

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 7

January 2014 Member Newsletter

Issue 1

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Mark your calendars!

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

A New Year and a Fresh Start.

Thanks to everyone who attended the TRAG November meeting and voted for the 2014 Board of Directors.

The new Board for next year is:

- President- Linda Merry Gross
- Vice President - Tara Choate
- Secretary - Marianne Ryder
- Treasurer - Joe Escrava

For non elected positions your 2014 Board members are:

- Gallery Chair - Ellen Nawrocki
- Newsletter - Kerin Dimeler-Laurence
- Membership - Susan Thomas
- Public Relations - Cherilyn SunRidge
- Webmaster - Tara Choate

If any member is interested in the Board positions for Volunteer Coordinator, Historian or Member at Large, please email board@threeriversartistguild.com Want to get involved but not be on the Board? See page 2 to find out how you can help!

Here's to a great 2014!

Got an idea for TRAG?

Let us know!
suggestions@threeriversartistguild.com

In this Issue

Get involved in your Guild.....	2
November General Meeting Minutes	3
Gallery News.....	4
Artist of the Month	5-6
2013 Wrap-up.....	7
Calendar	9
Community Happenings	10
Calls to Artists.....	15

What not to do



How to screw up your art show, p. 12

Get involved in your Guild!

New Board Greet New Year

TRAG's 2014 Board members gathered informally at Linda Merry's home on December 14th to share festive food and new ideas for the coming year. Joining Linda Merry for the retreat were Tara Choate (Vice President and Webmaster), Marianne Ryder (Secretary), Joe Escriva (Treasurer), Ellen Nawrocki (TRAG Gallery), Kerin Dimeler-Laurence (Newsletter), Sue Thomas (Membership), Cherilyn SunRidge (Public Relations), and Lynda Orzen (Past President). The group eagerly planned a roundtable for the January 13th general meeting where members could share their new ideas, too.

This is the first time on the Board for Marianne, Cherilyn and Ellen. "I've been attending meetings and wanted to be more involved," says Marianne. "They needed a Secretary and I have a background in writing." (Art and history are two of her favorite topics.)

Cherilyn's skills also span the visual and written arts. She was recently invited to read from her self-illustrated book, *Nothing Is as It Was*, at Portland's Rain or Shine coffee house. Cherilyn also produces a monthly E-newsletter! It's easy to get on her virtual mailing list by visiting her website, www.CherylSunRidge.com and clicking through any of the places which state "Sign-Up for Periodic Studio News."

Ellen began showing at the TRAG Gallery soon after becoming a TRAG member. "I love art, artists, learning art and teaching art," she tells us. "One of my goals was to combine my business/art experience and be involved in running a small gallery. So, when the opportunity arose to be Gallery Chair, I gladly accepted. It's a bit of a challenge, but this is on my 'dream job' list."

Greet the new year and TRAG's new board members at our January round table meeting. Come with ideas and suggestions - we're all one fabulous team. Have a voice in the Guild's direction for 2014 and let your new year start with art!

We need everyone's support and assistance to keep our Guild moving forward and continuing to be a strong force in our community.

Want to get involved but not be on the Board? Join a committee to either Chair or assist with:

- Art in Windows Installation
- Art and Crab Fest (Museum of the Oregon Territory) 2/15/2014
- First City Celebration (Main Street) in July
- Art on the Lawn (Rose Farm) in August
- Hopkins Forest of Arts (Hopkins Demonstration Forest) in October
- Holiday Show (Pioneer Center) in December.

Art in Windows

TRAG is looking for a new Chairperson to run Art in Windows. We applaud and thank Bunny Lewis for her many tireless years of handling this installation. So step up and help keep Art in Windows alive. This is a wonderful opportunity that allows you to show your art work in a local downtown Oregon City business. We rotate in new artists every three months throughout the year.

This gives you time to display your work, while still keeping things fresh for the community.

At this time we have art in The Clackamas Volunteers in Medicine, as well as Premier Choice Insurance Agency.

If you have an interest in being part of a great committee, and helping display art in the Oregon City community, please contact board@threeriversartistguild.com

TRAG General Meeting Minutes

Three Rivers Artist Guild General Meeting - November 11, 2013, 7:00 P.M., at the Pioneer Center

Welcome: Guests and new members were introduced.

There were 34 members and 4 guests present

Secretary Report: Motion to approve the 10-14-2013 general meeting minutes.

Sue Thomas 1st motion, Frankie Olivo 2nd motion, approved unanimously.

Treasurer Report: Tonya Meyer gave the Treasurer report

November Meeting – Elections, Holiday Show, Galleries,

Volunteer Opportunities, Member Appreciation

Elections: Cherilyn discussed the open Board positions and candidates.

