

# Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 8

**April 2015 Member Newsletter**

Issue 4

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**Mark your calendars!**

The next TRAG General Member meeting will be on Monday, April 13 at 7PM at the Pioneer Community Center.

Greetings, Members!

Three Rivers Gallery & Gifts is thriving thanks to all our members.

We are still in need of donations of chairs, preferably folding, and a floor fan for our loft workshop area. If you would like to donate, please contact president@threeriversartistguild.com Thank you.

This month's meeting is our **SWAP meet and ART ABANDONMENT!** Do you have art supplies you want to swap or sell? Bring it to the meeting. (If selling, be sure to clearly mark the price).

Want to have some fun painting wood cookies? As part of our outreach to the community TRAG members paint wood discs. We then mark them with our logo/website and abandon them at art shows for the public to find.



We need your help painting our art abandonment. All supplies are provided by TRAG. Please wear something that you don't mind getting paint on.

See you Monday evening!

**Got an idea for TRAG?**

Let us know!  
suggestions@threeriversartistguild.com

**In this Issue**

Community Happenings ..... 2  
 March General Meeting Minutes..... 3  
 Gallery News..... 4  
 Artist of the Month ..... 5  
 Art Extravaganza Wrapup ..... 8  
 Calls for Artists..... 11

**It's A Sign!**



Creating Effective Signage, p.10

## Community Happenings

### Tara Choate Featured in Artist Exhibit Program

Nine of Tara's stunning equine watercolors are on display until June 12th as part of the 2015 Artist Exhibit Program. Located in the 3rd floor lobby of Clackamas County's Development Services Building in Oregon City, her work gives us a unique perspective on these elegant creatures.

Tara emphasizes the translucent forms of watercolor to capture the souls of her subjects. Racehorses streak to their finish lines, backed by abstract washes reflecting their world as a fast-paced blur. Gentle facial portraits focus intently on each animal's gaze, leaving the background as a soft-hued wash. A wide-angled view of horse hooves titled "Shoes and Shadows" emphasizes the raised dust in their wake with scattered patches of color.

Tara's artwork has been widely exhibited since she began exploring watercolor in 2006. Besides frequent showings in our own TRAG Gallery, she has shown at the Rogue Gallery and Art Center in Medford and the Oregon Society of Artists in Portland. She won third place for her composition "Backstretch Move" in the 2011 Equine Art Show. Her "Sizing Up the Competition" was selected from 380 paintings for the Watercolor Society of Oregon's transparent watercolor exhibit. You can learn more about Tara's work and follow her blog at [www.tarachoate.com](http://www.tarachoate.com).



## TRAG General Meeting Minutes

- Three Rivers Artist Guild
- MINUTES – General Membership Meeting 3/9/15
- Meeting Location: Pioneer Community Center (Downstairs), Oregon City
- ATTENDANCE: 41 Members, 5 Guests/New Members
- Called to order at 7:03 p.m., by Linda Merry Gross, President
- Welcome & acknowledgement of guests, new members; opened floor to Board Members to give reports:
- Secretary's report by Jeannie Hemming – Minutes from prior meeting approved as filed in the March edition of the Guild Newsletter;
- Treasurer's report presented by Carol Wagner.
- Thank You's to members who made major contributions to new Gallery venue, to Trieste Andrews, Event Coordinator, for the success of February's Artist Reception, and to Rebecca Evans for providing Refreshments for this month's meeting.
- Announcements:
- •New Brochures now available, providing updated info about the Gallery location, etc. (with thanks to Kerin!)
- •Clackamas County Cultural Guide now available, with TRAG ¼-page color ad
- •Next Artist Reception/Gallery Open House, Sunday, 4/12/15 from 1:30-4pm, to be catered by Singer Hill Café
- •Tax slips available from Linda Merry for art donations to the O.C. Chamber's Silent Auction.
- •Upcoming Art Extravaganza (see Linda Merry to volunteer)
- •221 Gallery looking for new art as of 4/2/15 – see Anita Reuther
- •Haggen's Gallery has sold 11 pieces so far, with a "NorthWest Fresh" theme – see Jeff Willard to participate
- •Gallery at Singer Hill has 37 artists showing for the March/April rotation, and has sold \$870 in six (business) days versus \$869 all the month of February through the bookstore venue, per Tonya Meyer, Gallery Chair
- Marianne Ryder: Introduction of guest speaker and TRAG member, Susan Schenk, who offered illustrated insights into her wonderful collage work and directed members to

consider and identify at least 25 qualifiers to the subjective statement: "I Know I am an Artist (or a Successful Artist) When.... "

Meeting adjourned at 8:10 p.m.

