

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 8

October 2015 Member Newsletter

Issue 10

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Mark your calendars!

The next TRAG General Member meeting will be on Monday, October 12 at 7PM at the Pioneer Community Center.

Greetings, Members!

Reminder, TRAG general meeting is Monday, October 12, 2015 at 7:00 p.m. at the Pioneer Community Center, basement area Wagon Room on the corner of 5th and Washington.

The meeting feature members Beth Daniell, Susan Schenk, and Bob Bresky, who will discuss writing about art and the art and practice of writing.

Susan, who will be sharing hints on how to get published in magazines, will also guide us through a short brainstorming session to come up with ideas for your own articles. You are encouraged to bring recent copies of magazines which relate to your favorite art form or art in general.

Thanks!

Marianne Ryder - President Elect

Got an idea for TRAG?

Let us know!

suggestions@threeriversartistguild.com

In this Issue

General Meeting Minutes	2
Gallery News.....	4
Artist of the Month	5
New Gallery Show	7
Hopkins Show Wrapup	8
Working with Metal Clay.....	10
Calls for Artists.....	11
Articles.....	12

Time to Vote!



Board elections, p.3-4

TRAG General Meeting Minutes

TRAG MEETING MINUTES – General Membership
7/13/15 at Oregon City Pioneer Community Center
Meeting commenced at 7:05 p.m. and adjourned at 8:35 p.m.

Attendance: 38 Members, 1 Guest

Meeting called to order by Marianne Ryder, V.P.
Treasurer's report given.
Secretary's report given.

Reminders: Hopkins Forest of Art, Sept. 18 & 19 (this weekend!); Holiday Show; TRAG Board Elections at November General Membership Meeting – Open positions are: Secretary (duties include attending both General and Board Meetings and taking Minutes of those meetings, as well as submitting & filing those records, sending Thank You cards to Special Speakers), Vice President (duties primarily involve finding & confirming guest speakers for TRAG meetings, attends Board Meetings).

Reading of Article XII, laying out the process for Electing new Board members, by Marianne Ryder.

Announcements: Trieste Andrews report on Gallery Reception: \$265 in Sales during the Reception; Owners of Singer Hill Café LOVE, LOVE, LOVE Three Rivers Artist Guild! Next Reception will be in November, and will have an Autumn theme, plus more promotion/advertising; Glenda Richards shared a Call for Artist by Barbara Gilman for artistic wall-lettering – brochure available on the table.

Guest Speakers:

Jason Faucera – Used www.PicResize.com to provide help & guidelines in resizing photos for submission to TRAG website (or for other venues, show applications, etc.).
Notes: use no wider or longer than 800 pixels. Best to use JPG or PNG or Webfiles file format. Quality should be 'Good' or 'Better' (not 'Best'). Make sure to SAVE to your own DISK (not to the WEB) and re-save with a different title so you don't over-write (and lose) your original!

TRAG Members Jeannie Hemming and Trieste Andrews shared examples of their art, and personal insights into their respective experience as artists.

Marianne: Next meeting is October 12th, here at the Pioneer Community Center.
Meeting adjourned.

Community Happenings

Tara Choate's painting "Shoes and Shadows" was accepted in to the American Academy of Equine Art's Fall Open Juried Show and Sale in Lexington, Kentucky.

Members,

Per our By-laws, we have some positions open on our Board of Directors. Any member of Three Rivers Artist Guild may be nominated.

Marianne Ryder, our current Vice President, will be running for President.

Carol Wagner, our current treasurer, will be running again for treasurer.

As of this moment, we are in need of a Vice President and Secretary.

Per our By-laws "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."

Typically, general meetings are established at our Board retreat, and then Board members assist in making recommendations for speakers. The Vice President contacts the speaker and assists them with their presentation needs (TRAG owns our own projector).

Per our By-laws "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."

This requires attending each general meeting (or finding someone in your stead) and using a form we supply for taking minutes. Minutes are just condensed bullet points of discussions, actions and motions.