Candidates:

President: Linda Merry Gross

Vice President: Tara Choate

Treasurer: Joe Escrava

Secretary: Marianne Ryder

Public Relations Coordinator: Cherilyn SunRidge

Tonya Meyer 1st motion to vote on entire slate at once, Sue Thomas 2nd motion, approved unanimously.

Vote: All candidates elected, unanimous.

Darla Lynn noted that the positions of Historian, and Member at Large are still open, and encouraged members to apply for these positions. Kerin Dimeler-Laurence will continue on as Newsletter Publisher.

Holiday Show: Carol Bresky discussed the Holiday Show, which takes place December 7 and 8 at the Pioneer Center. All booths are filled; there are posters and cards to distribute.

Darla will create a Facebook event on the TRAG Facebook page; join it and invite friends.

TRAG Gallery: Linda Merry and Ellen Nawrocki discussed the TRAG Gallery, and invited people to sign up to show work, and to volunteer for gallery shifts.

Member appreciation.

221Gallery: Pam Nichols discussed the 221 Gallery and thanked Anita Reuther for volunteering to take over the 221 Gallery Committee.

Haggen Gallery: Darla Lynn discussed the Haggen Gallery and thanked Jeff Willard for his work with the Haggen Gallery.

Carol Bresky & Darla Lynn noted that Art in Windows, the Holiday Show, and the First City Celebration are looking for volunteers for the committees.

NO Meeting in December.

Next Meeting: January 13, 2014

Meeting adjourned, 8 PM

Dues are DUE!

Dear TRAG Members,

It's time to renew your dues for the upcoming year if you haven't already done so. Dues are \$30 for a single membership, \$40 for 2 people living at the same address, or \$10 for a student under 21. Checks are made out to Three Rivers Artist Guild, and mailed to Joe Escrava, TRAG treasurer, P.O. Box 2648, Oregon City, OR 97045. Or you can bring your check and give it to Joe or Sue Thomas, membership coordinator at the next general meeting at the Pioneer Center Jan. 13, Monday, at 7 pm. You must be paid up for 2014 to show in the TRAG Gallery upcoming rotations, and all other TRAG art installations such as Haggens, and 221. Being a member lets you receive the TRAG newsletters, to show your art on our website, and connect with our art community and events. Members not paid up will be taken off the TRAG roster Feb. 1st. Members who joined TRAG in Nov. 2013 are considered paid up for 2014.

Sue Thomas

TRAG Membership Coordinator

Welcome New Members!

Micheline "Mickey" Ronningen attended the School of the Art Institute of Chicago and now lives in Happy Valley. She is currently doing an "Impossible" series with marks drawn on paper with pens, pencils, or markers to establish our passages through life. Mickey has edited film footage and film is her first love, as well as being a certified Master Gardener. She can be reached at mickey@artmsr.com. AND she played Carrie Brownstein's Mom in seasons 2 and 3 in "Portlandia", and is a professional Blackjack dealer.

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

Contact Membership Coordinator Sue Thomas:

membership@threeriversartistguild.com

Gallery Spotlight

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

Three Rivers Artist Guild operates a gallery located at 502 7th Street (Corner of 7th and Center Street), in Oregon City, Oregon 97045. We share a space with The Friends of the Library Bookstore.

The requirements to participate in the gallery are:
Membership in Three Rivers Artist Guild must be current.

All artwork must be made by the artist.

A \$25 fee for each rotation period (3 months), payable on receipt of artwork, will be collected by the gallery for insurance, advertising and gallery costs.

A commission of 25% will be deducted from sales. Artist receives 75% commission on sales via check, which is

distributed within 30 days from the month of sale.

Displaying artists are to staff the gallery one day (or two half days) a month.

Artist provides a one page Artist Statement with photo, and 12 business cards.

All art is installed for a 3-month rotation period. Art may not be removed without written approval by the Gallery Committee.

Initial acceptance into the gallery is by committee jury.

If you are interested in participating, please contact:
gallery@threeriversartistguild.com



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

December 2013 Artist of the Month: Terry Rocheleau

Artist of the Month

Terry Rocheleau Beadwork Jewelry

Terry's richly-textured beadwork reflects a lifetime fascination with color and design. Some pieces pulse with rhythmic vibrancy, like tightly-figured snakeskins. Some faceted floral designs are like finely-crafted vintage jewelry. Still others are innocently playful, with embroidery-like motifs of kittens and puppies.



