

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 7

August 2014 Member Newsletter

Issue 8

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Mark your calendars!

The next TRAG General Member meeting will be on Monday, August 11 at 7PM at the Pioneer Community Center.

Big News About the Gallery

This month's meeting is all about our Gallery. We will be discussing the gallery space, what is happening in 2015, what opportunities will be available to our members, how you can contribute. This is a round table discussion, so we invite all members to attend and give your comments.

The Board is very committed to growth and public exposure of our gallery space and Three Rivers Artist Guild. We can only do this with member participation. If you are able to attend the meeting, please do so. Your opinion and ideas count.

See you Monday at 7p.m.!

Got an idea for TRAG?

Let us know!
suggestions@threeriversartistguild.com

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Cat got your tongue?



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Get involved in your Guild!

Pricing Art for the Three Rivers Gallery

The TRAG Gallery Committee and TRAG board are frequently asked about art pricing, particularly in relation to showing in the TRAG Gallery. Pricing art is a very personal matter for each artist. The overhead costs of a watercolor artist will be very different than the overhead costs of a glass worker; however, we know many of our members are new to showing their art. Consider this a general guide to pricing.

Each artist should practice due diligence by getting an idea of what other artists of similar medium, experience, and training are charging for their art. Additionally, artists should consider their production costs as well as the creation time when pricing their art.

A few good resources for pricing art are:

- <http://www.artbusiness.com/pricerealistic.html>
- <http://www.artbizblog.com/2011/10/pricing-tips.html>
- <http://www.artsyshark.com/2011/05/06/pricing-your-artwork/>
- <http://www.wikihow.com/Price-Your-Artwork>
- <http://theabundantartist.com/pricing/>

After you have done your research and established a strategy for pricing, you may want to consider just what to bring for sale at the TRAG gallery. Here is what we know.

1. Smaller items are the biggest sellers.

We would like to encourage each artist to bring the work they are most proud of to the gallery; however, lower priced items typically sell better than expensive pieces. While experienced artists with a following do sell higher priced art at the gallery, the items that do sell most briskly are:

- Cards - \$2-5
- Jewelry - \$5-15
- Small paintings or prints - \$20-75
- Pottery or other 3-D art - \$20-60
- Mirrors or other small decorative items - \$20-60

2. Quality pieces attract attention.

Bringing your best work is never a bad idea; however, if your best work has an estimated value of over \$500, it is wise to also offer prints or smaller, more affordable pieces to compliment your best pieces.

3. Marketing your work makes a difference.

Your commitment to the TRAG gallery can pay off in higher sales. Tell your friends where your art is and when they can see it. Post the days you are working at the gallery on Facebook and invite people to come see you. Brag about any sales you have. It isn't necessary to have an email list, but if you do, put out a newsletter about your gallery experience. The artists who sell the most typically put the most marketing into their gallery experience to make it successful.

The TRAG Gallery is to showcase the artwork of its members. Help us make it great.

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Looking for some expert advice?

Below is a short list compiled of some experts in their field. If you know of others, please let webmaster@threeriversartistguild.com know, so we can post it on our website.

Artsy Shark (Gallerist) - www.artsyshark.com

Holly Sugrue (Videos) - www.hollysugrue.com

Jessica Kupferman (Branding) - www.jessicakupferman.com

Launch Grow Joy (Pinterest) - www.launchgrowjoy.com

Laura C. George (Facebook) - www.lauracgeorge.com

Living a Creative Life (Coach) - www.livingacreativelife.com

Stahle Law (Art Legal) - www.stahlelaw.com

Sue B. Zimmerman (Instagram) - www.suebzimmerman.com

Tara Reed Design (licensing) - www.artlicensingblog.com

The Abundant Artist (Coach) - www.theabundantartist.com

The Art World Demystified (grants/funding) - www.theart

The Thriving Artist (Coach) - www.thethrivingartist.com

Zenplicity (Virtual Assistant/Mail Chimp) - www.zenplicity.com

Laura Valenti (Portfolio Building) - www.valentijelen.com

Welcome New Members!

