toxic, requiring nitric acid baths, asphaltum, acetone, and harsh printing inks. As a mother of young children the chemicals involved were too worrisome to have in my studio. So in the early 1980s I put away my etching press, got rid of the chemicals, and learned the art of pastel painting.

Sometime around 2006 I heard about nontoxic printmaking. I read books, broke out my etching press and began to experiment. In 2009 I applied for and received the Victor Thomas Jacoby Grant which allowed me to further study at the Making Art Safely Studio in Santa Fe, New Mexico. I am now printmaking with sunlight, soy inks, and water.

New directions can be filled with noisy inner critics and self doubt. But the exploration of new directions is crucial for creative growth because it denies self-copy. The Victor Thomas Jacoby Grant values and supports this exploration and celebrates the lifeblood of the creative process. I am truly honored to be a recipient.



## Peggy Loudon

### 2009 Recipient

Being a recipient of the Victor Thomas Jacoby Award was, indeed, one of the high points of my life.

I produce wheel thrown functional pottery that I sell through retail shops, galleries, and fairs. However, being a self-employed craft person, my income is seasonal and sporadic. The Victor Thomas Jacoby Award provided the security to explore three specific new directions: graphic surface design using ceramic decals, slip casting translucent porcelain sculpture, and lighting translucent porcelain with LEDs.

This opportunity has led to new markets, new avenues for personal expression, and a deeper connection to my own creative process. Having the time to develop new products without the financial pressure of having to “sell, sell, sell,” was a HUGE gift. This gift of time was valuable beyond words. I am honored and grateful to have received this award from a kind and talented artist who recognized the need for support, who identified with struggle, and whose legacy lives on through his generosity.

Thank you, Victor.





## Amy Uyeki

### 2010 Recipient

I am a two-dimensional artist who works in many different media. The one unifying factor is probably the two dimensional aspect and the narrative quality of my work. I have always been drawn to the work of artists who have stories to tell. I would like my artwork to start a narrative thread that the viewer will finish. I've worked in pastels and linocuts and woodcuts, among other media.

Animation seemed like a natural progression of this storytelling penchant, but for me, the investment in training and supplies

would have been prohibitive. By virtue of the Victor Thomas Jacoby Grant, I was able to embark on a new turn in my artistic direction that has already proved to be rewarding as well as challenging.

Through research and personal exploration, I discovered a story that needed to be told: how teenagers and young people in the Japanese-American incarceration camps during World War II survived the hardships, humiliation, and drudgery by engaging in a favorite American pastime: listening to, dancing to, and playing big band music of the era. I wanted to explore this little known aspect of camp life so others could be exposed to what the Japanese-American people suffered at the hands of injustice and prejudice. How music provided an escape

and a therapeutic release from their incarceration is what was inspiring to me, as well as the indomitable spirit of these young people. I wanted to be able to portray the scenes of camp life by creating them from woodcuts and then bringing them to life through animation. Because of the Victor Thomas Jacoby Grant, I was able to get one-on-one online training through an animation software company for an animated storyboard program and an animation program. The grant also allowed me to buy the software and invest in a high definition video camera. With the Jacoby grant under my belt, I was able to cowrite other grants to develop this project into a collaborative work with KEET producers Claire Reynolds

and Sam Greene and create a documentary using the animation in its entirety. The video camera was used extensively for filming actual former musicians and singers from the camps who were now in their eighties and nineties. We were able to create a documentary in high definition, which was KEET-TV's first HD effort. "Searchlight Serenade" was the end result that has been shown on PBS stations around the country and has screened in Seattle, Portland, San Francisco, and Los Angeles. In addition, the full animation was selected for the Big Island Film Festival in Hawaii and will be screened there. All of this would not have come to fruition without the foresight, vision, and support of the Victor Thomas Jacoby Fund and Humboldt Area Foundation. I am eternally grateful.



Scene from storyboard of "Searchlight Serenade"

## Julie McNiel

### 2011 Recipient

The role of the artist in today's society has become a complex one. Digital media, social networking, and global communications, on some level, are influencing the decisions we make as we create and are affecting how audiences can access our work. My process has always and joyfully been a hands-on composing of drawn, painted, and layered images on paper, canvas, and wood—appropriate vehicles for the stories I wish to share. Yet, I have long wanted to also make these images move and speak, and project across a larger, three-dimensional space. Not particularly tech-savvy and with few resources, I wondered how I might achieve this goal.

Although I did not know Victor, I believe that he understood how access to new tools and media could make a great difference in an artist's life, and how such resources could extend to the vision of an entire community with its untapped or unrecognized potential. With this grant, I have learned how to use programs such as Photoshop and Dragonframe, as well as photographic and filmic techniques, including stop-action animation, without losing the immediacy of handmade painting, collage, and drawing. I don't know that I could have learned any of this had it not been for Victor's empathetic generosity, and the far-reaching vision of the Humboldt Area Foundation. These new tools and technologies now allow me to share my work with a larger, more diverse audience.





## Christy Mueller

### 2011 Recipient

I am grateful to Victor for establishing this award and to Rosalind Novick's bequest that amplified the award funding. Their generosity has given me not only the opportunity to bridge an artistic impasse, but a feeling of support and encouragement—an energetic momentum carrying me along in my creative journey.

In 2011 I was exploring pattern and texture in my paintings and had reached a technical impasse. The thick layers of texture were straining the large canvases I was working on, causing them to pucker and sag in places. I needed to find a different support structure that would allow me to work with heavier gel media and thick layers of added materials. I also wanted to increase the surface detail and scale of my work, but knew that this was simply impossible

without learning new techniques and incorporating new materials. Over and over again I found myself dreaming of acquiring an archival printer, imagining all the ways this would create greater detail in my work while simultaneously saving me time. Fueled by a technical need and a creative desire to go further I applied for the Victor Thomas Jacoby Award.

Receiving the award catapulted me into the reality of taking my work to the next level. I purchased new support structures (which I absolutely love) and will never go back to traditional canvas. The remaining award money went toward the purchase of an archival printer and materials to support archival printing on a variety of different types of paper. Integrating digital prints into my work has been fun, scary, thrilling, occasionally disappointing, and at times downright frustrating. I laugh now at the notion that the printer was going to “save me time.” Digital printing has allowed me to get even more detailed, but with the new level of detail has come the aesthetic challenge of bringing the detail together in a cohesive image across a much larger surface than I had previously been working on—this translates

into work that takes me even longer to complete. But if I feel discouraged by this I remind myself that the privilege of working at this level of detail came to me because of the hours Victor was willing to spend with his tapestries, no simple or fast process, and I bend back into my work and hope that in the end, like Victor, I will leave the world a little richer for my efforts. Time will tell.