## Welcome New Members!

Two new members from Oregon City just joined; they started their business in March 2014. Denise Gilbert does photography for cards and prints. Dorothy Sherman does notecards that combine public domain quotes with paid artwork or their own photos. You can reach both of them at: [artistryincards@gmail.com](mailto:artistryincards@gmail.com)

*Are you a new member? Want to be featured here?*

*Contact Membership Coordinator Sue Thomas:*

*[membership@threeriversartistguild.com](mailto:membership@threeriversartistguild.com)*

## Three Rivers Gallery & Gifts has space for classes!

Now is the time to sign up to teach classes for 2105. Get on the calendar and share your passion for art.

The policy is as follows:

Class Fee - \$ 40 per day, payable in advance to TRAG.

Class Hours - anytime between:

11:30 a.m. to 5:30 p.m. Monday through Saturday

12:30 p.m. to 4:30 Sunday

Suggested Number of Participants - ten or less

Classes need not be art oriented. (Poetry, writing, crafts welcome)

Instructor should bring supplies.

Pack out garbage and leave space neat and tidy.

No loud noises (musical instruments) or odors (Oil paints) allowed.

Space covered by liability insurance.

Questions and sign up to be directed to [classes@threeriversartistguild.com](mailto:classes@threeriversartistguild.com)

## The following artists are displaying at the gallery this cycle:

- Heather Andrews - Colored pencils, Jewelry, Beadwork, Clay
- Trieste Andrews - Oil Painting
- Danna Barnes - Acrylic Painting
- Tom Bliquez - Recycled Wood Working
- Rusty Brown - Carved Celtic Wood Art
- Judy Caldwell - wood sculptures of animals
- Stacey Carlton - Mixed Media
- Lynne Collum - Jewelry, Photography
- Tom Cook - Ceramics
- Sharon Crocetti - Oil, Pencil, Charcoal, Conte
- James Davis - Oil & Acrylic Painting
- Kerin Dimeler-Laurence - Fiber, Fabric, Jewelry
- Carol Ellison - Oil, Jewelry
- Joe Escriva - Woodturning, Woodcarving
- Rebecca Evans - Photography
- Stephanie Gillette - Oil Painting
- Linda Merry Gross - Paper, Bead, Fiber
- Jeannie Hemming - Drawing, Etch a sketch, Acrylic
- Mary Margaret Hite - Jewelry
- Francisco "Falcon" Padilla - Oil & Acrylic Painting
- Teri Inouye (Lowry) - Colored Pencils
- Mitzi Kugler - Fused glass
- Gail Maire - Recycled Hand Bags
- Tonya Meyer - Jewelry
- Kathleen Mitchell - Watercolor, Pastel, Oil & Acrylic Painting
- Bonnie Moore - Watercolor Painting
- Michael Moullet II - Ceramics
- Ellen Nawrocki - Watercolor, Pastel & Oil Painting
- Patti Nelson - Watercolor & Acrylic Painting, Crochet, Ornaments
- Karla Piatt - Fused Glass on Acrylic Canvas
- Tatiana Rogovsky - Traditional Painting on Glass, Cards
- Susan Schenk - Watercolor, Oil & Mixed Media Painting
- Gary Stutzman - Oil Painting
- Harry Symonds - Oil & Acrylic Painting
- Susan Thomas - Painting
- Thomas Tietze - Jewelry
- Jerilyn Walker - Jewelry, Woodcraft
- Marilyn Woods - Ceramics, Sculpture, Acrylic

## Gallery News

### TRAG's New Gallery Opens

Our new gallery opened March 1st with a flurry of excitement. About fifty gallery-goers were eager to see the new displays, generating quite a few sales. "Many artists and their families came to visit, too," shared Gallery Co-Chair Tonya Meyer. "It was so encouraging to see everyone getting behind our new space and fantastic move."

Members and TRAG friends made the complex move and gallery set-up possible. Members Rusty Brown, Tom Cook, Kerin Dimeler-Laurence, Carol Ellison, Stephanie Gillette, Holly Kroening, Mitzi Kugler, Marlene Serna, Gary Stutzman, and Thomas Tietze "worked hard to get the gallery space up and running," Tonya noted. Mitzi Kugler added her thanks for TRAG friends Mick Gross (Linda Merry's husband) and Chris Vincent (Tonya's partner). "Without their help," she tells us, "this move would have cost a lot more." Tonya added special thanks for President Linda Merry's help. "She was the hub of the wheel that made all this possible," she recalls. "I thank her the most."