Our Board is a great team. We all work together to help each other, thus making TRAG thrive. Please consider stepping up and being part of the Three Rivers Artist Guild Board. We need committed members to keep our organization growing.

Upcoming Board Elections



Three Rivers Artist Guild will be holding the annual Board voting at our November 9th 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 current elected Officers of the Board below:

Linda Merry - President - President@threeriversartistguild.com

Marianne Ryder - Vice President - vp@threeriversartistguild.com

Carol Wagner - Treasurer - treasurer@threeriversartistguild.com

Jeannie Hemming - 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."

Gallery News

Three Rivers Artist Guild is proud to operate four galleries.

Beginning in November, we are moving to a streamlined process for gallery participation. There are no longer "lists" for you to sign up on. You will be required to reply to an email to participate.

6 weeks prior to Haggen rotations, an email will be sent to all members with the information about participating in the Haggen gallery, located at 19701 Highway 213, Oregon City.

5 weeks prior to Three Rivers Gallery & Gifts rotations, an email will be sent to all members with the information about participating in the Three Rivers Gallery & Gifts located inside Singer Hill Café at 613 S. 7th Street, Oregon City.

4 weeks prior to 221 rotations, an email will be sent to all members with the information about participating in the Planning Commission building at 221 Molalla Avenue. (Three months later art is then moved to Citizens Bank at 19245 Molalla Avenue)

It will be your responsibility to reply to the email if you wish to participate in any of the above galleries and their respective rotations.



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.

TRAG will be holding its first open studio event

Saturday October 17th from 1:30-3:30pm. We invite all artists to come and work on their various projects in a calm atmosphere where they can chat and relax. The open studio will be held in the upstairs loft workshop section of the TRAG gallery inside Singer Hill Café at 623 S. 7th Street.

This will be a fantastic opportunity to enjoy the company of other artists, and to potentially gain feedback or input from other artists, without the risk of negative criticism. While the main goal is to have fun and enjoy one another's company, there will be a few guidelines that should be followed:

1. Have fun (I think I already mentioned that).
2. Maintain a positive attitude and be nice to one another. We're all artists, and our work means a lot to us, so being kind and encouraging one another's creativity is important.
3. Since we are working in a restaurant setting, we ask that you do not bring smelly or noisy projects with you. So please leave the paint thinner and power tools at home. For those artists who do work with mediums that use such items, perhaps you could work on ideas, and bring sketch books to create designs.
4. We will need to begin cleaning up at 3:30pm, so that we can be all packed up and ready to clear out by 4pm, which is when Singer Hill Café closes.
5. For those of you who would like to play with watercolors, inks, acrylic, we will need to dispose of paint water outside since we are not allowed to pour it down the sinks or toilets. And please, pick up any garbage and take it home at the end of the day.

Admission is totally free for TRAG members, and if you plan on attending please RSVP to Heather Andrews at handrews189@gmail.com by October 15th, so that we will know approximately how many people will be coming to the session. You do not need to stay for the whole open studio if you would prefer, or if your schedule does not allow for it, simply swing by for part of the open studio. Non-TRAG members are also welcome to attend for a \$5 fee. We hope that you'll come out and join us!

Want to be the next Artist of the Month?

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

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

October 2015 Artist of the Month: Cheri Bosserman

Artist of the Month

Cheri Bosserman

Jewelry

Creating jewelry for others is what I love to do. I believe that each piece of jewelry should be as unique as the individual wearing it.



My favorite part of working on a new piece is taking a medium without form and creating an amazing, artistic, one-of-a-kind piece of jewelry. From designing on paper to carving, shaping, soldering, gem setting and polishing, creating the finished work of art is truly a rich experience.



My introduction to jewelry design and manufacturing began in high school, where I learned lost wax casting and developed a fascination with the process. After graduating, I attended Portland Community College and earned an Associate of Science in Jewelry Metal Smithing Design and Manufacturing. There, I studied under Rick Martin of Snow Owl Designs, learning advanced techniques in gem setting, metal fabrication, forging and finishing. This has given me a wealth of knowledge, allowing me to blend traditional methods of jewelry art with newer products and processes.