Trieste Andrews can be reached at trieste.andrews@gmail.com and does oil paintings, especially landscapes and portraits.

Ha Austin, from Lake Oswego makes beautiful ceramics with unique crystalline glazes. Go on to her website, hacrystalpots.wordpress.com to see examples. She put in detailed information about TRAG and its gallery on her site for us. You can also reach her at hacrystalpots@gmail.com.

Tom and Diane Bliquez own Stone Wood Rustics and are from Oregon City. Stonewoodrustics is on ETSY and Facebook, or reach them at tbliquez@gmail.com. Using old fencing and pallets they make yard art and are now showing at Trudy's Living Room Furniture Store in Wilsonville.

Grant Brough was the first fine arts vendor at Portland Saturday Market. He likes to do realistic oils and watercolors of animals, especially predators and can be reached at gbro@LIVE.com.

Robert Fuhrman just joined TRAG as a custom raku potter who also is a pastry chef and suger and chocolate sculptor from Vancouver, WA. You can contact him at robertscustompottery@gmail.com

Susan Nelson, whose business name is Inspirations from Nature, hails from Oregon City. She can be reached at Soozunm.nelson@yahoo.com and does watercolor, acrylic, and mixed media.

Eddie Santos and **Natalie Mich** joined together and are from Oregon City. Natalie does acrylic paintings as well as being an acupuncturist who owns "Forever Yang Wellness" in Oregon City. You can see her paintings on display there. Eddie is a local DJ in the Oregon City, Portland area; currently working at the Caufield House on Fridays from 8 pm-7 am. Multi-talented, he draws, paints, does woodworking, vinyl records, and metalworking. Their contacts are: natalierose.mich@gmail.com; Eddie@EclipsekaraokePDX.com.

*Are you a new member? Want to be featured here?
Contact Membership Coordinator Sue Thomas:
membership@threeriversartistguild.com*

• TRAG General Meeting Minutes

• Three Rivers Artist Guild General Meeting - July 14, 2014

• 7:05 PM, at the Pioneer Center

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

• Guests and new members were introduced. There were 22 members and guests present.

• Secretary Report: Report given. No corrections or additions. Minutes are approved and filed.

• Treasurer Report: Joe Escriva gave the Treasurer report.

• Gallery report: Ellen Nawrocki gave the TRAG Gallery report, introduced drawing information and guestbook.

• Membership report: Sue Thomas announced new members, making total 122 members.

• Newsletter report: Kerin Dimeler-Laurence gave report.

• VP report: Art on the Lawn - August 16th. Tara chairing 501C(3) committee, requests interested parties to join committee.

• Presenter: Laura Valenti Jelen - Artist portfolios.

• Next Meeting: Monday, August 11, 2014 at the Pioneer Center.

• Meeting adjourned, 8:00 PM.

Gallery News

New Ideas and New Artists at the Gallery!

Gallery-goers now have a new way to take part in art! During July and August, non-TRAG members can enter to win a \$50 gift certificate! One lucky winner will be drawn from the entries on September 1st – and will have the rest of the month to use the winnings for gallery purchases. There are so many ways to use a winning gift certificate! The 3rd quarter rotation is wonderfully well-rounded, featuring four new artists with unique perspectives.

New TRAG member Ha Austin specializes in two very different types of pottery. Her hand-thrown crystalline porcelain is created with a special glaze creating breath-taking frost-like patterns - an abstract pattern of the unexpected.



She also creates a separate line of tableware, based on the 1700's technique of "Sgraffito" (Italian for "scratch"). Plates and bowls come alive with figurative images of roosters, owls, fish and leaves. Learn more at www.hacrystalpots.wordpress.com – including more about her encounter with Drew Carney on Channel 8 news!