Urban Sunrise, 2013



Basket Weave, 2013



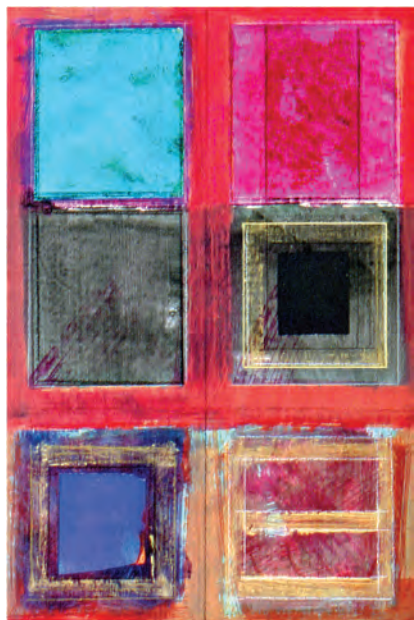
## Joan Gold

### 2012 Recipient

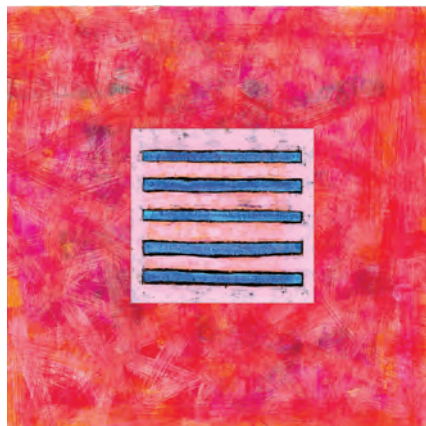
When an artist moves in a direction unlike those already traveled, she risks losing whatever following and support was hers. New directions are not always successful, and yet they need to be explored lest the artist stagnate. Most daunting is moving into an area that involves materials and methods in which the experienced artist will once again be a beginner, facing a time of practice and learning.

Victor Jacoby obviously was familiar with this adventure of moving beyond the safety of the “tried and true” and into the uncertainty of the untried and new. The mission behind the Victor Thomas Jacoby Grant “to support visual artists and crafts people, and to encourage the exploration of new ideas, materials, techniques, mediums, images, etc., as well as excellence,” is a tribute to his understanding of the path the artist must take if she is to grow towards her full potential.

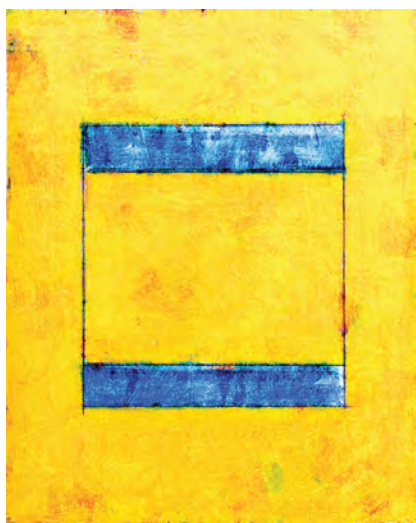
I am deeply grateful to have been chosen by the Victor Thomas Jacoby Award Committee to benefit from Victor’s generosity and foresight.



Cheers, 2012



Red Pink, 2012



Yellow Blue, 2012



Ultramarine, 2011

## Mary Mallahan

### 2012 Recipient

My current ceramic work includes vessel and sculptural forms that reflect my long-standing interest in interpreting geologic forms and processes in an aesthetic way. Part of this interest is a desire to create large-scale work for installation purposes. As a recipient of the 2012 Victor Thomas Jacoby Award, I will be able to pursue and investigate that challenge of creating monumental ceramic artwork.

This grant validates the hard work of being an artist. Along with accomplishments and excitement, working in the studio can be confusing or uncertain. Without direct feedback or exhibition acceptance, the direction of work is sometimes questioned. Having been chosen as the recipient of this award is an honor for me, and reaffirms that I am on the right track. In addition, this grant confirms my belief in a community that appreciates visual arts and is committed to assisting artists. Through Victor Jacoby's vision and legacy, I can address the underlying practical problems of making monumental ceramic artwork with reinvigorated freedom.

I'd like to thank Victor Jacoby and the Northcoast Cultural Trust for this tremendous opportunity to be able to explore and innovate. The flexibility to investigate a new direction in scale and complexity, without previous concerns of feasibility and financial constraints, is a welcome addition to my studio practice.





## Nancy Kennedy

### 2013 Recipient

I am a textile artist specializing in hand-woven area rugs. Receiving this award has given me the opportunity to experiment with some new techniques. It has allowed me to take the time to play around with some ideas I have been wanting to express for a long time. Because I exhibit in fine craft and fine furnishings shows, my time for experimentation is limited. My goal has been to develop a way to join two rugs together to make a larger rug, and to do so in a distinctive, decorative way that would have my “signature” on the work.

In setting up this grant, Victor has made it possible for many of us artists to grow. Victor was a friend of mine, and I always felt he was very interested in what other artists were doing. He was an excellent tapestry weaver and also an excellent teacher. I was lucky enough to take one of his tapestry workshops, and even though I did not go on to weave tapestries, what I learned from Victor was very helpful in my rug weaving. He inspired people to strive for excellence.





## Linda Hartshorn

### 2013 Recipient

I am so grateful to receive this award a second time. As I continue to grow and learn more about my art, it is wonderful to have my efforts supported by Humboldt Area Foundation and our community.

I am a weaver and a dyer, and my medium is handwoven textiles. I love the geometry of weaving, the challenge of creating circles and curves on a grid, the interactions of woven colors, the interlacement and structure that gives cloth pattern as well as stability.

Handweaving today is being revolutionized by the use of the computer. Fabrics that would have been impossible to design with a pencil and graph paper are now being woven for the first time. Ironically, the loom is the ancestor of the modern day computer, so now loom technology has come full circle.

The Victor Thomas Jacoby Award has made it possible for me to explore weaving on a 32 shaft computer assisted loom. The capability of this loom is truly amazing, and it will enable me to design and weave incredibly complex fabrics.

It is an exciting time to be involved with textiles. New ideas, techniques, materials, and tools are being used to transform fiber into cloth. I am thankful to Victor for his recognition of artists who work with textiles, and for the legacy he left to us.