My designs are often inspired by nature's beauty – the movement of waves in water and the patterns of leaves from a tree. My work captures these designs through metal clays, which burn off a binder in a kiln to reveal a solid metal form for smithing with traditional techniques. I work in silver, copper, and bronze, mixing the materials and using textures and patina for contrast. My enjoyment is complete when the finished pieces find new owners and they, too, feel my passion for jewelry design.



September's Gallery Reception

Building Relationships, Building Momentum

September's Sunday afternoon reception greeted artists and guests alike with an abundance of baked goods and generously-sized \$5 mimosas. "We were aiming for a relaxed, Sunday brunch feeling," offered Event Planner Trieste Andrews as she described the champagne and orange juice combos. "We wanted to give everyone a great chance to connect with lots of camaraderie and inspiration."



Artists and guests mixed easily in the congenial setting. Gallery Co-Chair Tonya Meyer reflected on her "meet and greet" function. "Many customers don't realize that our

gallery currently represents 45 artists," she explained. "I spend a lot of time introducing artists to customers." Stacey Carlton enjoyed explaining her art to the many guests. "When I'm a gallery volunteer, I represent the Guild," she noted, "but during the reception, I can represent myself. My art is both visual and conceptual, so I can really take time to answer any questions guests may have."

Customers seemed to be thrilled with both the artists and the art. A friend of Trieste's walked towards the register with a handful of greeting cards. "They make great thank you notes," she beamed. Another picked up one of Karla Piatt's fascinating glass/acrylic compositions for \$25. "I've never seen anything like it before," she offered, "and it's in my price range." A third chatted with members about garden-themed art and its local garden inspirations. Her buoyant comments fit the mood as Heather Andrews' ethereal harp notes circled the group, wrapping up with the Celtic tune, "Sally Gardens."



Artists showing in the gallery for the first time seemed especially pleased to be part of the event. New member Diana West brought her daughter and granddaughter to the gathering. "This is a very special day," marked daughter Angie. It was new member Marshall Beretta's first reception as a showing artist. "I just picked up painting again last year after retiring," he explained, "and [member] Danna Barnes suggested I try for the gallery. I never would have dreamed that this would happen. It's incredible!"

It was also the first reception for veteran photographer and new member Jason Faucera. "When I show on my own," he offered, "it's like I'm on my own little island. It's great



to be showing with so many other artists of this quality. It's humbling."

The Singer Hill surroundings added to the charm of the event. "A chess club meets here on Sunday afternoons,"

explained member Jeannie Hemming. "I bring my five-year-old grandson, who already plays chess, and the club members take time to play with him. They played in the loft last time, and are playing in the courtyard today."

Several member artists noted that the conversational setting gave them a chance to build relationships in a way that agenda-focused meetings and task-focused volunteer assignments can't easily offer. "I see a lot of artists come in," noted volunteer Mary Lou Sullivan. "I can finally connect names with the art on display." "The reception gives me a chance to get to know people and help new artists," added photographer Billie Shults.

Our receptions are building momentum as a gathering opportunity for the local art community. This reception was the fourth this year, following February's "Valentine" reception at the old gallery, April's "Grand Opening" reception at the new one, and June's "Artists' Demonstrations" reception. "We like to mix things up," explained Trieste. "We think our next one will have an autumn theme and feature hot spiced cider." Mark your calendars for Sunday, November 22nd, for the year's fifth and final reception. It's a great way to launch your holiday season!

New Artists & New Focal Points in the Fall Gallery Rotation

All six of our new artists in the September-October rotation choose two-dimensional forms for their artistic perspectives. Whether their focus is paint or photography, they offer us highly varied views through the artistic lens.



Marshall Beretta's acrylics are full of contrast and color. His panoramic "Breaking Storm" is a wide-angled view of waves, sand, and a windy sky. White-capped clouds and waves seem to dance in a mirrored world of action above our heads and below our feet as we move closer to his vibrant work.



