

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 7

October 2014 Member Newsletter

Issue 10

Linda Merry Gross

President

president@threeriversartistguild.com

Tara Choate

Vice President

vp@threeriversartistguild.com

Webmaster

webmaster@threeriversartistguild.com

Joe Escriva

Treasurer

treasurer@threeriversartistguild.com

Marianne Ryder

Secretary

secretary@threeriversartistguild.com

Ellen Nawrocki

Gallery Chair

gallery@threeriversartistguild.com

Sue Thomas

Membership Coordinator

membership@threeriversartistguild.com

Cherilyn SunRidge

Public Relations Coordinator

publicrelations@threeriversartistguild.com

Kerin Dimeler-Laurence

Newsletter Publisher

newsletter@threeriversartistguild.com

.....

Mark your calendars!

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

This month's meeting is all about business - both the guild's and your own small business!

We will be briefly discussing the upcoming Board elections for our November meeting. There is information on page 2 about the open positions and what the job entails.

The gallery is looking for one (or two) Chair Person(s) next year. If you have an interest, bring your questions. Ellen will make a short presentation on the gallery. We are thrilled to have a Marketing committee to begin serious outreach to the public. A main topic from Tara Choate will be digital marketing (e-newsletter and Facebook). If you have public email addresses you wish to share with TRAG for our marketing of TRAG only events, gallery happenings, meetings, et cetera, please forward just the email addresses to webmaster@threeriversartistguild.com. All parties will of course have an opportunity to unsubscribe if they no longer wish to receive information.

Nancy Davis will be conducting a short presentation on taxes.

See you Monday at 7pm!

Got an idea for TRAG?

Let us know!

suggestions@threeriversartistguild.com

In this Issue

Important Voting Information.....	2
August General Meeting Minutes	3
Gallery News.....	4
Artist of the Month	5
Community Happenings	7
Write an Amazing Artist Statement	8

Painting With Wax



A view into the art of encaustic p. 6

Get involved in your Guild!

Three Rivers Artist Guild will be holding the annual Board voting at our November 10 general meeting, which will be held at the Pioneer Center

There are four (4) elected positions which members are required to vote for:

Any TRAG member can run for an elected position. If you are interested and wish to discuss the duties further, feel free to contact one of the 2014 Board members below:

Linda Merry - President - President@threeriversartistguild.com

Tara Choate - Vice President - vp@threeriversartistguild.com

Joe Escriva - Treasurer - treasurer@threeriversartistguild.com

Marianne Ryder - Secretary - secretary@threeriversartistguild.com

Per the TRAG By-laws:

“The elected Officers of TRAG shall be a President, a Vice President, a Secretary, and a Treasurer. These four Officers shall be elected annually by a majority vote of Active members that are in attendance at the November meeting of TRAG. In addition to the elected officers, there shall be several appointed positions which shall be members of the Board of Directors

A. President: The President shall be the principal executive officer of TRAG. The President’s duties include:

- (1). Supervise and control all of the business and affairs of TRAG;
- (2). Conduct TRAG meetings;

- (3). Conduct Board meetings, when called; and said meetings can only be called by the President, or the President’s designee if the President is unavailable, for any reason as determined by either the President or a majority of the Board.

- (4). Work with the various sub-committees of TRAG when said committees are established.

B. Vice President: The Vice President is the President elect for the next Presidential term. The Vice President shall act in the absence of the President and shall perform the duties of the President, and when so acting shall have all the powers of, and be subject to, all the restrictions placed upon the President. The Vice President shall be responsible for programs that are to be presented to the members at general meetings and such other duties as may from time to time be assigned by the President.

C. Secretary: The Secretary shall take and keep in proper order the minutes of TRAG’s meetings, see that all notices are duly given in accordance with the provisions of these By-Laws. In general, the Secretary shall perform all duties incident to the office of Secretary and such other duties as from time to time may be assigned by the President.

D. Treasurer: In general, the Treasurer shall perform all of the duties incident to the office of Treasurer including preparing the annual budget and such other duties as from time to time may be assigned by the President. The Treasurer shall have the following duties:

- (1). collect all membership fees and all other monies belonging to TRAG;
- (2). be responsible for keeping current and accurate records of all monies that flow through TRAG;
- (3). Preparation and filing of required reports, which shall include a monthly statement of the Guild’s fiscal status.”