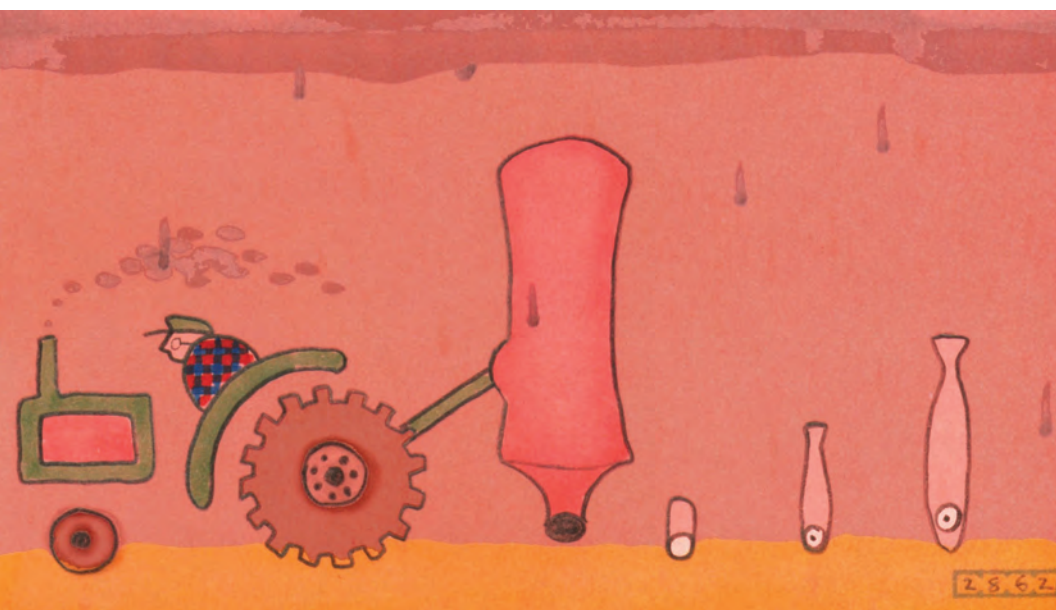


## Steven Vander Meer

### 2014 Recipient

I am an artist who animates by making drawings on 3x5 inch index cards. It takes thousands of these individually hand-drawn cards, and many months, to make a very short film. My work is more experimental than narrative, but it does explore themes of nature and science in a fun, visually captivating way. Because music is integral to my art, I like to think of myself as a choreographer, where the dancers are lines and the stage is paper. My animation, although very tightly controlled, has the agitated feeling of being on the verge of chaos. This is due to the limitations of size and registration, and I like it that way.

While my films have enjoyed some success at film festivals around the world, they really don't make any money, so I greatly value the validation and support I received in the form of this grant.





## Denna Dodds

### 2014 Recipient

I first became interested in basket weaving when I attended a CIBA (California Indian Basket Weaver's Association) gathering in 2003 in Klamath, CA. A Karuk master weaver, Verna Reece, was demonstrating a gathering basket. After seeing my interest she handed me her basket and said "here, weave." I was hooked! As a result, I began my journey of weaving traditional Karuk baskets.

I started out on open weave stick on stick baskets and spent several years gathering materials trying to get up the nerve to weave baskets with pattern overlay, which I really wanted to do. I completed my first basket with a lid in late 2009 and another a year later. Before, working full time didn't allow me to really advance in knowledge and technique. However, in 2014 with a job change and the award of the 2014 Victor Jacoby Grant from Humboldt Area Foundation, this changed. What a blessing!

Now I'm able to create beautiful art as well as functioning baskets. I've completed two acorn soup bowls and taught this also in classes held at the Clarke Museum in Eureka and I have made two fancy hats. I am also halfway finished with a baby basket. These are all new skills for me. I was also able to make many needed trips upriver, Happy Camp way, to gather willow sticks, hazel sticks, and bear grass.

I get my inspiration from going to local museums and looking through books to see how baskets are put together. I plan traditional patterns with a new color combination, using traditional materials, to change the way the eye sees a pattern. Also, my inspiration and encouragement comes from my teacher Verna Reece, a master weaver. I hope to learn all the skills she learned from her teachers, Grace and Madeline Davis.

My goal is to continue to learn new weaving skills and create baskets that will be of the same quality as those of the master weavers of old, very fine weaving. This grant has enabled me to do my part so my peoples heritage does not die out. Thank you, Victor, for your vision, and thank you, Humboldt Area Foundation, for being a keeper of that trust.

Yootva, thank you!





## Lynn Jones

### 2014 Recipient

2014 and 2015 were certainly years of discovery and learning for me. In January 2014, I left my comfortable graphic design job to restart my letterpress printing business. (I had put it on the back burner to start a family, and during that time, being employed by someone else seemed to be the more steady path to take.) By September 2014, I was loving the freedom of entrepreneurship, but not enjoying the hustle of finding commercial work. I decided to take my work in a new direction: fine art. I have always been an artist, but most of my work had been client-driven. I applied for the Victor Thomas Jacoby Award near the end of 2014 and won. I was amazed.

The grant money allowed me to keep my younger child in preschool/daycare so I had time to work on my art during the day. I was able to try out new techniques and design

styles in my linoleum block cuts. Thanks to the work I created in the year after winning the award, I have found my personal style.

In late 2015 I went back to taking on commercial print jobs, but mainly for one big client, Dick Taylor Craft Chocolate. In late 2016 I was able to open a shop in Old Town which serves as my printing studio, gallery, and a card and gift shop. My work and community outreach have grown so much in the three years I've had the shop in Old Town; I hold monthly workshops and have a part-time employee. I even was accepted as an artist for the 2019 Eureka Street Art Festival, despite the fact that I'm not a painter and have never created a mural! The result was a block print I created specifically for the spot: a 36 foot tall wall inside the sculpture garden at the Morris Graves Museum of Art. It took just over a month to create the mural, but with the help of friends and positive words from onlookers, it got done. I'm not sure I'll ever paint a mural again, but I am very happy with the result.





## Laura Corsiglia

### 2015 Recipient

When I applied to the Victor Thomas Jacoby Award, I described a long-term interest and slowly developing experience of looking at drawing in the shape of a book.

Any book to me is a kind of invitation to enter a world and walk around. I've long had the desire to bring my approach to drawing to making book works. The award gave me the freedom to jump into the process and experience an explosion of learning and equipment to engage in this discovery. It supported my attendance to the intensive bookbinding workshop at the San Francisco Center for the Book, which was a precious grounding in the traditional book's physical properties and its intimate fine craft level reality. I'm also really interested in messy books, odd interstices, and various other ways of holding together and containing space. I love that books unfold in time, however they are made, and this echoes for me some of the ways fragments and tiny personages can take time to come out of hiding in some of my larger drawings, surprising me sometimes years later with their presence. I'm also interested in the possibility of text and images in non-mimetic relationship—a kind of wild growth.

The project “drawing in the shape of a book” is an ongoing one as the archival materials, bone folder, punching trough, press, and real stack cutter are like me, eager to continue developing the work. Unlike my drawings which are large and singular,

the book form multiples are more easily able to radiate out and find people. This may be plain to all; however, to discover it for myself as an artist has been absolutely thrilling.

Thank you to Victor Jacoby, to Humboldt Area Foundation, and to the community members who carry on his legacy. Thank you for knowing what a gift it is to support the risk of a new direction with the actual means to achieve something there. This grant has made a life-changing difference in my work. It opened so many possibilities with further training, professional equipment, studio space, and also new nibs for my steel pen that don't rust in the Manila fog. If I want to work on paper bags and ephemeral materials sewn with dental floss, I can, but it's no longer because that's all there was in the cupboard.





## Carrie Badeaux

### 2015 Recipient

Dance photography first sparked my interest when I was assisting with promotional photoshoots for local dance studios. I found the breakdown of live dancing captured into a single image to be quite impressive. Being a dancer and choreographer my whole life, this new static form of dance expression seen through a lens really intrigued me.