Diana West's delicate watercolors are a study in introspection. Her fascinating "Afghan Women" both conceals and reveals her subjects' walk

through their veiled world. "Soaring" shows us spreading wings high above a gnarled tree. The subtle colors of this watercolor and colored pencil composition underscore the fragility of life, even as the bird seems to defy both time and gravity.

W. E. "Wes" Sanders' photography bridges the gap between painted and digital images. His "Amsterdam Canal Along Flower Market" is enhanced with photo editing that gives the scene the feel of a printed image from the early 1900's with subtle colors and enhanced lines. Wes writes about his use of post-production software, which can digitally alter an image to render it as a tinted drawing or monochrome format. He notes that the

"process yields imagery closer to my mind's eye than that simply captured by the camera."

Patricia House shares her joy in the details of day-to-day gardens with her small-scale portraits of tulips and calla lilies. The photos' thick wooden frames give a shadowbox feel to the compositions, almost inviting the viewer to step inside to her peaceful floral scenes.



Tyler Duvall and Jason Faucera both bring large-scale images to canvas, but choose very different topics for their work. Jason favors Oregon City landscapes, enriched by what he calls "shadow quality" in his compositions. (He invites us to learn more at www.shadowquality.com.) Our local municipal elevator and Mt. Hood's profile take on high drama through his creative lens. Tyler Duvall's extreme close-up of a jointed horsetail stem is magnified to poster proportions and enveloped in saturated color. The plant takes on a breathtaking – almost extraterrestrial – quality through his vision.



Fall is a great time to focus on new views and fascinating images. Come to the gallery to see our new artists' work and many-faceted perspectives!

Hopkins Forest Event Sparkles with Creativity



The special sparkle of a sunny September day greeted guests at this year's Forest of Arts Event. Forest Hall and the nearby maintenance garage (called the "Shop") sparkled, too, thanks to the long workdays donated by Hopkins volunteers.

"We finished the [Forest Hall] patio and the stone bench behind, and added a new sidewalk area leading from the Hall to the Shop," explained Hopkins Executive Director Ken Everett. "Volunteers worked on the native plant garden outside Forest Hall and installed a fan vent for comfort in the Shop," added volunteer Bob Kahl. Even the artists' overflow field parking received special attention. "The owners let us use this area after they harvest their hay," noted Bob, "and we trimmed the edges for easier parking."

The unique setting was a big draw for artists and guests alike. "What a fantastic view," gushed one of Melissa Gannon's students as she settled down on the patio with a vendor's cup of steaming salmon chowder. She and her daughter pulled Melissa's prints and cards from their upscale shopping bags, delighted by both their purchases and surroundings.

Artists also commented on the venue. "I like showing in a place that is a little different – and this is a very different venue," offered Lauren Goding as she sat by her tree branch jewelry and pots of miniature succulents. "I show at the Gresham Saturday Market but wanted to try something different and heard about this from one of my customers," explained photographer Randy Blevins. "This

is a nice, shady place," he added as he stood among his gigapan (composite panoramic) landscapes of leafy forest scenes.

Inside Forest Hall, organizers displayed art in a boutique setting, mixing artists' work together in complementary vignettes. "We can accommodate more artists in Forest Hall this way," explained Guild President Linda Merry Gross, "and still have a more open, spacious setting [than individual booths allow]. It's also a presentation format that our customers have requested." From decorative gourds to leaf-shaped ceramics, art echoed nature's themes from the surrounding forest.

Traditional artists' booths filled the Shop and some outdoor areas nearby. Howard Borer attracted attention with his wood-handled seam rippers. "That yellow hue is from the untreated wood of my smoke bush in my front yard," he shared. "I have nine layers of 'river rock' glass fused in this pendant," explained artist Barb Anderson. Watercolorist Bonnie Moore entertained guests with her gel pens while Mary Margaret Hite created season-themed beadwork nearby.