Hopkins Meeting Previews October's "Forest of Arts" Event

Life-like carved wooden bears outside Forest Hall greeted TRAG and other Oregon City Chamber of Commerce (OCC) members August 28th for OCC's "Chamber After Hours" event. The bears summed up the evening's theme of "forest meets art" as guests enjoyed dinner snacks, coffee, wine, and a sampling of TRAG members' offerings for the upcoming event.

As a forest education non-profit, Hopkins' "Forest of Arts" gathering emphasizes nature-themed artwork and items made from natural materials. Rusty Brown's Celtic wood carvings, Beth Daniell's decorative hand-painted pine cones, Linda Merry Gross' nature-themed earrings in coordinated gift boxes, Billie Shults' nature-inspired greeting cards, and Pat Wendt's hand-crafted wool items all carried the theme. Along the Forest Hall entryway, Ron Weber set up a 5' tall display of his dazzling mirrored wood wall art, capturing considerable attention as the mirrors reflected the stunning forest scenery.

Inside the hall, OCC members took time to look back and forward as the fall event approached. "I remember when OCC helped raise this wall in 2010," noted Mike Bondi, Hopkins' Board Chair and Oregon State Extension Regional Administrator. Tapping the wall behind him, he quipped "they pushed the wall into place before the fireplace went in. The Chamber has met here several times." The large stone fireplace, complete with pine cone bookends and a whimsical fairy house on the mantel, seemed to invite gatherings of all kinds.

Glenn Ahrens, Hopkins Board member and Oregon State Extension Forester, reached back into his own art history. Remembering that he spent quite a bit of time in the sculpture lab in college before he went into forestry, he mentioned that he never dreamed he'd see "the forest community overlapping with the art community" this way.

Linda Merry Gross presented a \$1000 check to Glenn Ahrens, representing TRAG's share of the event's sponsorship (drawn solely from artists' booth fees). "We're thrilled to partner with Hopkins in the ambience of this beautiful nature setting," she shared as TRAG's President. "It gives us a chance to show our artists' passion for nature." She recalled members who made jewelry and wood carvings from Hopkins' forest materials

for last year's event.

Lynda Orzen noted the growing enthusiasm from the artistic community. "We have new artists – double the number of artists have signed up this year," she shared, "and we have new venues, too. We've been planning for over a year."

Bondi echoed their enthusiasm. "Last year was fantastic," he said. "We had never done anything like this. We were really intrigued by the opportunity to partner with TRAG and to take on this new idea. We brought in a big crowd – over 800 people – and based on comments we received, there is a lot of interest in seeing the event again."



TRAG General Meeting Minutes

Three Rivers Artist Guild General Meeting - September 8, 2014

7:10 PM, at Hillendale Park, Oregon City

Welcome: Linda Merry opened the meeting and welcomed guests and visitors.

Guests and new members were introduced. There were 37 members and guests present.

All reports given.

Tonya Meyer discussed the Holiday Show's new format for this year.

The remainder of the meeting was taken up with socializing and a swap meet.

Next Meeting: Monday, October 13, 2014 at the Pioneer Center.

Meeting adjourned, 8:30 PM.

Three Rivers Artist Guild operates a gallery located at 502 7th Street (Corner of 7th and Center Street), in Oregon City. We share a space with The Friends of the Library Bookstore.

Gallery News

Pardon our Dust!

The last week of September saw some big changes to our Gallery. Over two days, the Gallery Committee members moved, cleaned and assembled old and new displays in our newly-expanded space. If you haven't stopped in in a while, you'll certainly want to now - and bring your family and friends!



Breakfast Gathering at the Gallery

Fifty-five businesses joined TRAG members at the gallery on Wednesday, Sept. 10th, for our semi-annual breakfast with the Oregon City Chamber of Commerce (OCC). The meeting gave TRAG an opportunity to make several important announcements, including our 2015 gallery expansion with two-month rotations and our Hopkins "Forest of Arts" events in October. Many OCC members took handfuls of Hopkins post cards to share with customers as they enjoyed the morning coffee, fruit and baked goods.

TRAG President Linda Merry Gross underscored the importance of these gatherings at the gallery. "We've been members of the Chamber for many, many years," she reflected. "It's important that TRAG reach out to our community and promote our artists as well as our commitment to Oregon City."



TRAG Gallery's First Drawing a Success!