Wanting to take the dance subjects out of the standard photo studio with set lights and solid backdrops, I put together my first project in 2012 by gathering a small group of four dancers and selecting locations of scenic interest around Humboldt County. With the outdoors as our backdrop, the possibilities were limitless, as were the obstacles. Over the course of the whole year, we took over 10,000 photographs and then narrowed them down to a collection of one hundred images consisting of nine dancers in locations including North Coast beaches, abandoned buildings, railroad tracks, tunnels, bridges from Honeydew to Orick and more. I had an art reception during August's 2013 Arts Alive in Eureka at the Brenda Tuxford Gallery to premiere the new works. It was inspiring to receive feedback and suggestions from the public. The project, in general, was a fun way to spend the day with dance friends and break down into single frames what makes dance alluring.

In 2015, I did another collection of dance scene photographs with new local settings and dancers. I tried to improve on my

direction and amateur photographic skills. Just having the idea in my mind does not make a stellar photograph. The site, pose, wardrobe, weather, dancer, technical details, and lighting can all be right and still not quantify a decent image. There is still a bit of soul in a photograph, just as in the movement of dance that also has to be present to unify the other elements. The second collection of photographs was featured at the 2015 Arts Alive in August, much like the first.

My goal is to continue the dance scenes project and hone in on expanding my photographic skills through classes, better equipment, and one-on-one instruction to increase the quality of art. This grant has allowed me the resources to take this project to the next level. I am able to produce better quality images than I have previously been capable of that truly reflect the intended visions I had imagined. I appreciate how this project brings about a true sense of provincial identity by incorporating an assembly of local vistas, people, and attributes of our community.



Dancer – Annabelle Raven | Photo by Carrie Badeaux



## Lisa Enge

### 2015 Recipient

When I got the call I was receiving the Victor Jacoby Award I felt as if I were floating on air. It is not an exaggeration to say that my world changed in that moment. Thankfully, I am more grounded as the year has progressed, but the thrill has not worn off. I work in ceramics. Through my ceramic pieces I enjoy sharing narratives that compel me and ideas that resonate as well as mystify me. Before receiving the Victor Jacoby Award, I was needing to make work to sell so I could afford to make more work and pay to have it fired. The push to sell was not always healthy for me given significant physical limitations that have forced me to pare back my life. One of the main changes this award has made is that I can now afford to approach my work on a much deeper, more satisfying level at a pace that is right for me. The Victor Jacoby Award has allowed me to slow down, follow my curiosity, find inspiration, and play.

The project I envisioned when I applied for the grant has blossomed into a much longer exploration than I had expected. It has allowed me to befriend an odd new group of people—artists of the late 19th and early 20th centuries who were groundbreakers of their time. I am delving into their lives and communing with them and their art. These people were largely unknown to me—some are unknown to most folks. It has led me to discover fierce individuals who were compelled to make art that reflected their beliefs and lives that weren't broadly accepted by society at the time. I have frolicked in bookstores, looking for

my people, uncovering treasures. I have found them in galleries and museums, making my heart sing. I have spent days on the Internet like a detective letting one thread lead to another, furiously writing notes and planning future pieces of my own in communion with these new friends. In short, I am alive with inspiration every day. I then take that inspiration and meld it with my ceramics. It is my belief that the time spent with these innovative people will profoundly inform my art and the way I experience the world long after this project is finished.

The concrete gifts this award have given me are the tools to create and fire my work at my own speed in a home studio that is adapted to my needs. It allows me to push myself to try different methods (which may or may not be successful) with new materials. It forces me to take complete responsibility for the work from beginning to end. My new electric kiln (named Victor) is a tool that brings with it a learning curve to be sure. Every piece I make is a test piece—test bottles, test cups, test teapots—new glazes, firing, clay. The learning is endless. The process is much slower than I had imagined. Instead of letting it overwhelm me, I am letting Victor Jacoby lead the way—letting the process be as fun and exciting as the end result. Victor is one of the artists who inspires me, and I am so grateful for his and Rosalind Novick's generosity. Thank you to the panel of folks who chose me for this award. Your support and recognition has given me a newfound confidence that feeds my heart and my work.





## Sunni Scrivner

### 2016 Recipient

I am a knitter and knitwear designer. In my designs I like to explore color, texture, and technique while creating a garment that will be enjoyable to wear. I am inspired by both the local architecture and natural beauty of Humboldt County and by the incredible innovation of knitters all over the world and throughout time. Knitting fascinates me because you shape your garment at the same time that you are creating the actual fabric itself.

Receiving the Victor Jacoby Award is an honor because it is validation from my fellow artists in the community that my work is worth supporting. The boost it gave my confidence cannot be overstated. The award also gave me the opportunity to go to the Shetland Islands in Scotland to explore Fair Isle knitting and Shetland lace knitting. I was able to visit the Shetland Textile Museum and meet with the curator of their Fair Isle collection. When I visited the Heritage Center on Whalesay Island and saw their incredible Fair Isle exhibit, I also had the privilege to meet with knitters and designers who live on the Shetland Islands. Seeing the sheep wandering all over the islands and visiting the wool mill was inspiring because I felt connected to my craft.

and its history in a way that is more direct than my day to day life at home. One of my favorite experiences was being invited to a “Makkin and Yakkin” group in a small village where knitters were eager to show me their own hand knit items as well as patterns and motifs that had been handed down from family members.

I’m already working on several new designs that will incorporate techniques that I’ve explored in the past year through the opportunities provided by the Victor Jacoby Award. I am so grateful to the Humboldt Area Foundation for the honor of receiving this grant. I know that the impact on my work as a textile artist will continue for years to come.





## Monica Topping

### 2016 Recipient

I am a compulsive repurposer—creative reuser, upcycler whatever you want to call it. I love taking items that have already lived their original intended life and turning them into something new. I started a dozen or so years ago with used and broken guitar strings from live concerts I was regularly attending—those turned into bracelets. I started branching out into jewelry and fashion accessories made from vinyl records and record jackets, motorcycle tire inner tubes from my dad's bike shop, and salvaged copper electrical wire.

A couple years ago, while exploring a new earring idea, I decided my ideal beads would be made from recycled liquor bottles, and thus began the search for such things. After striking out locally and online, I commissioned a Bay Area glass artist to make the beads for me, using my idea of melting broken bottles in an open flame—a method called lampwork. She did a great job, but I was at the mercy of her availability and my finances to purchase the beads for my designs.

My dream became to make my own beads, and the Victor Thomas Jacoby grant made that dream a reality. I was fortunate to purchase a complete lampwork setup that had belonged to another artist for a fraction of the cost of buying everything new. A good friend had spare garage space with a concrete floor,

which she was willing to let me rent and access as needed. Friends have been happy to redirect their empty liquor bottles to me instead of the recycling bin. And I've finally got my studio set up and melting glass at least once a week.

So far, the beads have become part of my own original jewelry designs, but they will be in others' designs soon enough. I couldn't be more grateful for the creative opportunity afforded me through the Jacoby grant.