The similarity to stitch work is no accident. Terry began her artistic journey with a quilting class in 1981. Before long, she was winning blue ribbons for her quilts in the Yamhill and Clackamas County Fairs! In the 1990s, she poured her energy into scrapbooking. "They became my little quilt pages," she tells us. Friends introduced her to beading in 2007, "and I was hooked" she adds. "Beads all line up in a row one way or another like quilts and scrapbook pages. I love the colors and textures I can make with them."

Beadwork is a true labor of love for this patient artist. When she travels, she may take up to 15 pounds of beads with her! "It



usually takes me a minimum of 4 hours to do a bracelet if it's something I've done before. It can take 8 hours or longer for something new. Some of the spiral necklaces can take up to 18 hours," she explains.



Terry's beading studio is small – a converted walk-in closet – but her wonderful jewelry has a wide reach! Both TRAG and Grapevine Galleries in Oregon City carry her work, and she participates in local art shows throughout the year. She's glad to show, share and sell her jewelry. As her business name says, it's "Terry's Jewelry for You" and you can reach her at jewelryforyou61@hotmail.com.

Artist of the Month

Randy Ainsworth Mixed Media

Randy grew up surrounded by art. His mother's oil paintings hung on his home's walls and Randy was encouraged to "paint every day," he tells us. It seemed certain that he would become a painter, but no one could predict the many directions his creative energy would take him!



At ten, he began painting on anything that was glass – "glass bottles, perfume bottles, even the tiny bottles that were one inch tall," he explains. By fourteen, he was using full panes of glass as his canvas, and would soon develop his signature style of sandwiched glass paintings. "I paint in a three-dimensional style," he notes, "on both sides of the glass, with usually two or three layers per painting, along with an opaque backdrop."

Later, with a Certification in Graphic Art and Web Design from Clackamas Community College, he brought his love of layers to a digital medium. His digital paintings use up to 300 layers to create their delicate glowing images. His new series, "Gardens of Light," features soft fantasy environments "in which animals and insects are set into glowing garden-like settings," he says.



Recently, Randy has branched out even further. "I tend to be eclectic when it comes to style and medium," he explains. "I enjoy exploring many kinds of art." Two recent explorations include finely-crafted scratchboard (ink applied to a substrate and scratched away to reveal an image) and a unique type of calligraphy using gold leaf and illuminated metals. You can learn more about his work at his website, www.ainsworthoriginals.com.

2013 Wrap-up

Holiday Show Brings Season's Warmth

Record-cold temperatures didn't dampen the spirits of the 400+ guests at the Guild's Holiday Show on December 7th and 8th. Shoppers huddling against the cold were warmly greeted with hot beverages, tempting treats, frequent door prizes, live holiday music by the group "Heartstrings," and best of all, over thirty booths with art of all kinds on display.

Carol Bresky, who coordinated the show with Terry Rocheleau, explained why this show is so special to her. "The season and setting set it apart from other events," she offered. "I love the homey feel and the coziness of it." The show is popular with TRAG artists, too. "We were filled by the end of August for the show," she says, "but we still tried to squeeze in a few more artists."

Artists' booths filled the Pioneer Center's main hall, stretched out into the hallway and spilled over into a community room beyond. Members Ingrid Aubry, Barbara Anderson, Cheri Bosserman, Bob and Carol Bresky, Bill and Bonnie Burlew, Lynne Collum, Susi Davis, Heather Duggan Anderson, Carol Ellison, Melissa Gannon, Janice Gunderson, Peggy and Gordon Hayes, Manuela Kalestiantz, Nancy Kiltz, Elizabeth Lee, Rosie Long, Darla Lynn, Tonya Meyer, Michael Moullet II, Jerry and Rhondi Myra, Frankie Olivo, Virginia Parks, Bob Paulson, Anita Reuther, Terry Rocheleau, Tatiana Rogovsky, Sue Thomas, Jerilyn Walker, Pat Wendt and Shelley Wetzler filled the many booths.

Strategic use of space was a key issue for Carol. "We wanted a more defined space," she explained, "and added a center wall in the layout. We were careful not to block the natural light or enclose any display in an exclusive way." Bonnie and Bill Burlew shared an art wall between their adjoining booths for their oils and photography. "It worked out well to be side-by-side," said Bonnie. "We could display on both sides of the wall."

Mike Moullet II brought in a small artificial tree to display his raku Christmas ornaments, which sold quickly. Pat Wendt tucked her spinning wheel into her booth, demonstrating her craft as passers-by enjoyed her warm hats to ward off the cold. Holiday-themed items like Carol

Bresky's fused glass stars and Tatiana Rogovsky's table-top holiday curios added ornamental sparkle to the displays.