In all, over thirty artists participated in this year's event. Guild members in the boutique included Ha Austin, Danna Barnes, Beth Daniell, Kerin Dimeler-Laurence, Sharron Evans, Bob Fuquay, Melissa Gannon, Linda Merry Gross, Judy Haas, Darlene McIntosh, Anita Reuther, Marlene Serna, Carol Wagner, Jerilyn Walker, and Jude Welter. They were joined in the Shop and outside by Barb Anderson, Heather Andrews, Lynne Collum, Carol Ellison, Denise Gilbert with Dorothy Sherman, Mary Margaret Hite, Bonnie Moore and Cherylun SunRidge.



Guest artists included Colleen Jess, Sarah Northcraft Martin and Jasmine Tran in the boutique and Randy Blevins, June Blout with Jane Millager, Howard

Borer and Lauren Goding in the Shop and outdoors.

Visitors were able to feast on food and information as well as art. Vendors offered popular pulled pork on buns and steaming chowder along with coleslaw and hot coffee. OSU Extension Service volunteers set up two booths – one demonstrating food drying practices and the other selling native plants. Their expertise was evident in the beautiful on-site native plant gardens, maintained by OSU Master Gardeners and volunteers. Hopkins volunteers manned the central information booth, offering additional information about Hopkins’ mission to promote sustainable forestry and providing maps of hiking trails on the 140-acre parcel.



In the busy area near Hopkins Hall, Hopkins volunteers hosted children’s educational displays and activities. Forestry teacher Ruth Reno demonstrated the art of papermaking. Each student poured colored pulp through a strainer, shaping its border with an embroidery hoop deckle before pressing, rolling and drying it out to take home as a souvenir.

Nearby, Jenny Matzka helped children make wind chimes from big leaf maple sprouts. “We gathered these in the spring, peeling off the bark while they were fresh and then letting them dry until fall,” she explained. Saw and drill in hand, she cut sprout sections to length as the visitors decided how they would customize their chimes with paint and wood disks or cubes.



Beyond the art, food, information and educational activities,

the forest event offered something more – the creative moments and moods of art-in-the-forest magic. Many found the Guild’s “hidden” wooden disks, painted with all kinds of fanciful subjects.



Guild member Heather Andrews played her Celtic harp on Forest Hall’s porch near three life-size wood sculptures of a mother bear and two cubs.

Hopkins volunteers contributed to the magic, too. Hand-built walking sticks, pulled from the forest’s fallen branches and adorned with fanciful wood cubes and disks, were available for free or for small donations. Hopkins Forest Educator Peter Matzka’s amazing ¾” wood cubes were



laid out in an interactive display, allowing guests to create a group mosaic design near the Forest Hall entry. Each colorful piece was formed from a natural hardwood, untreated and sustainably harvested from forests in North America and

around the world. Even Hopkins’ donation jar was “shape-shifted” into an enormous bird house, as if the small bills and coins were feathering the nest of the forest’s future.

With such encouraging surroundings, Ken Everett looked ahead and upward to coming projects. “Our big push next year,” he explained, “is the fire tower [next to the Shop]. Using original 1945 plans, we’ll rebuild the cabin on top and the catwalk, and offer tours.” The spectacular forest views would be even more impressive from the dizzying bird-like perch!

The Forest of Arts is a unique celebration of creativity, exploring diverse artistic and educational expression through nature’s core inspiration. Although the event is over, Hopkins Demonstration Forest is open to the public year-round. Come by for a visit when you need to add some sparkle to your creativity! You can learn more at www.demonstrationforest.org.

Working with Metal Clay

The term “metal clay” can be confusing. Is it welding or pottery? Is it a special potter’s glaze with a metallic sheen or a type of naturally-occurring iron-rich soil? None of the above! Metal clay is a specific product used to craft fine jewelry, allowing the jeweler to burn away a binder, commonly termed “clay,” to reveal the residual metal within it. Several of our own Guild artists, including Jerilyn Walker and Cheri Bosserman (see companion Featured Artist article) use this process in their work. Fused glass artist Barb Anderson is certified in the use of a particular form called “precious metal clay” or PMC.