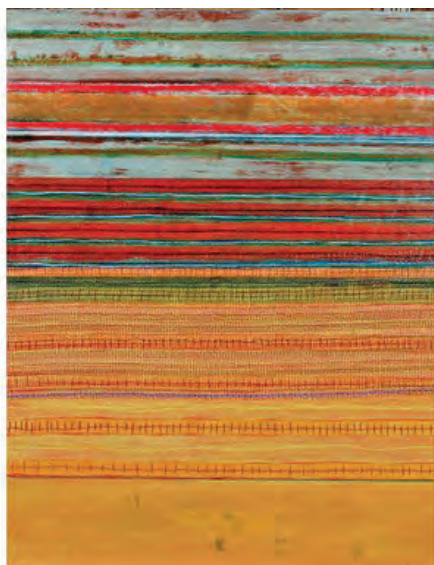
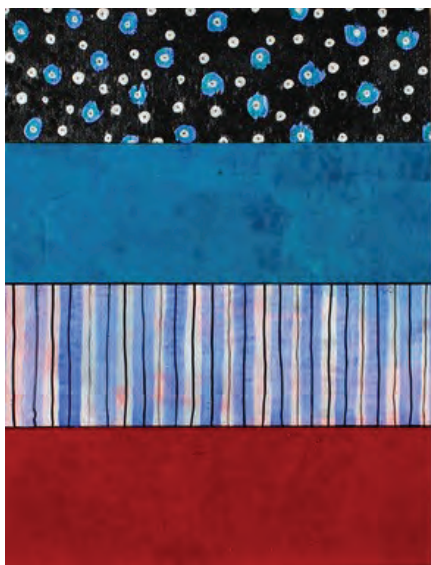




## Joan Gold

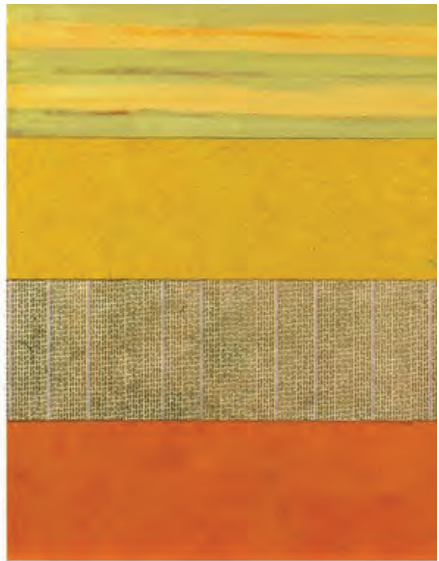
### 2016 Recipient

When an artist moves in a direction unlike those already traveled, she risks losing whatever following and support was hers. New directions are not always successful, and yet they need to be explored lest the artist stagnate. Most daunting is moving into an area that involves materials and methods in which the experienced artist will once again be a beginner, facing a time of practice and learning.



Victor Jacoby was obviously familiar with moving beyond the safety of the “tried and true” and into the uncertainty of the untried and new. The mission underlying the Victor Thomas Jacoby Grant “to support visual artists and crafts people, and to encourage the exploration of new ideas, materials, techniques, mediums, images, etc., as well as excellence” is a tribute to his understanding of the path the artist must take if she is to grow towards her full potential.

I have twice been the fortunate recipient of this grant and have benefited greatly from being able to fund two exhibitions, each of which has been highly rewarding in different ways. I have grown as an artist and gained courage for moving beyond what I am familiar with into territory where being unsure made it an adventure; an absolutely precious experience. I am deeply grateful to have twice been chosen by the Victor Thomas Jacoby Award Committee to benefit from Victor’s generosity and foresight.





## Monica Coyne

### 2017 Recipient

Humans have been making steel for thousands of years in small batches all across the world. Modern steel is historically a new product. In my work I draw a connection between industrially manufactured steel and the ancient human act of forging steel. I pull a thread between our human processes and our connection to the wild.

Forging steel is an ancient alchemy. The metal turns yellow hot, the atoms excite and bounce against each other. The material rearranges itself atomically. Moving the metal by pushing it from the inside and outside I follow the shape and feel of the manufactured form through the piece and out the other side. I take the cold, black common material

and fool myself into seeing soft skin and delicate forms. We have been drawing pictures and making sculpture here for more than 30,000 years. That gives us occupancy of this place. We are supposed to be here. But through our processes we are doing irreparable damage here. We are obviously part of the system but how do we fit? I want the steel to tell me how I fit into the system. The beauty that I see in the wild around me—I come from that. I want to be that.

My first day in the shop after receiving the Victor Jacoby Award was different. I felt free. I could turn on the lights, light up the forge and make anything. I have always wanted to sculpt human figures. I have spent the past 15 years working as a blacksmith. The award gave me the opportunity to use my knowledge of forging steel and take the time to heat and forge that steel into human forms.



## Denna Dodds

### 2017 Recipient

I've always enjoyed making things with my hands. But when I discovered the joys of learning Native American Basket Weaving all my other projects have fallen to the background. I'm so grateful that I was introduced to my Karuk heritage around 2003. I gathered basket materials—it takes a couple of years—and started to weave with in earnest in 2009.

This past year has been one of challenges, starting with weaving a basket cap using porcupine quills. I started a large open weave basket but the materials were too large so it'll become a burden basket. I wove a large basket and finished the edge with handles. That took several trips to the Clarke Museum to research how it could be done. I made a smaller basket and finished the edge with a braid. I completed a baby basket. I made several trips to gather the materials needed for these projects.

I also completed two baskets for our Karuk Basket Weavers Gathering and the California Indian Basket Weavers Association



Gathering to help fund the next years' gatherings.

I do have an interesting story about the making of the large basket. I took it to several events to demonstrate on. There was so much interest in it, especially by the children, that I started asking them if they wanted to try ... they did enthusiastically, and even adults. So, the basket isn't perfect but that's the beauty of it.

I've enjoyed the challenges and learning new skills. I feel like I'll always be a student. There's still so much to learn. Thank you all for following me on this wonderful journey! My thanks and gratitude goes to all who gave me a chance to expand my skills as a weaver—a second time—and those who voted for me, to Victor Thomas Jacoby for his vision to help future artists, and to Humboldt Area Foundation for their stewardship of Victor's vision.

Yootva, Thank you!





## Tova Lund

### 2017 Recipient

I am trained as a jeweler and metalsmith, however, I consider my artistic practice to be interdisciplinary as my work makes use of a variety of materials and forms. Ranging from intimately scaled jewelry to larger conceptual sculpture, the objects that I make combine articulately fabricated metal components with the raw materiality of found objects. While my work explores variety in its form, it all stems from questions about the relationship of our bodies to our surroundings, both physically and psychologically.

For so many years my studio was either temporary or nomadic as I moved to different states. I have had a variety of work spaces including a freezing garage

during Minnesota winters, and a 2 x 3 foot cabinet that involved painstakingly unpacking and repacking every day that I worked. After deciding to make Humboldt County my home I seized the opportunity to create a permanent studio space.