When the winner's name was pulled for the gallery's first drawing on September 2nd, the day brightened for a quiet student with artistic leanings! "I called Mackenzi and asked her to come to the gallery on Sunday, when I was going to be there," Ellen Nawrocki tells us.

When Mackenzie arrived, Ellen learned that she enjoyed drawing and helped her mom make earrings by drawing the designs for her. Mackenzi was also drawn to horses. "She chose a mug with a horse on it by Ha Austin, a horse print by Jeannie Hemming, and a pair of earrings by Kerin Dimeler-Laurence," Ellen recalls. "She spent the whole \$50.00! Mackenzi was a quiet young girl, and I hope the experience helps her foster her interest and support of the arts. I hope she comes back for a visit in the future, or maybe a class."

Ellen is enthusiastic about the gallery's first drawing. "We had about 100 entries, and some were interested in joining our Email list. I would like to do drawings in the future, combined with other [gallery] events . . . to share our appreciation of art and our passion for making art with our community."

Are you currently showing or have shown in a gallery? Share the gallery name, address, telephone number and/or website with our webmaster@threeriversartistguild.com and we'll keep a handy list for all our members to peruse and use.

Want to be the next Artist of the Month?

Contact Ellen Nawrocki about showing your work in the Three Rivers Artist Guild Gallery!
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

October 2014 Artist of the Month: Bonnie Burlew

Artist of the Month

Bonnie Burlew Oils

"Every cloud, mountain, river, house and person I meet inspires me to paint," Bonnie tells us. She and her husband often take walks in older neighborhoods, catching reference photos of the scenes around them on their smartphones for later use.



Bonnie transforms these images into painting magic – soft-edged, subtle images infused with color and imbued with a sense of peace – plus a hint of mystery! The painting "Plum Light" gives us the glory of a plum and orange-hued autumn tree against a white-sided house. We sense that this is someone's home – and that all is well.



"Hidden Trail" is a forested bounty of grays and greens inviting us to follow a path on our own imagined journey beyond the canvas. The "borrowed scenery" of our mind's eye adds to the mystery of the subtle scene.

Bonnie waited many years, carefully balancing work and family demands, before she could pursue her artistic passions. After retiring, "I took over the family room, moving out all the furniture," Bonnie says of her home studio. She also paints plein air as much as possible, currently focusing on older homes in the Lake Oswego and Oregon City areas. She took part in Hillsboro's September "Plein Air Plus" event and studies with renowned artist Craig Srebnik.



Bonnie's work has been shown at several Oregon City galleries, the Lake Oswego Festival of the Arts, and Art on Broadway in Beaverton. You can see more at www.BonnieBurlewArt.com and can reach her at bonnie@bonnieburlewart.com.



Encaustics – Painting with Wax



Note: This is the second in a series of articles describing members' technical production methods. (Last month's article focused on Ha Austin's pottery techniques.) Let Beth know if you'd like to see an article on a particular medium!

"Encaustic painting involves the build-up of layers of wax on a porous, rigid surface" explains TRAG member Virginia Parks. "One uses brushes to apply the paint (the mixture of beeswax, tree resin, and pigment) and a torch to fuse the [successive] layers [of wax] together . . . on the surface."

The word "encaustics" finds its roots in the ancient Greek "enkaustikos," meaning "to burn in." This ancient practice of painting with hot pigmented beeswax has gained new attention in recent years, and is the central art form for several TRAG members, including Manuela Kalestiantz, Pam Nichols, and Virginia Parks.

YouTube videos demonstrate the use of a "hot palette" – in one case, a pancake griddle set to 175 degrees. The warmed griddle holds several small tins containing various pigments and a wax medium, plus a metal brush rest to keep the brushes warm for the wax application. Paints are mixed directly on the griddle and generally applied to a hard surface, such as wood or Masonite, instead of canvas.

Virginia tells us more about working with the encaustic hot palette. "One aspect of encaustic painting . . . is that it takes time to melt the paint BEFORE you start painting. Another is the need for good ventilation in the studio, and protective gear (gloves, mask) when working with potentially toxic pigments during the paint preparation." A third is the ability to create special effects by building successive layers of the wax, fused together by additional heat sources. "Heat guns, butane/propane torches and irons are all tools used to fuse the layers together," she explains. "I use a butane torch, just because I feel like I have the most control with it."