Participating artists included both "veterans" who had been part of the show for many years and several newer TRAG members, including Cheri Bosserman (nature-themed jewelry), Susi Davis (life-like animal portraits), Manuela Kalestiantz (unique encaustics), Nancy Kiltz (large-scale basketry with organic embellishments) and Rosie Long (exotic vintage-style jewelry). Susi showed her enthusiasm, sharing that this was her "first holiday show and my third show ever."

The show gave TRAG an opportunity to share with the community as well. Greeters distributed gallery postcards and a list of our upcoming events to every guest. The local newspaper ran a story about our show in the December 4th paper. Several guests asked the greeters about membership. Two new members joined during the show (Susi Davis, mentioned above, and jeweler Thomas Tietze). TRAG also set up a donation box for Pioneer Center's "Meals on Wheels" Program. "As a not for profit, we can't collect donations for ourselves, but we can collect donations for others," explained President-Elect Linda Merry Gross.

Linda Merry spoke for all the TRAG officers in thanking the Holiday Show Committee members for their efforts. Working alongside Coordinators Carol Bresky and Terry Rocheleau were Ingrid Aubry, Michael Moullet II, and Bonnie Burlew. Their planning brought special warmth to the Holiday Show despite the wintry weather!



Open Studios of Beavercreek Celebrates!

Open Studios of Beavercreek (OSBC) celebrated its 10th anniversary again with its fall show October 25th-27th. Twenty-six artists shared twelve studios scattered about Beavercreek and surrounding areas.

Showing at Studio #7, Board member Krista Cary looked back on Open Studio's history. "For the first couple of shows, we were all in Jude Welter's backyard," she remembers, but the open studios grew quickly. "One of the things that defines [us]," she explains, "is that we maintain a level of professionalism with the working artists. It's a juried show, with [a focus on] our integrity of originality." She also adds that growth is carefully controlled so that the "[geographic] territory of the studios does not go too far beyond Beavercreek and Oregon City. We have brought in a few select artists from outside the area." The careful focus on quality and geography shows!

TRAG members represented almost 40% of the carefully-juried artists, including Becky Albeke, Bob & Carol Bresky, Lynn Collum, Carol Ellison, OSBC Board member Bunny Lewis, Darla Lynn, Jerry Myra, Cherilyn SunRidge and Pat Wendt. It was the first time for Cherilyn at Studio #4. "I like the flow," she explained. "You have a real station, not just a side-by-side booth like a vendor at a [typical] show.



When people come, they're relaxed and ready to be here."

In Studio #5, Pat Wendt demonstrated spinning techniques for visitors. "I've been doing this for five years," she told us, enjoying the "local camaraderie." Studio #5 host and OSBC Board member Connie Veenker added that "it's a great show."

In Studio #6 on Wilson Rd., Sue Snethen and TRAG member Becky Albeke filled the cozy studio with the warmth of folk art painting. The guests are all "high-energy, positive thinkers," said Sue. "It's a great chance to share with other artists and to see where people work," added Becky, "and to meet interesting people."

In Studio #1, writer Susan Patterson (pen name Earlene



Grey) echoed Becky's enthusiasm. "People come by year after year and generally buy. It's a nice experience." Her new book Tom and Irma, which chronicles growing up in the 1950's, is now on sale at the TRAG Gallery along with her other books.

Open Studios will return in the spring of 2014 for its 11th year, welcoming returning TRAG artist Marilyn Woods at Woods Hill Studios. You can learn more at www.openstudiosofbeavercreek.com.

Gallery Hosts Chamber of Commerce

Our TRAG Gallery overflowed at 7:15 AM on November 6th with over 60 Oregon City Chamber of Commerce guests! As a Chamber member, TRAG hosts the group twice annually, as do most other member businesses. The weekly breakfasts give members a chance to meet and greet, to share business updates, and to learn about new opportunities.

TRAG members Linda Merry Gross, Ingrid Aubry, Lynda Orzen, Cherilyn SunRidge, Beth Daniell and Terry Rocheleau were there to help with set-up, clean-up and to greet guests. "I was surprised to see how many guests told me that they'd never been to the gallery before," remembers Beth. "They were glad to learn how the gallery and the bookstore work together." Members shared gallery and Holiday Show postcards with guests and donated both artwork and Friends of the Library gift cards to the meeting's many door prizes.

This was the first Chamber meeting for Jonathan Stone, new Executive Director of the non-profit "Main Street

Oregon City." Main Street has worked with TRAG on several projects such as the 1st City Celebration. Both Jonathan and Mayor Neeley shared comments with the group.

After the meeting, Linda Merry explained the importance of our Chamber membership. Quoting from our mission statement, she said "TRAG's educational emphasis is to serve as a professional liaison to the public, galleries, businesses, publications and art agencies."