The type of work that I want to make requires a wide range of specialized tools and equipment. When I received the Victor Jacoby award I was able to purchase larger pieces of equipment that have made the process of creating my work more efficient and has also expanded the possibilities of what I am able to produce. I am extremely excited to start exploring a new body of work that incorporates the use of my new equipment.

An artist's studio is more than just a place where production happens. It is a place for exploration, reflection, and invention. It can be difficult to accomplish these things when your studio is uncomfortable or inconvenient. I could not be more grateful for receiving this award and for what it has afforded me; a studio that feels like home.



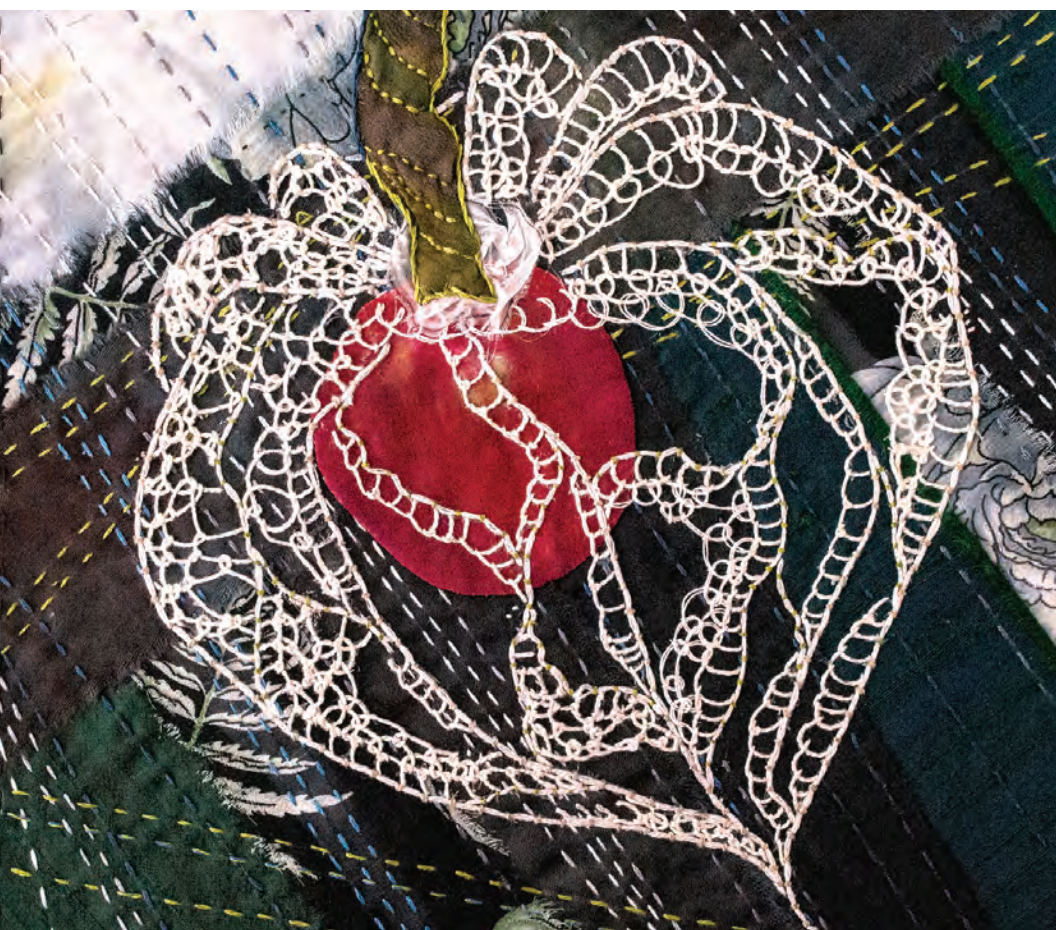


## April Sproule

### 2018 Recipient

As an artist who works with textiles, I find the opportunity to explore new ideas and perfect new techniques is crucial to my creative development. My art usually begins with a piece of white fabric that I dye, paint, and stitch on to make functional and decorative work. The most frequently asked question about my work is how long it took to make it, but the actual hours are irrelevant to me. It is the enjoyment of the process and the engagement with the raw materials that is important to me. My ultimate reward is sharing the information and skills I have gathered with others to help them learn to express their artistic visions with textiles. I have become enamored with the properties of working

with linen. The first thing I did when I was awarded the Victor Thomas Jacoby Award was to set up a wholesale account with an importer of European linen. My first goal for the use of the funds was to set aside time to research hand dyeing linen for use in my work. The results achieved are spectacular. And the more I read about working with natural pigments rather than chemical dyes, the more I lean towards making my own textile dyes and paints from these substances. I have completed an online course, in ten months, with a fabulous textile artist in London. Part of what I learned was the development of contemporary needle weaving techniques. I am currently exploring workshops and residency opportunities in the US and abroad, and I have to say that the planning stage fills me with hope and gratitude to be in this position. And best of all, for the first time in my life, I am free to devote much more time to making art here in my studio.





## Nancy Kennedy

### 2018 Recipient

In my application for the 2018 award, my stated goals were to learn a tapestry technique from a tapestry weaver in Albuquerque, New Mexico. I did take a workshop from her and have a piece in progress on one loom. I also wanted to study with the man who taught me how to weave with the technique I have been using to weave wool area rugs since I took an earlier workshop from him in 1997. I was able to sit in on a workshop with him on a different subject. He took the time to show me how he sews two rugs together to make one bigger than the width of my loom. I have the first half of such a rug finished and will next weave the other half. Another use of the scholarship funds was to pay a woodworker/designer to remove a cage around my rug loom to keep our energetic cat away from it. That was accomplished and now the entire studio is my “cage.” I look forward to finishing a tapestry-style rug and also a sewn-together, super-sized rug. Without the Victor Thomas Jacoby award, those things might not have happened. I thank my old friend, Victor, often for the opportunities.



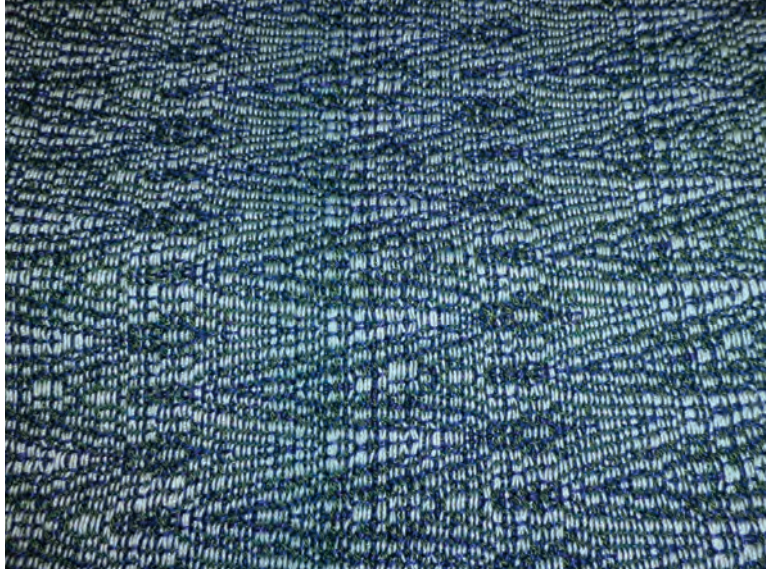


## Sandra Kernen

### 2018 Recipient

I am an artist who draws, paints, weaves, designs, and sews clothing. I am grateful to have received this award for my textiles. I have focused on weaving for many years because the creative process has so many facets and end products. My weavings have included: clothing yardage, tapestries, wall hangings, rugs, blankets, pillow fabric, and scarves. I really enjoy wearing my uniquely dyed and hand woven garments. Straight twill or plain weave is the structure that I seem to use the most with my painted or dyed warps. I have taken many classes and have explored different weaving techniques throughout the years.