With additional square footage for art displays, the March-April rotation features almost forty TRAG artists! Artwork by new members and first-time participants includes Tom Bliquez' rustic woodwork (see our "Gates" article), Judy Caldwell's astonishingly lifelike animal sculptures, Stacey Carlton's glimmering abstracts



in mixed media, Tom Cook's deep-toned and substantial pottery, Jim Davis' scenic landscapes in oils and acrylics, Teri Inouye (Lowry's) tropical colored pencil blooms framed in koa wood, Falcon Padilla's drawings rich in cultural symbolism, and Harry Symonds' peaceful scenic oils.

The new gallery's hours have changed to Tuesdays through Sundays from 9AM to 4PM, in keeping with peak hours for Singer Hill Café's customers.



## Want to be the next Artist of the Month?

Contact Tonya Meyer or Holly Kroening about showing your work at Three Rivers Gallery and Gifts!  
gallery@threeriversartistguild.com

Don't forget! You must be a paid member to show in the gallery! Please bring your payment to the general meeting or contact Sue Thomas:  
membership@threeriversartistguild.com

## April 2015 Artist of the Month: Sharon Crocetti

# Artist of the Month

## Sharon Crocetti Oils, Pencil, Charcoal

**“When I was** just four years old,” Sharon tells us, “I drew all the time. My parents even found me drawing on the walls!” They wisely decided to harness this artistic energy, enrolling Sharon in children’s art classes at the Portland Art Museum. “Once a month, the teachers would take us through the museum, showing us both the permanent collections and traveling exhibits,” she remembers.



This classic art education stayed with Sharon as she took on a busy life as a homemaker and mother. Her husband’s military career required the family to move to many countries.

“Wherever I was,” she recalls, “I always found artists with whom I could study.”



Her art blossomed as she gave her personal touch to classic subjects. Her still life paintings portray collections of her own items, always including something from Asia. Her series of geisha paintings honors a collection of centuries-old Asian drawings she found. Her strong interest in the human figure and face has led to commissions in oil, pencil, charcoal and pastel. Her tranquil landscapes do not reveal the effort they require. “Once, I had to adjust the colors ten times to get the restful hues I wanted,” she reveals.



Sharon’s paintings finally led her to the Proctor Art Gallery in Tacoma. “For five years, my work was shown there daily, rotating monthly,” she shares. Relocating to Oregon, she moved easily into the local art community and continues her gallery involvement. You can reach Sharon at [fcrocetti@q.com](mailto:fcrocetti@q.com).

## Our New Gallery Gates



Thanks to Tom Bliquez and Chris Vincent, our new gallery greets visitors with a set of gates that are a work of art – and more. With pickets in the shape of forest firs framing a hammered metal sunburst, they're a visual message board of creativity and imagination. When closed, they beckon visitors to come back again. When open, they blend in perfectly with the forest feel and urban edge of the unique Singer Hill Café setting.

TRAG member Tom Bliquez of Stone Wood Rustics ([tbliquez@gmail.com](mailto:tbliquez@gmail.com)) tells us more about this unique project. "Linda Merry approached me with an idea for making the gates for the gallery to complement Singer Hill's aesthetics," he explains. "I was honored [and] showed her a photo of some fence tree art I had done . . . then sketched it out for approval with my signature sun as part of the design. I wanted the art to be made from reclaimed material [and]

the theme to be nature-inspired. The inside of the [gate's] sun is heat-treated copper to create the interesting colors. I use a mallet and pound the copper to create the textured look."

Tom's artwork is anchored by TRAG friend Chris Vincent's custom-fabricated steel frame. Close friend of Gallery Co-Chair Tonya Meyer, Chris has donated his efforts and excellent workmanship to bring many of TRAG's ideas to life, including the 2014 Holiday Show and other work on the new gallery set-up.

"One of my major concerns," he explains, "was to build something lightweight that gallery workers could move safely but that wouldn't tip over. After phone calls with Tom, I was able to guesstimate what the gates would weigh and determine how wide a base I would need. I had to build the rolling gate as a tripod so it could tuck

in between the tree and the stairs and locate the gate's wide portion to tuck under the stairs."