Cheri refers us to Wikipedia (https://en.wikipedia.org/wiki/Metal_clay) for technical information. There, we learn that this crafting medium mixes extremely small particles of silver, gold, copper or alloys, such as bronze and sterling silver, into an organic binder. The substance can be shaped like any soft clay, either by hand or via molding. After drying, it can be fired in a kiln or with a handheld torch, burning away the binder and leaving pure sintered (compacted) metal. Due to compacting, the final piece will experience 8% to 30% shrinkage in the firing process.

Developed in Japan in the 1990’s, metal clay allows jewelers to shape metal without having to liquefy it first. This broadens the venue for jewelers working with spatial and resource constraints, and offers the ease of working with clay to metal’s shaping and molding process.

The material comes in a variety of forms. It can be purchased as kneadable clay, in a syringe for delicate extrusions, or as a dehydrated powder made usable by

adding water and kneading. There are several different formulas for different types of metal. Silver metal clay produces 99.9% pure silver (more pure than the alloy, sterling silver) and is suitable for enameling. Precious metal clay (PMC) involves different metals, formulas and shrinkage rates. It is also available in a sheet form like paper (for origami-style work) and in a gild form for painting. Other specialty forms are known for reducing shrinkage or increasing working time with slower drying.

Jerilyn prefers working with silver metal clay, and tells us that separate tools and protocols are needed for working with different types of clay. She uses the dehydrated form to create molds for hard objects like sea shells and sand dollars, which she can turn into exquisite likenesses in great detail. She prefers the paste form for delicate structures like lichens and leaves. She can paint the paste, which shares the consistency of Elmer’s glue, onto her subject to create her jewelry.

She uses a kiln about the size of a large microwave to fire her work at 1600 degrees for several hours. “The kiln is much easier to handle than the blow torch,” she explains, “and gives more even results.” Cheri also uses a kiln, but works with copper and bronze or mixed metals as well, and enjoys experimenting with different patinas and textured effects.



Jerilyn values the metal clay process for its ability to create one-of-a-kind pieces. As she writes, “in much of my artwork, you will find the exquisite remnants of the natural design elements forever contained within the silver form after the firing process.” Cheri is also inspired by metal clay’s ability to “take a medium without form and create an amazing, artistic, one-of-a-kind piece of jewelry.” For both, metal clay opens a special door to sharing the love of nature and jewelry design with appreciative buyers.

Call for Artists

Would you or an artist you know like to exhibit work in Creative Spirits located at West Linn Lutheran Church? The Creative Spirits Arts Committee would like to know of your interest as we plan the shows for 2016-17.

We believe our building is a community space to be shared and utilized. As a church we are determined to support emerging and well-established artists and to give their work exposure. Like our faith community, our facility is unique and nontraditional. Our gallery, Creative Spirits, in truth, is a perfect gallery space to exhibit and celebrate art.

Submission Time Frame

Creative Spirits has a 2 month submission period from September 15-November 15 for our exhibitions and accepts artwork in all media: painting, drawing, printmaking, photography, digital art and mixed media. All artwork submitted is reviewed by our curatorial panel and kept on file to be considered for each upcoming exhibition. Creative Spirits does not charge an exhibition fee to artists to show their work, we select and show artists based on talent. Art should be....

We review new artist submissions in December and typically add eight to ten new artists each season, some years more, some years less. Final decisions and commitments to our artists are made in January for the upcoming gallery season. We are thankful for the interest from many artists who would like to show their artwork at our gallery. Participating artists in our exhibitions will be contacted via email for the exhibit schedule for the year. In special circumstances; if your work fits a particular exhibition you will be notified directly by the gallery.

Most exhibitions at Creative Spirits are for 2 months. An artist's reception can be arranged. Art works for sale or not-for-sale are both accepted.

Our space is always available for special events or business meetings. We also provide other amenities such as kitchen, projector, tables and chairs. For more information email Julie Mankin, Ministry Operations Coordinator at wllcoffice@wllc.org.