Jim Davis and Sharon Crocetti bring their personal visions to our gallery with their classic paintings. Jim offers a trilogy of waterfalls, from the wide expanse of Willamette Falls to the narrow woodland plunges of Latourell and Trailside Falls. (See Jim on-line at www.jimdavisoriginals.com.)

Sharon brings us to the faraway world of the Geisha

courtesan with her sensitive portraits. With titles like "Geisha with Butterfly," "Courtesan with Fan," and "Girl with Food Box," she captures the languid poses and graceful gestures of the Geisha's domain. Related images – Japanese irises, ginkgo leaves, and calligraphy – enhance her work.



Susan Grace builds on her Cherokee heritage with hand-stitched leather creations. Each unique piece is formed with eco-friendly dyes in warm earth tones. Leather key chains take the form of cowboy boots, ladybugs and strawberries. Drop leather earrings take the form of falling



leaves. Her "designer charms" are charming as gifts – and may be good luck, too! You can reach her at graceleatherworks@comcast.net.

Join this quarter's lucky drawing entrant with an extra trip to the gallery! You'll be enchanted by the wide range of art on display!

Are you currently showing or have shown in a gallery? Share the gallery name, address, telephone number and/or website with our webmaster@threeiversartistguild.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

August 2014 Artist of the Month: Sheridan Shimp

Artist of the Month

Sheridan Shimp Watercolors & Pastels

"I can't remember when I didn't look at things around me and automatically see prospective paintings," recalls Sheridan. "The love of . . . painting has been in my blood since early childhood."

Sheridan credits her mother for both her artistic genes and the love of nature that inspire her paintings. "She could throw seeds out in the dirt and somehow make beautiful gardens. I grew up wanting to emulate that miracle of color and rebirth."



As an adult, Sheridan's passions led to a career in ornamental horticulture and a hobby greenhouse in her own backyard! Once retired, she felt free to resume her artistic journey, painting loosely-styled landscapes in oils, watercolors, acrylics and pastels.

Working from quick watercolor sketches and high contrast studies, Sheridan develops the main values and shapes of each work before proceeding. "I'm fascinated with the contrasts between light and dark," she explains. "Island Sunrise" takes us from the teal and bronze of the nighttime shore to the spectacular citrus tones of a tropical sunrise. "A Walk in the Park" captures a colorful medley of fallen autumn leaves on a sunlit-sparkled path. We are there with Sheridan as the quiet drama of changing light unfolds.

"The main focus of my art is to . . . capture . . . the beauty I see in nature and present it to others," Sheridan tells us. See more of her work at www.flickr.com/photos/sheridanart or Email at Sheridan.shimp@gmail.com. Capture your own timeless moment with one of Sheridan's landscapes!



Community Happenings

Bonnie Burlew and Bill Burlew will be showing their artwork at R.Blooms Flowers at 267 A Avenue, Lake Oswego. Dates of these events are June 21, July 19, August 16th and Sept 20th.

221 Gallery's "Larger than Life" Display

TRAG members bring a "larger than life" feel to the 221 Gallery's walls for the 3rd quarter. Timeless themes, epic compositions and large-scale works engage us in history, nature - and art!



Rhondi and Jerry Myra's classic photo of Multnomah Falls sets the tone. The nearly three-foot long photo gives a fitting tribute to the waterfall's iconic profile. But it's Jerry's frame of rough-hewn wood and leather-toned mat set with intricate designs that gives the entire piece its Timberline Lodge feel. Seemingly instilled with WPA-inspired artisanship, the image gives historic significance to a monumental theme.

Bob (Robert C.) Paulson also shares epic-style photography with his 2' by 3' wrapped canvas prints. "Winter Sunglow on Athabasca River" captures the majesty of Canada's mountain-rimmed river, bathed in sunlight. "After Fire, Foggy Lupine and Bear Grass" places us on a misty trail with the large, spiky flowers – a view that early Northwest explorers might have seen.