"The uneven vintage concrete floor also created complications," he continues. "The hinged end of the gate needed to move vertically in addition to pivoting, and I wanted to make it as unobtrusive as possible."

Tonya points out his welds on the corners of the steel framework. "He has a special magnet that holds the two steel pieces in place at a perfect 90 degree angle," she explains. The smooth, clean welds show both craftsmanship and strength.

The actual installation took place in several stages. Says Tom, "Chris built the metal structure at his place [and] transported it to my garage where I created the tree art with the sun." "The actual installation in the café was nerve-wracking," adds Chris. "Trying to keep the noise down and limit trips with loads of tools and supplies was challenging. Sitting under the stairs to work on the hinges while people walked up and down them, I confess to feeling a bit like the old fairy tale troll under the bridge and ask who was 'trip trapping over my stairs'!"

Tom speaks highly of their metal-and-wood collaboration. "I think it was the perfect combination to create the perfect one-of-a-kind gate for the new gallery," he shares. TRAG thanks both Tom and Chris for this fabulous custom gate. It's an ideal way to welcome guests to the new gallery and a signature contribution to our new gallery home.

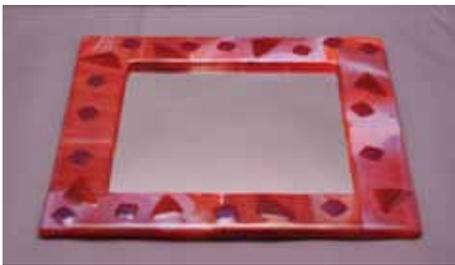
## Fused Glass and Lampwork

Both fused glass (used to shape plates, bowls and vases) and lampwork (used to shape beads and small ornaments) take advantage of a kiln-friendly property shared by some types of glass. Fusible glass can be worked into delicate curved shapes or enhanced by embedded designs and surface ornamentation. Member Barb Anderson shares more about this intriguing art form with us.



“For making fused glass,” she notes, “it’s all about the coefficient of expansion, or COE. Layers of glass must be compatible, with the same COE, or they would break as the fused glass cools.”

Unlike stained glass, which joins pieces together with a linking material, fused glass is partially melted at high temperatures in a kiln. Wikipedia explains that the highest temperatures create “full fusing,” the mid-range temperatures create “tack fusing,” (for adhering decorative elements), and the lower temperatures create “slumping,” for shaping the glass into a molded form. In creating a fused glass item, all three temperature ranges may be used – first “full fusing” base layers together, next “tack fusing” décor, and finally “slumping” into the final shape.



Barb mentions the many types of kilns used for fusing, from the large “studio” kilns, which hold several pieces at a time, down to

the bead kilns with a special door to accept the mandrels (bead-holding rods). Kilns can be made of brick or fiber. “My first kiln was actually a pottery kiln,” she tells us. “It could go to a higher temperature (2400 degrees for the color glazing, instead of 1800 degrees for fusing glass) but it worked for glass as well. Now, I use a 16” square fiber kiln for plates, a deeper octagonal brick kiln for bowls, and an 8” jewelry kiln.”

Barb explains that the firing schedule is an important part of the fusing process. “People often wonder why it takes such a long time to fuse/fire a plate or bowl, or

even a piece of jewelry in the kiln,” she notes. “The glass needs to be heated up slowly to fuse together properly. I often layer two to five pieces of glass together and the thickness of the layers will determine the firing schedule. How slowly the temperature increases in the kiln, how long you hold that temperature, and the rate for cool-down are all important. This process can take from 14 to 24 hours for most pieces. If I am casting a piece, such as a paperweight, it can take three days.”

Wikipedia adds the term “annealing” to describe the slow “heat-and-cool” process that takes the glass to its “stress relief point” that will prevent cracking and brittle textures.

“If the piece needs any cutting, grinding or shaping, there could be a second firing,” adds Barb, “called a fire polishing. Again, this process must start slowly to heat up and cool down properly, and could take another 12 to 14 hours depending on the size of the piece.”

Many of Barb’s pieces are further enhanced with stringers - long threads of glass softened over a lit candle – and frit, crushed glass of various sizes. She may also use mosaic-like pieces of glass, dichroic glass (which exhibits more than one color), and glass paint in her work. The possibilities are endless!



Lampwork uses torch heat to shape small glass pieces into beads, glass figurines, Christmas tree ornaments, marbles and other items. Wikipedia notes that the term comes from a time when artists used oil lamps to provide the needed heat. Beads are formed on a small rod called a “mandrel,” coated with an anti-fluxing agent for easy release, then placed in special bead kilns to manage the heating process.