The results of this layered effort can be stunning. "I've experimented with other media, like watercolor, pastel, drawing and printmaking, and one of the things that attracted me to encaustic was the fact that I could incorporate all those media into this medium, creating backgrounds, layers and focal points within the wax surface. I also really enjoy the immediacy, flexibility, and that little element of unpredictability that makes it an exciting challenge," she says.

Pam Nichols shares Virginia's enthusiasm. "The medium is so versatile! I look at it as a layered puzzle. Encaustic art is a fun way to incorporate many things, such as photography, oil, watercolor, paper, rust, objects and more. I don't view myself as a painter, but a designer of shape

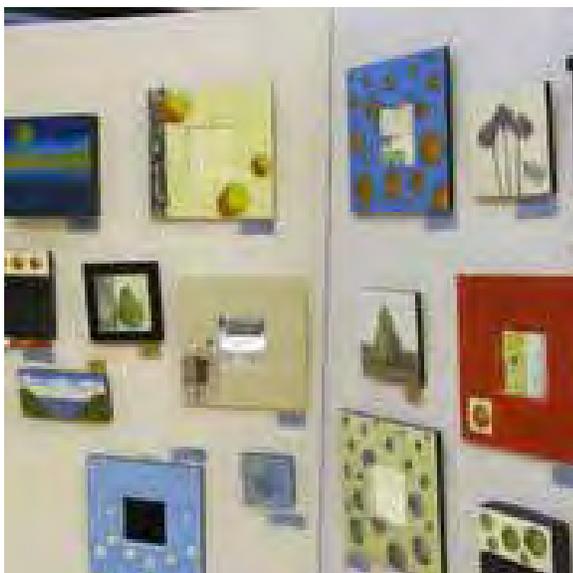
Community Happenings

and structure.”

We have “a flourishing encaustic art community . . . with an active Portland chapter of International Encaustic Artists (IEA),” Virginia tells us. “In Portland, Muse Art on Hawthorne has become the go-to store for encaustic supplies and resources. Dick Blick stores carry encaustic basics as well. Goodwill stores are a great resource for the tools we use such as hot plates and mark-making utensils.”

Gallery-sitters sometimes wonder whether encaustic works require special care. “The inclusion of tree resin makes the paint more durable and raises the melting point, but also makes the wax more brittle so it’s possible for it to chip if mishandled,” Virginia explains. “An encaustic painting is generally fine hanging in any room in a house . . . as long as it’s cool to the touch . . . and can be generally cleaned of dust and natural pollens with your hand or a clean cloth.”

The varied effects of encaustic artwork can lead to fabulous results. Pam Nichol’s abstracts (see www.pamlnichols.com) have been on display in many local galleries. Manuela Kalestiantz creates three-dimensional abstracts with titles like “Lightness of Being” and “Periscope Life” that seem to grow out of the wall with fungal-like forms in her wax medium. Virginia’s “Lavender Fields Triptych” splits the classic view of violet fields and blue sky into three thickly-painted tiles, like relics rescued from an ancient Mediterranean ruin. You can see Virginia’s encaustics at the gallery’s 4th quarter rotation beginning in October!



Ha Austin is showing her fantastic pottery at:

ART IN THE BURBS

14850 SW 132nd Terrace, Tigard, Or 97224

Friday, October 17 - 6 p.m. - 9 p.m.

Saturday, October 18 - 10 a.m. - 6 p.m.

Sunday, October 19 - 11 a.m. - 5 p.m.

CARDS + CLAY + EXTERIOR ART + GLASS HANGING ART + JEWELRY + TEXTILES + WOOD

For yet another October weekend, Alberta Rider Elementary will be transformed into an art festival with original works from over 75 juried artists available for sale. The Foundation’s Art in the Burbs brings a diverse range of art. Explore the juried artist page to view last year’s artists. A highlight - you will be awed by talented Tigard-Tualatin students as you stroll through the student art gallery and entertained by student musicians performing throughout the weekend.

Jerilyn Walker / Sisters Cove will be having a Trunk Show at Grapevine Gallery (Inside Singer Hill Cafe) on November 14 & 15.

Stop by and see her beautiful work!

Singer Hill Cafe
623 7th St., Oregon City

How to write



an amazing artist statement.

How to Write an Amazing Artist Statement

Guest bloggers Sara Jones and Andrea Wenglowskyj, the team behind Kind Aesthetic, are long-time collaborators, artists and advisors who have put together a toolkit for visual and performing artists to achieve their professional goals.