Irma Maxian approaches the big themes in a different way. "Infinity" is a restrained yet bold composition in black and white – almost abstract in its tone-textured slivers of sand, sea, reflected sun and sky. "Bee Happy" offers an intimate view, with a single bee posed on a full-framed sunflower.

Sharon Crocetti adds an air of mystery with her watercolor, "Manikin." She sets the humble wooden human form in a casual pose beside a much taller vase of showy flowers. The manikin is almost lifelike in its pose; the lifespan of the cut flowers will be short. The two – living and non-living – stand side by side in gentle irony.

Susan Schenk rounds out the display with her classic oils. Each landscape takes our eyes to a distant horizon – literally over the hill in "Just Over the Hill," to distant shoreline boulders in "Oregon Coast" and up a green-toned path in "Icicle River." We're invited to look beyond what we can see.

These five artists have a vision that takes us far beyond gallery walls! Take some time to get a larger perspective with this impressive display!

First City Celebrates!

The Three Rivers Artist Guild joined with Main St. Oregon City and East Willamette Valley Wines to sponsor Oregon City's 170th anniversary as the first incorporated city west of the Rockies! Living history actors (including Mayor Doug Neeley as Dr. John McLoughlin) added an interpretive spice to the art, wine, food and entertainment. Main St.'s initial estimate placed attendance at six to eight thousand!

Over thirty TRAG members participated as artists and/or volunteers. Artists included Ruth Beck, Cheri Bosserman, Bob and Carol Bresky, Bill and Bonnie Burlew, Tara Choate, Kerin Dimeler-Laurence, Rebecca Evans, Denese Fitzmaurice, Melissa Gannon, Linda Merry Gross, Gordon and Peggy Hayes, Diane Hillison, Mary Margaret Hite, Rosie Long, Lea McWhorter, Tonya Meyer, Michael Moullet II, Jo Dee Post, Anita Reuther, Terry Rocheleau, Tatiana Rogovsky, Sheridan Shimp, Gary Stutzman, Cherylun SunRidge, Thomas Tietze, and Jerilyn Walker.

Tonya Meyer and Linda Merry Gross shared in TRAG's coordination efforts. Joining them as volunteers were Beth Daniell, Stephanie Gillette, Lynda Orzen, Mickey Ronningen, Marianne Ryder, Billie Schultz and Linda Spillum.

The festive event drew first-time members and long-time veterans alike. Rebecca Evans had shown her stunning photography at the Carnegie Library event and decided to show here, too. "I thought there would be a lot of people and good advertising," she reasoned. "And I needed to 'get out there' with my artwork, too" she added.



New member Jo Dee Post looked exuberant, surrounded by her confetti-colored beaded baskets. "I normally do only Christmas shows, but decided to try summer shows this year. I like to hear the buyers' comments when they buy for themselves, rather than look for holiday gifts. And my beads really shine in the summer sunlight!"



Michael Moullet II and his wife Tina have been participating "since the beginning," explained Tina, "maybe ten to fifteen years." What brings them back every year? "TRAG and the hometown community, the fun, and knowing the people," she said. "And it's fun to see how it evolves every year."



TRAG Coordinator Tonya Meyer was especially pleased with the quality of the art on display. "I'm really excited to see such a great group of artists," she noted. TRAG President Linda Merry agreed, adding, "I'd like to thank all the TRAG artists who took part and all the volunteers who helped. The participation is what makes TRAG such a cohesive great group!"

The event also gives TRAG a great opportunity to present itself to the community. Our wood disks were "abandoned" for attendees to enjoy, our membership brochures and pARTner in ART flyers were included in the information packets for every participating and postcards advertising our gallery and the upcoming Hopkins Forest of Arts event were distributed to the public and displayed at artists' booths. It was a truly a celebration of both art and community for our great First City!



Mark Your Calendars!