Barb came to glass ten years ago, forming her business, Starry Nite Glass, and is just as enthusiastic now as she was then. “Nature inspires me every time I look outside,” she tells us, “and I’m always thinking how I can capture this [beauty] in glass. Working with glass is a constant learning process and an absolute joy.”

## Art Extravaganza Comes to Oregon City



The 2015 Art Extravaganza lived up to its name, drawing 250 attendees to its current location at the Providence Willamette Falls Community Center in Oregon City. Sponsored by the Clackamas County Arts Alliance (CCAA), the event brings artists, vendors, and art organizations together for a vibrant day of demonstrations and exploration. As Alex Vidal, CCAA's Communications and Marketing Specialist put it, "It's a great event for local artists to test, try and buy different products, and a great opportunity for artists to pick up tips and techniques."

CCAA's Associate Director, Elizabeth Klein, explained how the event began three years ago. "Longtime Portland store Art Media used to do a trade show, but after the business was sold, it left a real gap in the county and the region. Our Advisory Council members suggested the idea of having [CCAA sponsor] the event. Our first year was in a studio in Milwaukie and we had a great turnout. The next year, we held it at Lake Oswego's Lakewood Center of the Arts. We're 'growing the event,' so this year, we came to this location in Oregon City – our biggest space, with classroom opportunities." Gail Vines, CCAA Art Coordinator, added that "this is the first year we're selling [vendor products] at the show" through the on-site MuseArt+Design pop-up store.

TRAG members were eager volunteers at the event. "I jumped in with both feet," joked Holly Kroening. "It's a chance to be engaged with other artists, to be inspired, to

increase creativity." "I had never been to one of these," offered Cherilyn SunRidge, "and I was curious to see how it was set up. I wanted to understand the lay of the land and how much work it takes to put one on."



Elisabeth Miles was pleased to volunteer at her first Extravaganza. "I'm always interested in seeing new art supplies," she shared, "and since I was

coming to the Extravaganza anyway, I felt I could volunteer for a shift." New member Stacey Carlton was elated. "It's my first time here," she said, "and for a mixed media artist like me, it's like being a kid in a candy store."

Additional TRAG volunteers Beth Daniell, Kerin Dimeler-Laurence, Rebecca Evans, Linda Merry Gross, Mary Margaret Hite, Mitzi Kugler, Janice MacDonald, Lea McWhorter, Lynda Orzen, Jo Dee Post, Marianne Ryder, Billie Shults, Harry Symonds, Susan Thomas and Carol Wagner were also on hand to help with set-up, check-in, directional help or hospitality functions. They seemed to be everywhere at once!

Suzi Anderson, CCAA's Administrative Assistant, worked closely with TRAG to coordinate their volunteer support. "We could not orchestrate Art Extravaganza without the help of our volunteers," she offered. "All the volunteers from Three Rivers Artist Guild were wonderful to work with and we are very appreciative of their great 'can do' attitude!"



Over twenty exhibitors and demonstration artists filled the rooms and hallways with high-energy displays. Christy Runyon of Georgie's Ceramics and Clay talked as she worked an embossed leaf design onto her clay slab with a roller tool. "Everyone grew up doing clay in school but when they come back to it as adults, it quickly becomes technical. We're here to help them along that journey."

Nearby, Janet Bartholomew of Bullseye Glass offered full-color catalogues filled with fused glass art classes. "Our Head of Education heard about the event and wanted us to be here. People working in glass already know about us – but other artists, not as much." Down the hall, Meredith Dittmar formed fantastic creatures out of polymer clay while Dennis Metcalf poured Pebeo resins into ethereal abstract designs. Inside the main venue, Cindy Lommasson shaped bamboo stems with a few swift Sumi brush strokes.



opportunity to promote our thriving Guild and our new Three Rivers Gallery and Gifts now located at the Singer Hill Café."

More than a trade show, this year's Art Extravaganza seemed to highlight the growing arts movement in our community. CCAA's event filled its largest space ever in Oregon City just as the Guild opened its new gallery and Pamplin produced its first-ever Clackamas County Cultural Guide. Coming on the heels of CCAA's "Art Contemplates Industry" reception honoring the Blue Heron site's heritage and future plans, the Extravaganza gave us both a wonderful day to remember and a hint of even greater things to come.