Do you dread writing your artist statement? You know you have to write one, but are frustrated because time is scarce and your internal voice screams, “I’m an artist expressing myself visually – why do I have to write about my work?” You’re not alone. We want to flip that frustration to motivation by providing a step-by-step process to getting it done so your artist statement can win you more opportunities.

The reason to have a genuine, well written artist statement is because you want to provide insight for your viewers into who you are as an artist, your motivations and process – it’s a chance to tell the unique story behind your work that will set you apart from the rest. It’s an opportunity

to instill trust in your audience and allow them to have an intimate conversation with you since you’re not there in person.

Here are some tips to keep in mind when writing your artist statement:

The ideal length is one to three paragraphs.

It should be in first-person.

You should not tell your audience how to feel or what to look at.

You want to inform your viewer but not overly explain things – leave room for the viewer to make his or her own connections.

Ask yourself: Is this writing specific to my work or can it be about anyone’s?

Don’t use phrases like: I hope, My work aspires to, My goal is, The Viewer will, These paintings (do something).

Here are steps to help you write a clear, concise artist statement:

Remember: The key to an amazing statement is to write A LOT, then edit, edit, edit. You should go through at least 3 drafts. This is not something you can do in an evening – it's going to take time, so find the best time of day that works for you to write, such as over morning coffee. Write in a way that feels comfortable – type or write long hand.

To begin, set a timer for 1 hour and answer these questions in great detail:

What does your work look like?

How do you make your work (process, medium, materials, how much time does it take, where do you make it, how it exists in space)?

List your inspirations (art historical, personal, current events, motivating factors...anything!)

Why do you make this work?

When did you start making this work?

Who is your ideal audience?

What makes the work unique (is there a central idea or theme)?

Take a break. It could be a lunch break or you may need to sleep on it. Trust your instincts, but don't leave too much time between writing sessions.

Next, set aside 1-2 hours, have beverages and snacks close by so you don't distract yourself. Set a timer and use your notes from the questions above to start writing. Write your first draft until you feel like you have written everything you can about your work. Remember not to edit yourself or write in "art jargon." Be silly, write in run on sentences, don't worry about organization and just write. Push yourself even if it feels hard. Be yourself and don't worry, no one will see this draft.

Print out your first draft and sleep on it.

Congratulations! You accomplished the hard part. Now read through your first draft several times and highlight parts that truly represent you and your work. Spend no more an

than hour doing this. Remember if anything is confusing to you, it will be confusing to your readers. Look for moments of clarity.

Next, transfer the highlighted parts of your first draft and copy them into a new digital document. It's time to refine. Keep refining until you have something you're happy with that includes a strong first paragraph. This may take two more drafts with breaks in between.

Read it aloud to yourself. Does it read clearly? If so, send it to trusted friends for some honest feedback. Give them a deadline of 1-2 days. Keep your momentum.

The final step will be to ask someone else to edit your statement for spelling and grammar.

Once it's finished:

Once your statement is done, you need a shortened version of 30-50 words to include in some applications, on your website, or for interviews.

You should have a statement for each project or body of work in addition to an overall artist statement. These will come in handy when applying to different opportunities.

Update it on your website and elsewhere!

We hope these suggestions will help you write a strong, genuine artist statement. If you're still struggling with writing about your work or want expert feedback and guidance about how to best communicate what you do online, in writing and in person, check out the DELVE Toolkit. Good luck!

Gift local Gift unique

Three Rivers Artist Guild

HOLIDAY ART SHOW & SALE

December 6-7, 2014
Saturday 10 am - 5 pm
Sunday 11 am - 4 pm

Pioneer Community Center
615 5th Street • Oregon City

The Heartstrings

Local Art, Imaginative Gifts & Refreshments

Local Art, Imaginative Gifts, Music & Refreshments

Holiday Art Show & Sale
Dec. 6-7, 2014
Sat. 10 am - 5 pm
Sun. 11 am - 4 pm

For more information visit:
www.threeriversartistguild.com

Pioneer Community Center
 615 5th Street
 Oregon City, OR 97045
 (Entrance on John Adams Street)

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

RACC (Regional Arts & Culture Council) at www.racc.org

Clackamas Arts Alliance at www.clackamasartsalliance.org

Both sites offer a phenomenal call to artist section.