I appreciate receiving Victor's grant and adding a 24 harness loom with computer interface to my studio. I selected a portable version that can be taken to workshops. Being able to explore complicated weave structures and design possibilities will influence my weavings. There is plenty to learn about the loom, design software and structure options that these tools provide. I look forward to stretching my artistic horizons in weaving. The possibilities of the complex weaves will provide years of exploration and expansion of my skills.





## Susan Bloch

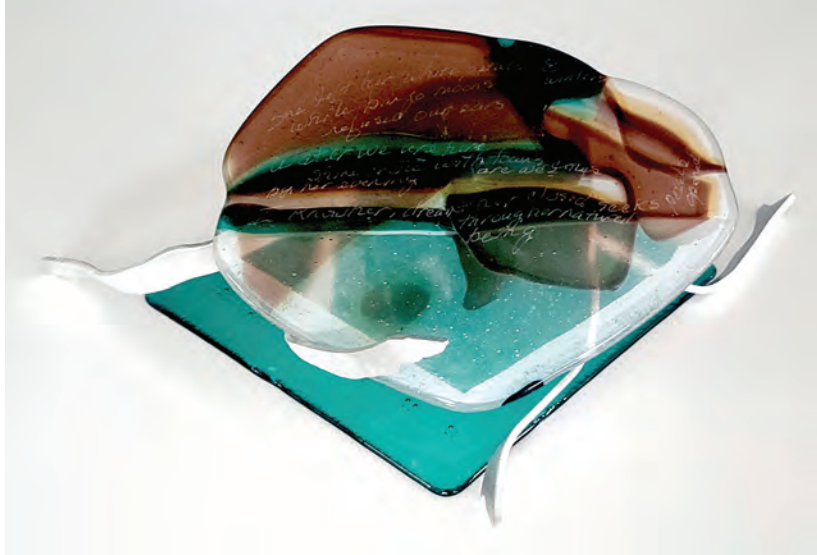
### 2019 Recipient

I've always been a visual artist. I became obsessed with writing poetry while reading Stephen Fry's book, *The Ode Less Travelled*. Working through his exercises created rhythms in my mind. They permeated my waking and sleeping self. My senses became alert to a dance between images and phrases. Wherever I looked they seemed to animate my surroundings. I wrote each morning before entering the studio. It became part of my studio practice. Soon, text was infiltrating my sculpture. I wanted to explore its potential.

Poetry gave me new ways to experience art, relationships, and community. It became important to my sculptural process, my work, and my life. Writing poetry became a path to circumvent the conscious mind. Its power for me continues to evolve. Poetry made everything accessible and useable. For me it is not about the readability of the words in the work. It's a sensory experience. I love the look of

handwriting, the shape of letters, the sound of a poetic phrase. Although I use them as design elements, their meaning exists in the work. The time spent on the poem's creation influences the art.

My first studies and artwork after receiving the grant concerned water. Then the impact of the pandemic hit. It was a challenging time to obtain materials and pursue plans. Opportunities were canceled or put off indefinitely. I felt fortunate the grant encouraged new ideas, materials and techniques. This prepared me for the impacts of the COVID-19 pandemic. The water art I was working on shifted with the powerful currents of societal events. I moved to ideas of fluidity and continued the work. Writing poems helped me deal with the emotions I felt. A couple of COVID-19 poems were published: one in "Behind the Mask," another in *Birdland Journal*. One of the Water Sculptures was in a show at Sebastapol Center for the Arts. While waiting for the glass factory to open so I could purchase materials, I made sculptural artist books. I continued designing with text and creating cyphers for the glass art. When I finally obtained the glass, my perspective was reinvigorated through working with other media. I am especially grateful to be a Victor Jacoby grant recipient and to experience firsthand his generosity. It helped me carry the weight of a unique time in our history, further my art, and expand my views.





## Jimmie Nord

### 2019 Recipient

As a child, I would take all of my toys, my father's wood scraps, and anything else I could find and start taping them together. I called the objects that I made "my inventions". I would spend hours constructing my inventions, allowing my imagination to fuel the function of my creation. Each invention would feed into the next idea: every object taking on its own life inside of my mind creating a continuous narrative. This process is still true to the way I work today. The processes, tools, and materials that I learned over the course of my life have helped transform my inventions into the art I now create.

The relationship between process and material in my sculptures is a look into a handcrafted history

that helps form my ideas. My process becomes the story of each piece, and the materials are the words. I spend time with each part measuring, sanding, and grinding them individually. I get to know each part one-on-one and form a relationship with every piece that makes up the sculpture. This visual way of communicating offers a glimpse into my imagination.

My work is a transformation of materials like wood, stone, and metal into abstract forms that explore the materials' natural history, beauty, and the culture of craft and construction. The work is also a playful look into construction and the tools and equipment that are used. I explore materiality and form, looking to express elemental qualities of specific materials. Wood and metal are two materials I enjoy working with. While wood is warm, soft, and beautiful, it is an unforgiving material, easily splintering and breaking. Once it is cut, it cannot reintegrate into itself strongly. On the other hand, metal is cold, hard, and dirty, but forgiving as a material. Metal can be bent to change its form and welded to create strong bonds. My commitment to technical skill and traditional building methods offers a poetic look into material, process, and form, which helps purvey my idea.





## Amy Fowler

### 2019 Recipient

I have always been a creative person and had a hard time sticking to one medium, which is the reason I fell in love with millinery. To make a hat takes a variety of creative skill sets which can vary depending on your style and style of hat. A single piece can involve a variety of techniques including hand sewing a variety of stitches, dyeing, blocking, beading, feather cutting, leatherworking, fabric manipulation, weaving, wire working, and many other skills. With contemporary materials there are even more options for manipulation. To me, millinery is a sculptural form of wearable art that is not just a fashion accessory, but a statement of creativity and personality. I strive to find new ways of working with both traditional and modern materials to create works that are uniquely sculptural and wearable.