“Plein Air” Planned for Rose Farm August 16th

This year’s annual “Art on the Lawn” event at Rose Farm will feature TRAG’s new plein air group plus other art enthusiasts eager to enjoy the site’s unique blend of horticulture and history. Artists can set up their easels on the spacious lawn AND take time to tour the 1847 pioneer Holmes Family home museum. No formal sign-up or fees for participating artists are required. “We want artists to feel relaxed,” says Denyse McGriff, TRAG’s Rose Farm liaison. The museum allows participants to step back in time while enjoying a modern plein air experience.

Rose Farm is just minutes away from the TRAG Gallery in Oregon City. (Head up 5th St, which becomes Linn Ave as you head uphill, and then turn left onto Holmes Lane. Rose Farm is on your right at 536 Holmes Lane.) Artists can park behind the building and water is available on site. Bring your lunch and snacks, plus a source of shade for the sunny site. Set-up is scheduled for 10AM to noon, and the event runs from noon to 3:30 PM. Contact TRAG Coordinator Kerin Dimeler-Laurence at kerin@a-red-thread.com for more information.

The pioneer museum, formally known as the William Holmes House, is one of the oldest structures in Oregon and was the site of the inaugural ceremony for the Oregon Territory’s first governor, General Joseph Lane. The home apparently hosted many social events in early Oregon history and locals affectionately called it “Rose Farm” because of its many rose bush plantings. The home remained in the Holmes family until 1919 and is currently operated by the McLoughlin Memorial Association. Make plans to share a leisurely afternoon at this plein air event – and stop to “smell the roses”!

CALL TO WOODWORKING ARTISTS

Forest of Arts at Hopkins Demonstration Forest

Saturday-Sunday, October 4-5, 2014

16750 S. Brockway Road, Oregon City

<http://www.demonstrationforest.org/>

Hopkins Forest of Arts is a collaboration that brings together art, music and environment in a stunning natural setting. The goal is to foster art created from, in, or about the Forest. Come to Hopkins Demonstration Forest to learn, create, and share—to celebrate our local forests for all they provide.

WANTED: Artists who want to work with wood or other materials from the forest. Artists are invited to look for materials from the Hopkins Forest to use in their work. Options for participation include:

10’*10’ outdoor artist vendor booth - See the Hopkins Forest of Arts Call to Artists to apply (\$45 cost).

Demonstration and Live Creation of Art – Wood turning, carving, sculpture, native woodcraft, etc. If you would like to include a more involved demonstration or live creation of art, space can be set up for that, considered case-by-case.

Art Installations created out in the forest are encouraged, considered case-by-case.

Hopkins Demonstration Forest is a privately owned (non-profit) 140-acre forest property about 10 miles from Oregon City. It includes a road and trail system (5 miles) and developed indoor and outdoor facilities. The mission of Hopkins Forest is to enhance understanding of and appreciation for the complexities and benefits of woodland management. It is an accessible example of sustainable forestry, providing woodland products, fish and wildlife habitat, and experiential learning opportunities.

Hopkins Forest of Arts was initiated in 2013, with over 800 people attending. Our expectation is increased attendance of 1,000 or more for 2014.

For more information or to set up a time to visit at Hopkins Demonstration Forest, contact Glenn Ahrens at glenn.ahrens@oregonstate.edu or 503-655-8631

Art on the Lawn

August 16, 2014
10am-4pm

Visit the William Holmes House also known as Rose Farm (536 Holmes Ln in Oregon City) , as an artist or observer.

- Plein Air Workshop by Sally O'Neil
- Watch artists create original art
- Show for participating artists
- Tour historic site

threeriversartistguild.com

What is Plein Air?

Plein Air is a term that originates from the French term for "in the open." The term was used by French and American Impressionist painters of the late 1800s.



Public Speaking for Artists

You've prepared a wonderful exhibit of your artwork. Now preparation is the key to making a wonderful presentation of yourself and your ideas on opening night!



Artist James Thatcher presenting.