Visitors crowded around the exhibitors, fascinated by the displays. Many were first-time attendees. "I shop at MUSE and heard about it on-line," said one. Another added, "I saw the big ad in the Clackamas County Cultural Guide."

The first edition of the guide had just come out, with a full-page article about the Extravaganza by Pamplin writer Barbara Randall. She was also at the event, handing out copies of the guide at the table neighboring TRAG's, where Linda Merry distributed 200 of our new gallery postcards and 50 membership brochures. "I didn't hesitate when CCAA asked us to volunteer at this event. With our membership stepping up to help, we had an outstanding



## 4 Ways Booth Signage can Draw a Crowd by Carolyn Edlund

A recent trip to a Florida arts festival revealed artists using signage in different ways to catch the eye and interest of shoppers.



Have you ever had trouble standing out in a crowded show? Using signs in your booth is a great way to grab attention and make a statement. Consider these different types of signs, and how and why they are used:



**Make your work visible.** Jewelry is too small to make impact at any distance, so using blown-up images of your work can reach across the crowd and pull in people who never would have seen you otherwise. Leon and Eva Oziel hang multiple large images of their collection in the back of their booth. They move the signs depending on booth setup. Placing these images on the side walls near the aisle can also often catch the eye of attendees as they walk toward the booth.



**Share your story.** Stacy and Bill McLauchlan use a complex process in their 2D art that starts out with batiks and involves digital technology on various substrates. Most people have no idea about their medium. The signage they use starts the conversation. How did they develop their technique? What makes it so special? Stacy mentions that the sign intrigues shoppers, who stop to learn more and then become collectors.



**Show your process.** Glassblower Henry C. Duquette could demonstrate in person or use a video to show how he creates each piece, but signage on the back of his booth wall illustrates his studio process very well. He is also easily recognized as the artist, and the expert, on his work!



**Highlight your selling points.** Handcrafted? Check. Made in USA? Check. Repurposed and Recycled? Check. These are all buzzwords that connect with what many people care about. And with the crowd pouring into her booth, it appears that artist Mariangela Marshall has used her sign quite effectively.

Have you used booth signage in these or other ways? How well did it work for you?

## Calls for Artists

Richard Bloom of RBlooms Florist each year does a sidewalk plein air/sale event in Lake Oswego. (267 A Ave, Lake Oswego 97034) Check out the website.

The event can accommodate 16 or so artists in basically a 4x4 area for setup. The idea is to do plein air but also show a few of your paintings for sale.

There is no cost to the artist (no space rental and no commission)...you keep it all.

Richard does announce this event on AM Northwest each month and this will be our 4th year.

Richard has asked me to help this year with contacting potential artists as I think we will have about 6-8 spaces available this year. Once I get a complete list he and I will sit down and plot out June's schedule.

We want to keep it fresh so moving folks around each month might happen.

The dates are June 20, July 18, Aug 15 and Sept 19th with a wine walk in LO on Oct 3rd. You do not have to do every month but can do a couple or all.

I will have complete information for those that might be interested.

Please contact me at [bonnie@bonnieburlewart.com](mailto:bonnie@bonnieburlewart.com) or my cell at 503-686-5405

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**Looking for Call to Artists information? Be sure to sign up for:**

RACC (Regional Arts & Culture Council) at [www.racc.org](http://www.racc.org)

Clackamas Arts Alliance at [www.clackamasartsalliance.org](http://www.clackamasartsalliance.org)

Both sites offer a phenomenal call to artist section.



### Call to Artists

#### Request for Qualifications

#### Happy Valley Sculpture Garden

Submission deadline is 5 pm May 6, 2015

Artist Eligibility: Oregon & Washington Artists



The City of Happy Valley, in partnership with the Clackamas County Arts Alliance, invite Oregon and Washington artists to submit up to three (3) sculptures to be considered for the 2015-2017 Happy Valley City Hall Sculpture Garden program. 2015 marks the City's 50th anniversary of incorporation and throughout the year there will be many celebrations planned at City Hall and around the community. Extensive promotion of these activities and events is planned and artists selected for the Sculpture Garden program will benefit from the variety of efforts celebrating this milestone.

Up to six artists will be chosen by the Art Selection Committee to display sculptures around the exterior of City Hall (view locations and pad specifications). The exhibit period is July 2015 through June 2017. All submissions must be completed or substantially created sculptures. No artwork proposals will be accepted. In recognition, the City will provide selected artist(s) a \$750 honorarium per installed artwork.