Receiving the Victor Thomas Jacoby grant was a huge confirmation of my artistic choices and was gratifying to have my headwear recognized as artwork. I have begun investing in new equipment for my studio, including a spray and dye booth and selection of vintage hat blocks to expand the styles I can create. I will be attending a week of millinery education with a selection of international millinery instructors at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. However, the COVID-19 pandemic has pushed my classes back until September 2021. I have also had to postpone the teaching program I want to develop locally, so instead I have been developing a series of new techniques using poly dyes and crinoline fabrics I hope to have presented as a class series by an international program. I am thankful for the opportunities that this grant has given me to develop my personal style and original techniques.



## Anna Oneglia

### 2020 Recipient

As a figurative oil painter who also does some printmaking, I've long been interested in branching out to work with encaustics, an ancient medium using pigment and beeswax. Mix these two substances with heat and one can make layered paintings into which almost anything can be collaged. However, it takes its own setup and tools, as well as requiring good ventilation, and of course, a lot of time to learn and experiment.

Receiving the Victor Jacoby grant during these unusual Covid times allowed me to begin my investigation of this intriguing medium. The grant bought me time for research, as well as many new tools and supplies, and paid for a resetting up of my studio to include a dedicated encaustics area, w/a hood, and improved ventilation.

Beginning to work on small panels, I can collage my drawings and prints into the wax, as well as experiment with textures and transfers. I have a sense that anything could happen as I touch the tip of the iceberg of possibilities. The paint itself handles so differently than the oils I'm used to using, so it helps me to work in a looser fashion than has been my habit in the past. I think that moving between mediums really informs an artist's work – each

media influencing and affecting the others. So I am very grateful to have been given this opportunity to step out of my comfort zone and to be supported in the investigation of something new.

Art making has been core to me ever since I can remember. It helps me ground in the world, observe what's around with greater awareness, and gives me many opportunities to connect with others. Victor's legacy is an amazing gift to local artists and the arts community at large, and I am honored to be included in this lineage. I am offering deep gratitude to him, the Humboldt Area Foundation, and all others who have helped the grant grow and continue.





## George Bucquet

### 2020 Recipient

I'm currently working on developing a technique for creating 3D forms in the interior of my 9" cast glass spheres. I've worked out many aspects of the process, but I still have a few things to resolve.

I'm currently waiting for the arrival of some new tooling that should make it possible to do the task successfully. I'm starting out simply. I'm making a sphere within a sphere and will progress to figurative and geometric forms when I get things dialed in. It's a long process, but I'm enjoying the evolution. I should have some finished pieces in the next three months or so.

I want to thank the Humboldt Area Foundation for helping make it possible.



## Elizabeth Michelle Remy 2020 Recipient

When actor Michael J. Fox was diagnosed with Young Onset Parkinson's Disease (YOPD) in 1991 at the age of 29, his doctor told him to plan for no more than ten more years of working life. That doctor was wrong; Fox only just retired from acting at nearly 60, having had several critically acclaimed and award-winning roles in the decades post-diagnosis.

When I was diagnosed with YOPD in 2013, I discovered that, among both professionals and laypeople, predictions remained pessimistic about a person's ability to sustain a productive, rewarding mental and physical life more than a decade or so beyond diagnosis. It was expected that I could continue forward until Parkinson's eventually and inevitably took charge, at which point I would need to cede my life's work, hopes, and dreams to this progressive, neurodegenerative disease. I felt like there had to be a better way, if not just a compromise of sorts. However, I found myself living with a Greek chorus of "You shouldn't ... You won't ... You can't" that swelled in volume as the disease became more noticeable day-to-day. When I unexpectedly lost my left leg in March 2020 due to an unrelated health issue, the melody of despair was almost deafening. It is a serious

challenge to hold on to hope when no one around you seems to have any themselves. So, that December, the most important role the Victor Thomas Jacoby grant played in my life was as a generous and boisterous vote-of-confidence; the award came at a time when I needed to hear validation of my secret plans to make Parkinson's work for me as an ally rather than an adversary.

The grant allowed me to purchase tools and supplies that make the physical act of art-making easier. I was able to spend much of the pandemic taking online classes so I could adjust old techniques and develop fresh ways of creating. I redoubled my time in the studio rather than cutting back, constantly asking and trying to answer questions: "What supplies are best when symptomatic?" "How can I learn to focus even as my cognitive function deteriorates?" Could my work, made when at my best and at my worst, intersect and even enhance each other?" That Greek chorus of naysayers faded into the distance as I excitedly explored the landscape of Parkinson's and disability. The deeper I dove into the jungle everyone had said would swallow me up, the more I learned to rewild my dreams, to grow something new where I was told everything would begin to fail.

Now, more than a year after the VTJ award and its clarion call to follow my heart, I can say with certainty that I am living a life no doctor would have predicted for me. I am producing more art with greater skill than before my diagnosis. In some ways, the symptoms themselves have improved. I've learned what kind of art I can do depending on my health in any given moment. I am following my whims, looking back at old work (and where I dreamed of going with it) while making new work. Do they look different? Of course. Parkinson's is an influence, no doubt about that. But I am the commander of this expedition; the disease is currently just an advisor. I know I will need to continue to adjust as Parkinson's progresses.

I look forward to seeing where this adventure will carry me, and I hope, by example, others might somehow find a bit of my journey illuminating or instructive.



## Juliana Duncan

### 2020 Recipient

*Due to unforeseen circumstances, Juliana's work was not available at the time of publication. Please look for the 2023 edition of the Victor Thomas Jacoby Award winners booklet for more on Juliana's artistry.*





To start a fund or to learn about planned giving options to support causes you care about now and into the future, call 707-442-2993.

*This Victor Thomas Jacoby Award Booklet was designed and printed with funds from the Kay Gott Chaffey Victor Thomas Jacoby Book Fund.*

*Design by Carson Park Design*

*Printing by Times Printing*





## Lois Kay Gott Chaffey

July 18, 1920 – August 21, 2017

### *Still Teaching Us How to Dance*

This year, 2017, marks twenty years since Victor died. The booklet you're holding is designed to make sure those who are helped along their artistic paths remember him and know who he was. At least that was the idea of Kay Chaffey who asked me to put it together. To that end, she established the Kay Gott Chaffey Jacoby Book Fund with the Humboldt Area Foundation. Kay passed away this summer, and now it's time to remember her.

The timing of Kay's final farewell was about as poetic as you can imagine. On Monday, August 21, 2017, about a month after her 97th birthday, a darkness fell as the sun disappeared behind the moon, creating a total eclipse. In the Rogue Valley of Oregon, where Kay spent her final years, the sun would not shine on her again. She passed away leaving many friends who will remember her and her life.

In weaving, a warp and a weft come together to make the weave. The warp threads are strung over a loom vertically, and hold the tension as you weave in the weft, the threads that create patterns. In Victor's tapestries, they became landscapes and flowers, like the brilliant red poppies in Kay's favorite piece, poppies for remembrance.

I'll think of Victor and Kay together, dancing joyfully with weaving steps, walking down a pathway where birds call out in song, "I'm here, don't forget about me." We promise, we will always remember you both.

*Bob Dorn*



And it came to pass  
That after a time  
The artist was forgotten  
But the work lived.

Olive Schreimer



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