Avoid “Artspeak” at all costs—people intellectualize as a defense mechanism! It’s natural, but don’t allow it—be listener friendly and break it down to laymen’s terms. Intellectualism makes for difficult speaking, awkward phrasing, and poor comprehension among your audience. Do not ad lib. I discourage this because of the tendency to ramble, to over speak, and over intellectualize; while losing focus and track of time. It’s too easy to forget important aspects of your exhibition and process.

Write. Fear is often about the unknown, so planning is the key to a successful artist’s talk experience. Write your speech about what you know, and be bold. Make your artist’s talk worth listening to... stay focused on what is really important to this show, and this time in your career. Readability. Write two pages of two or three-sentence paragraphs; this will give you about five minutes of artist’s talk. Perfect! Your audience will be very grateful for a five-minute talk. This length allows you to keep (and respect) your audience’s interest. Also, use 16 point font and double space between paragraphs for readability. This will make it easier to keep your place as your talk goes forward.

Read very slowly. Listen to yourself as you read. Is any wording awkward to say out loud? If so, change it; if it’s hard to say, it’s hard to understand. Your words need to roll off of your tongue so that they will flow into your audience’s ear.

Visualize as you practice: How will you move? Where are gestures important? Where do you need to use emphasis? How loudly do you have to speak to be heard? Practice at full volume! Time yourself, and read very slowly. You know what you saying, but listeners are hearing it for the first time—give them time to process your words and ideas. Also, practice looking up from your notes and making eye contact with your audience.

Practice more. Listen to public speakers. What are they doing as they speak? What is their cadence? Work with this as you continue practicing. Experiment with your timing, your pace, and gestures.

Speak with Power. If you become emotional as you speak I encourage you to press on with your talk. As you boldly continue you will eventually work past the shaking voice and tears and become very strong. I don’t understand the process but your emotion transfers into great power. Do not stop and try to gather yourself. Do not apologize for your emotion. Press on and look for when the emotions begin to change into that power—this is very moving for your audience.

The beauty of all this practice is that when you’re in the middle of your moment, you’ll be familiar with where you are in your talk, with what you are doing, and where this is all leading. I have found this feeling to be extremely comforting. You’ll know that the time to emphasize or gesture is coming up, that you’re building up to your best line, your big point. You’ll know it’s almost finished and you realize that everyone is silent, watching you and intent upon your words. And rightly so.

Afterwards, it is very gratifying to receive applause in the wake of this kind of effort. To be thanked and congratulated on the depth, strength and courage of your talk is very empowering. To have listeners think, “Wow, they can speak too!” takes the opening night experience to a new level of professionalism and fullness.

Congratulations—Nice talk! It is a pleasure to hear people speaking boldly about what is important to them. Your presentation creates a bond with those present. You will get better. It will become easier. You will command the situation and begin to look forward to these opportunities. Who knew?

I’ve had paralyzing stage fright since the second grade.

In retrospect, this prompted my artwork as a way to express myself, privately. In recent years, church provided opportunities to say important things. I began to write my thoughts down and practice, which lead directly to this kind of preparation for other opportunities. I wish you every success and victory over fear in all that you do.



Artist and guest blogger James Thatcher creates large-scale abstract paintings in his New York studio, using Surrealist automatic drawing techniques.

Protecting your Art Online

As an artist, the single most important part of your online presence is the imagery. You want it to look professional, to stand out, to reflect your brand and be an accurate representation of the original piece. And you want tastemakers like bloggers and magazine editors to fall in love with it and help it get more and more attention.

But the sad, seedy side of the internet is that this can open your work up to being stolen. I've heard countless horror stories of people's original art being used on a company's tote bags or tee shirts without the artist knowing or allowing it. And while you can't stop this entirely, there are some things you can do to protect your copyright.