She added that membership makes it easy to spread the word about the gallery in a personal way, to distribute gallery cards and brochures, to find ways to showcase TRAG members' artwork in business locations, and to collaborate on local projects. Summing up, she said "We have been members in good standing since the inception of our Guild. We seek to be an integral part of our community." All TRAG members are welcome to attend the gallery breakfasts – including next spring's event in 2014! Be part of TRAG's on-line community (www.threeriversartistguild.com) and check for new calendar details about upcoming events.

TRAG Events Calendar		
1/2/14	221 Gallery	1st Qtr Rotation, Pick-Up and Set-Up
2/15/14	Art and Crab Fest	4-8 pm - Museum of the Oregon Territory
	Chamber of Commerce Breakfast	Date Placeholder for March
3/30/14	TRAG Gallery	2nd Qtr Rotation; Art Out 10AM-Noon, Art In 1PM-3PM
	Open Studios of Beaver creek	Date Placeholder for June
6/29/14	TRAG Gallery	3rd Qtr Rotation; Art Out 10AM-Noon, Art In 1PM-3PM
	First City Celebration?	Date Placeholder for July
8/16/14	Rose Farm Art on the Lawn	Generally 3rd Saturday in August
9/28/14	TRAG Gallery	4th Qtr Rotation; Art Out 10AM-Noon, Art In 1PM-3PM
	Open Studios of Beaver creek	Date Placeholder for September
	Hopkins Forest of Arts	Date Placeholder for October (May be Sept)
	Chamber of Commerce Breakfast	Date Placeholder for November
	TRAG Holiday Show	Date Placeholder for December
12/28/14	TRAG Gallery	1st Qtr Rotation, Art Out 10AM-Noon, Art In 1PM-3PM

Please Note: This calendar is a living document and some dates and events are subject to change! Please contact board@threeriversartistguild.com with questions about any of the events listed.

Community Happenings

Bonnie Burrew at Art in Windows!

Bonnie Burrew's soft-edged oils are now on display for Art in Windows' 4th quarter showing at Premier Choice Insurance on 900 Main St., Oregon City. Bonnie's love of plein air painting is evident in her dreamy seascapes, vineyards and charming country road landscapes! She captures the essence of each scene in carefully-blended form and color.

The fluidity of her viewpoints, with rolling waves and windblown skyscapes, are echoed in her painting process, too! "I'm never finished with a painting until it's sold or given away," she chuckles! Capture a moment in time and take in Bonnie's landscapes at Art in Windows! It's a mini-vacation to a different time and place.



Mark Debuts with Art in Windows!

Mark Bishop's broad range adds an element of surprise to his gallery display for Art in Windows' 4th quarter rotation at Volunteers in Medicine, 700 Molalla Ave., Oregon City. Charcoal, oils, acrylics, tempera and mixed media line up side-by-side to show us landscapes, animal portraits and unusual still life subjects. His artwork varies dramatically in size, too – from the majestic expanse of the Golden Gate Bridge to a pint-size painting of a single weed.

The "surprise" factor extends to his choice of subjects, too, particularly the still life close-ups. "Still Life with Veggie Dog and Lemon" shows us the steaming lunch accented by a bright yellow mustard container and a lemon. "Church Potluck" is all about the food – melting butter on pancakes and an icy cold drink. "Outdoor music" shares the strummers' hands and the instrument's frets. "Dandelion" hides the gardener's head behind the white, airy seedpods of the weedy garden intruder. Come enjoy Mark's artwork and be ready to be surprised!



Sue Thomas' Cupcake Paintings at Pastry Girl

Through January 2014, Pastry Girl is hosting a variety of Sue Thomas' bite-sized Cupcake paintings. Sample some of the delicious baked goods on offer, and take home some calorie-free delights from Sue!

Pastry Girl

7919 SE Stark, Portland, OR, 97215

(Montavilla Neighborhood, next to Country Cat restaurant)

Mon, Wed, Thu, Sun 12pm-8pm; Fri-Sat 12pm-9pm

503-254-5433



7 Ways to Add Value to Your Handmade Work

By Carolyn Edlund - Artsy Shark

How can you make your handcrafted work stand out? Use these tips to add extra value:

1. Sign your work. Your signature is an indicator that your products are not mass-produced, and that they are special. Many buyers look for that signature – it is a sign of an original design.
2. Include hangtags that tell your story, and how your work is made. This always enhances a handmade item. Your story is as important as are your fingerprints on a handmade item, and becomes part of the purchase.
3. Thoughtfully package your work. The way your work is presented speaks volumes about it. If you are selling a luxury item, let your packaging convey that. Is your work humorous? Highlight that fact by using delightful words and images on your package. This also adds value by virtue of the fact that your item may be more portable, ship more easily or fit into a suitcase.
4. Use words on your creations. It's true – words or symbols add value because they reach out to the left-brained observer and connect with them. They add another dimension to the experience of your work.
5. Write descriptions in your marketing materials and on your website of the features, but mostly the benefits of your handcrafted work. This speaks directly to the buyer, and the satisfaction they will get from their purchase.
6. Create limited editions. When your work is scarce, it not only creates urgency to buy, but becomes more desirable to a collector.
7. Use fantastic photos. Show your work beautifully, on a suitable background, and well-lit. Detail photos and "in situ" photos help buyers imagine owning what you make, and can add value by virtue of the environment your work is shown in, and the quality of the image.

How to Screw Up Your Art Show

by Jack White on 7/13/2011

This post is by guest author, Jack White. This article has been edited and published with the author's permission. This author's views are entirely his own and may not always reflect the views of BoldBrush, Inc.

This could cause you to experience high blood pressure and hot flashes when you realize some of the glaring mistakes you may have made doing shows. By shows, I'm talking about outdoor tent shows, festivals, and indoor booth or mall shows.

The first show I did was Laguna Gloria, a big time event in Austin. The committee placed me in the very back, down by the smelly port-a-potties. I was given the worst location in the show. The lady in charge of the committee was upset someone allowed my trash in.

Right after I set up my booth, a couple of well-dressed men stopped by to chat. It was 8:00 AM, but these guys were already drinking Lone Star long necks. After we talked awhile one said, "They stuck you down here by the toilets. No one is going to find you. Joe and I will see what we can do."

Suddenly, the two had doubled their agents a couple of times. The next thing I knew, I had eight men hauling people to my tent. They were all prominent young lawyers who knew everyone in Austin. (1970 Population 75,000) By 3PM I sold out. I went to my studio for another load of art, while my "agents" stood watch. By dark, with their help, I had sold the second batch. For inventory on Sunday, I emptied my studio; an hour after church my booth was empty again. I had people buying 8 to 10 pieces. I was selling my gold leaf art. No one had ever sold that amount of art before and I'm sure not since. My agents were determined that everyone at the show found me. I took all eight of them to Dirty Martin's for a big, greasy burger.

The irony is Laguna Gloria never allowed me to show again until six years later when the Mayor of Austin, Jeffery Friedman, gave me the key to the city. He asked where I'd like him to make the presentation. I smiled, then said, "Where else but Laguna Gloria!" The committee who turned me down was now sucking up like I was movie star. I have never been treated so special. They kept saying,

"We always knew you would be famous."

I didn't do any more shows of that nature until after I switched to oils. For the gold leaf, I starting doing shows in bank lobbies. I set up in all the major banks in Texas, like the big Frost Bank in San Antonio, the First National Bank in Houston, Fort Worth, Dallas, Lubbock, Tyler, Amarillo, El Paso and at least 250 smaller banks. I perfected fast, low pressure selling. Not bragging, just a fact.

After I began painting in oils and the Oil, Savings and Loan, and Livestock industries crashed in the 80's, unemployment reached 20 percent in parts of Texas. I purchased an Airstream trailer and headed to Florida. For the next two years I worked all kinds of shows in Florida and California. I became an expert on how to be successful at mall and tent shows.

Since those days, I have made a hobby of studying shows. Mikki and I go to all the shows we can. When we lived in Florida, we went to a lot of shows. When we moved to Carefree, Arizona we visited eight to ten on weekends during the season. I began to keep notes on the mistakes artists were making.

After reading this article ,you will never look at art shows the same way. I'm going to transform your thinking.

When I was doing shows, I started out with blank canvases. I painted my entire inventory at the show. I was working shows every week; therefore there was no time to build an inventory. I sold all of my oils wet and put the smaller pieces in pizza boxes. I would paint a 30" x 40" in less than an hour. I attached the larger canvases to a sheet of cardboard. I put four screw eyes in the stretcher bars on the back, one on each corner, pushed them through the cardboard and slipped a nail through the screw eye to hold the canvas secure. This allowed folks to carry the art home without getting oils on their clothes.

People were mesmerized with my use of 4" house paintbrushes to paint the background. I used #14 and #18 filbert bristles for all but the signature and catch lights in the eyes. Big brushes, with bold strokes, painted at lightening speed. I used an old-fashioned arm palette, patterned after a master painter, Wyman Adams. In addition, I had a stack of unframed litho prints in two sizes. If anyone made the mistake of entering my lair, they would end up buying something.