One of the things that I think people fail to talk about is the point behind protecting your images. Partly it's because you deserve to see the profits that come from your art. You created the piece so you should reap any benefits it provides. But also there is an underlying discussion about the value of art, and moreover the value of an artist. I firmly believe that art is a valuable part of society (and, more warmly, of our lives) and that artists are gifted in a way that others aren't and that is to be celebrated and respected. Plenty of people agree with me and plenty of people don't – or are just apathetic. And by enforcing our copyright, artists can stand up to these latter two types of people and take a stride toward them understanding art. So I believe that protecting your copyright doesn't just protect your

bank account, but also has a lot to do with the way art is valued overall.

That being said, I've found solutions that work pretty well and I'd like to share them with you to help more artists safely publish images on the web.

1. Watermarks.

This is most people's solution to the copyright problem. And I'll say it's effective. It's difficult, though not impossible, to get rid of a watermark. Even someone who doesn't download the image, but rather screenshots it, keeps the watermark on the image. But it's not my favorite solution because it turns off a lot of bloggers and other people who set trends and can make your work go viral. If you decide to use a watermark, the best way to up your chances of still getting it seen around the web is to make the watermark barely noticeable. So not plastered largely across your entire image. But rather, small, discreet, in the center maybe along the edge of the tree or a line. If you put it off to the side or at the top or bottom, it can be cropped out pretty easily. But if it's right in the middle, it's sticking around. At least if the design is stolen, everyone will know who it was stolen from!

2. Meta Data.

When you are editing your image, before you go publishing it around the internet, one of the best things you can do for

it is to add data into the code. This data will then travel with the image until someone alters it, which rarely happens. While this doesn't protect against screenshots, it is the best protection against people who download your image. I believe you can even change the settings so that the image is read-only which would mean no one can edit the data you've implanted into the image. Data you'd want to add of course is your name (or business name) and the title of the piece. I also find it helpful to add a website address and tag the image with a few keywords (always thinking about easy SEO!). Just don't clutter it with too much data – some programs will pull the data for certain uses and it can look really unprofessional if you have all your materials listed, the date the piece was finished, the location it was created in, and you know your mother's maiden name or something. Keep it clean.

3. Disable Right Click.

There's code you can insert on your website that makes it so people can't right click on your images, thus disabling the Save As button. I find this is mostly a protection against people who aren't thinking about copyright and need a reminder that the image isn't free to use anywhere they like just because it's in front of them. Someone who is genuinely trying to steal your work won't be bothered by this and will find plenty of other ways to grab your image.

4. Reverse Image Search.

Use my thoroughly-explained technique for finding where your image is being used elsewhere on the internet. This is a great one for a piece that's gotten popular around the web. You'll quickly find where you don't want your images hanging out and can "lay the smack down" as my brother used to say in his days of watching Wrestlemania.

5. Cease and Desist.

In the law world, there's a simple letter called a Cease and Desist Order that acts as a notice and a warning for someone improperly using your images. You can Google a sample letter and adapt for your own use or hire an attorney to help you craft one that is iron-clad. While you don't have to issue a cease & desist to be able to prosecute someone in court, it's considered polite to do so and can save both parties a lot of legal fees. Often the offender will simply apologize and remove the images as requested.

6. Court.

If things are out of hand with someone, you can simply hire a lawyer who works with copyright infringement and go to town. It'll be costly, but can make the statement you want and if you win, depending on the situation sometimes they'll pay you enough in damages to cover your legal fees.

7. Talking About It.

This is one of my favorites because it's so often overlooked. People are more likely to walk away from stealing your images if you are open about the ideas of copyright. If you have a copyright notice as a caption or in the description of all your images. If you occasionally blog about your feelings on copyright. If you just stay open and communicative about the issue, people are less likely to take your work. This is partly because you're no longer an easy target (they know you'll be looking out for infringement) and partly because of guilt (hey – we're all human).

This is by no means an exhaustive list, but rather the solutions I know of that are worth mentioning. If you have other means of protecting your copyright, please share them in the comments so we can all benefit from your experience.