Hang a showstopper on the rear wall. You MUST stop the hoards of people rushing by like the Children of the Corn. Even if the big showstopper doesn't sell, the art slows folks long enough to take a peek into your booth. No looks, no sales.

Please don't wear dirty clothes. I remember a guy with pizza droppings on his white tee shirt. I couldn't look at his art because my eyes kept fixated on the big red glob sliding down his rotund belly.

You will hate me when you read this. I recommend you stand for the entire show. If you worked at the Post Office, Dillards or as a cashier at Office Depot you would stand your eight-hour shift. You can't sell art sitting on your butt.

If you feel you MUST sit then purchase a tall director's chair that places you on eye level with your clients.

Do you know why Judges sit up high? Why the 5'5" J. Edgar Hoover of the FBI sat on a built up pedestal behind his desk? The added height gives power. If you are sitting in a lawn chair, the client has power over you. I always stood, but most of you won't work that hard. You will find excuses as to why you can't stand.

I find artists working shows tend to want people to select a piece of art, take it down, bring it to them for the purchase and make sure to have the correct change.

Today, the biggest distraction at shows is the cell phone. Do those things have an off button? I don't know, we don't have one. About 20 percent of artists doing shows are either texting, tweeting or talking on their cell phone for 90 percent of the selling time. I've seen people lined up to buy while the artist is behind the booth or turned away, chatting on his cell phone. We listened to one female artist talk for at least twenty minutes complaining to her friend how bad the show was. While we were standing in her booth, at least a dozen prospects stopped to look. She was too busy giving the show promoter a cussing to take care of prospective buyers. Her work was exceptional but her attitude was nasty.

The absolute worst is reading books or newspapers during the show. We went to the giant Fountain Hills Show in Scottsdale a few years back. In fact, we went several times just to observe. If my memory is correct, they had 470 booths. I kept notes as we went from tent to tent. About

140 of the artists were sitting outside in back of their tents reading books or newspapers. Their tents opened through to the back where they had their lawn chairs. If you wanted to talk with them about their art you had to walk through the tent to where they were sitting on grass, under the cool shade trees. They spent \$300 to \$400 for their booth fee plus the cost of travel and framing the art. Then add in the time it took to hang their show. They get to the event and hide behind a book. Artists like this need to stay home and save their money.

Talking to clients is so important. We counted 14 artists who didn't speak to us. We made glowing comments on their work like, "This would go great over our couch." I stood next to one girl as she sat in her green and white lawn chair. I said to Mikki, "What do you think the price is?" Mikki answered, "I don't think the price matters, it would be so perfect in our dining room." The artist never budged. I moved in front of her thinking surely she would acknowledge me. That ploy didn't work, so in desperation I removed a small painting and handed the piece to her. I asked, "What is the price on this one?" She looked startled, "Uhhhhhh, that one is not for sale." Why on God's green earth did she rent a booth?

Even worse is entertaining your friends in your booth. We have seen this on several occasions. The artist's family will visit their booth, standing right in the middle to catch up on the latest gossip. I've counted as many as nine people visiting with an artist during the prime selling time. Aunts, cousins, old high school friends. It doesn't matter; all of them are toxic. Make an appointment to go to dinner with them after the show. Explain to family and friends that the show is how you earn your living. If you were a doctor they wouldn't come watch you cut out someone's liver. Get rid of friends and family as fast as possible. You can visit yourself into the poor house. Understand you paid good money and went to a great deal of effort to get to the show. Spend every possible moment in your booth talking to clients. Art has to be sold.

Even more egregious than having your space crammed full of friends is to leave your booth unattended. It's a mystery why so many artists set up their tent and then take off to tour the show. You see them talking up a storm four aisles over as if they were there to enjoy the day. I started selling while setting up my tent and was the last one to leave. I always sold one or two pieces after the show was officially

over.

In the same vein, you will see next-door vendors standing behind their tents visiting or smoking, leaving their stores unattended. You can't sell if you are not in your booth. When I had to take a potty break I would ask a couple, who seemed interested in my art, to please keep an eye on things while I made a dash to the port-a-potties. I was never surprised when the couple picked something to buy while they were watching my booth. I always gave them a nice savings.

For food, I'd pay some kid a couple of dollars tip to go get me a burger. I kept water under my table.

Watch your teeth. One beautiful lady selling fine silk paintings had lettuce in her teeth. Finally, I saw a mirror on her table and gave it to her. She thanked me profusely when she saw the green string dangling between her front teeth. The same goes for bad breath. I kept mints in the event I had halitosis. Nothing kills a sale like bad breath.

We saw a tent sign, "No one enter without permission." Need I say more?

The placement of where you stand, or if you use a tall captain's chair, should be at the edge of your tent just outside the opening. At some indoor shows you have to remain in your space, but for outdoor tent shows or malls you can cheat a tad. Don't block your entrance. When people start in your booth, greet them but then step back from the opening. You don't want people to feel trapped. Let the folks walk in and wander around. When the lookers focus on one painting then you enter, but not before. Always keep in mind the client is afraid you will sell them. By you backing away at first, the client will begin to relax.

Don't block the front of your space with a long table half way across the entrance. Put the table on one side.

Guard your money. When I did shows I wore cowboy boots, keeping my money in a billfold that fit in my boot top. NEVER leave your cash box on top of or under a table. Belly belts are ugly, but they are better than having your money stolen. One of the biggest complaints these days is stolen cash. It's almost an epidemic. When the tab came to \$175.60, I rounded the number to \$175. Not making coin change really speeds up the selling process and besides it's safer. You don't need a cash box, but instead use a

neck pouch or fanny pack. When we travel internationally, I wear a neck pouch with a steel cable cord. The pouch is for passports, credit cards and bigger bills. TravelSmith.com has these. At shows keep all your big bills, credit card slips and checks in the pouch and small bills in your pocket. If your pocket is picked the thieves won't get much. Shows are swarming with thieves. The bigger shows are filled with con artists ready to make you the deal of your life. They slither through the aisles like snakes looking for a rabbit.

I forbid show music and candles. You are not at the show to entertain; selling is your focus. I've seen clients get in a conversation with the artist on where she purchased her candles and what's the scent. The same goes for music. You want nothing to distract from your main goal: selling art.

Framing. For goodness sake, find a way to transport your frames without banging them up. I put pieces of cardboard between each painting. One artist carried his work in clear plastic bags. Carry a frame touch up kit. If you don't have a kit, use shoe polish. For art under glass, keep a bottle of Windex handy. You only get one shot at a good first impression.

The most important thing to remember, above all, is a positive attitude and personal involvement are the keys to a successful show.

Shared with TRAG members compliments of Pat Wendt

Calls for Artists

Gresham Arts Festival: The Tradition Continues

Downtown arts festival

The City of Gresham will present the 2014 Gresham Arts Festival on Saturday, July 19, continuing the annual summer tradition of a regional celebration of art, artists, music and community.

Talented artisans from around the Pacific Northwest will showcase work in historic downtown Gresham from 9 a.m. to 5 p.m. on the third Saturday in July.

Stay tuned for more details about the 2014 Gresham Arts Festival.

Information

The City is excited to work with fine artisans to present at the Gresham Arts Festival.

Discovering art in downtown Gresham (paintings by Tamara Adams)

At this time we are finalizing details and an application form that will be available online in January. The cost of a booth space is \$99.

Contact

Jill Bradley, Communications, 503-618-2420 or Jill.Bradley@GreshamOregon.gov.



221 Gallery

221 Installation spaces provide a great venue for your artwork to be noticed by the public, and sometimes lead to sales. There are two spaces in the 221 program where your work will hang (3 months at each location): Oregon City Planning Commission, 221 Molalla Ave., and Citizens Bank, 19245 Molalla Ave. If you are in the area, please feel free to stop by and enjoy the art and see for yourself what great spaces these are for showing off your work to Oregon City folks. If you are interested in exhibiting your work, please send an email to 221gallery@threeriversartistguild.com.

2014 ART AND CRAB FEST

WHAT: One day art show preceding and during Crab Fest dinner put on by the Historical Society of Oregon City.

WHERE: The Museum of the Oregon Territory - 211 Tumwater Drive - Oregon City - 3rd Floor

WHEN: Saturday, February 15, 2014 - 4:00 - 8:00 p.m.

WHO: Open to local artists. There are five spaces available for artist who brings their own table. There are eight spaces available for use of 10' round table supplied by Museum. Each artist to supply their own tablecloth and booth display. Each artist to collect their own sales. No canopies allowed; however, grids may be used for the 5 artists who bring their own tables.

Set up is between 2-3 p.m. Break down 8:00, and out of building by 8:30.

Suggest bringing your camera - great view of the falls at sunset.

Each artist would be required to donate one item for a silent auction which benefits the Museum of the Oregon Territory.

The dinner seating times for the Crab Fest is 5:30 p.m.

Linda Merry is Committee Chair for this event.

President@threeriversartistguild.com
503-729-2277

Sign up by emailing with:

1. Your name and telephone number.
2. Art medium.
3. Bringing your own table or using the round table provided.