Creative Spirits is located at 20390 Willamette Drive, West Linn, OR 97068

- I'm proud to introduce our newest pARTner in ART:
- Oregon City Health Care - A Prestige Facility
- 148 Hood Street
- Oregon City, OR 97045
- Dawn Rachels
- drachels@prestigecare.com
- 971-400-6093

- I had the pleasure of touring the facility today. They have long blank walls with fabulous lighting that need your art!!!
- Paintings, photographs, mixed media....all wall art for the time being. All types of wall art will be considered. (As always, no nudes or graphic subjects)

- There are many visitors and residents at the facility. What a great way to put your art in the community.

- If interested, contact Dawn to arrange an appointment for consideration. They are very interested in partnering with Three Rivers Artist Guild.

Help Wanted for Signature Event: Oregon City Festival of the Arts

- We have need of a winning team to create the best art show in Oregon City since the First City Arts Faire.

- For this project we need 5 to 7 core volunteers for the executive committee which will lay the groundwork. Our first tasks will be to create a budget, secure sponsors, write grants, and work with the local tourism community.
- Linda Merry and I are going to a grant writing workshop on September 2 to apply for a County Grant. I have been working on a draft budget just to get us started.

- I will warn people ahead of time that this will be a time commitment as we want this to be thoroughly planned. I believe we have guild members ready to take the lead in this signature event for Oregon City. There are still artists in the community that remember the First City show and how well that was planned. In particular, this was one of the first art events that catered to the artists.

- If you are interested in being on the executive committee, please contact:

- Lynda Orzen at 503-313-0024 or orzep@comcast.net.

The Thrills of Networking Within A Local Artist Community

Posted: 08 Oct 2015 04:00 AM PDT

Share on Facebook Retweet this

by guest blogger Cherilyn SunRidge

When I moved from my mountain studio into a city, one of the first things I sought was a local art community. Right here in our Portland, Oregon metro town is the Three Rivers Artist Guild, which was founded March 2007. I went to my first meeting in 2012 and was delighted at the rows of attendees, was automatically and kindly introduced as a first time guest by the person seated next to me, and felt like I had found a supportive venue to explore. During my first year, our Guild membership grew due to the outreach of several members into our community and county.



President Linda Merry Gross, Three Rivers Artist Guild, Oregon City, OR, hosting Forest of Arts Event

During my first several months of attending monthly meetings, one phrase which President Linda Merry Gross easily spoke out, has stayed with me: "We are all volunteers. We help each other. If you want to serve on one of our committees and don't know how, we help you."

I now know that this is a strong undercurrent of our Guild. More than a salon, our Guild has by-laws, elected board members, and recently was granted 501(C)3 status, due to efforts of some members with expertise in this area. The Guild's website provides profiles and links for its members to have their art available for the public to view outside of the Guild.



Hopkins Forest of Arts event, Three Rivers Artist Guild collaborated with a local Demonstration Forest, selling members' art, and Hopkins Demonstration Forest offered hands-on creative activities for families.

Our group is open to everyone interested in the arts, producing art or not. The Guild governs the Three Rivers Gallery & Gifts, which has its own operating committee and pays for rental space for our artists to exhibit what they have made. Our platform is to support and give artists a venue to show and sell their art.

Discussions have been active regarding "fine art versus craft," and it always comes back to the mission statement of encouraging appreciation of the arts in the community, encouraging and elevating the arts. Therefore, the jury process which each new member must go through in order to exhibit in the Gallery is to determine appropriateness for a family venue, and not to judge the maturity or refinement of the art, even though our members' art is fabulous.

Speakers are brought into our monthly meetings from our surrounding community: e.g., accountants for art business, social media experts, mail order print selling, a local oil paint manufacturer representative, copyright law, as well as presentations from our members who stand up to speak about their creative process/challenges with a piece/influences and show us their work. Our meetings are not only educational but entertaining as well.

Because our Guild is visible in the community, we also are included in county-wide artistic activities. There is a strong sense of sharing all regional calls-to-artists to provide possible venues for exhibition in addition to our

Gallery & Gifts. It is clearly a product of the community as a whole, where different committees within the Guild take responsibility for certain activities: plein air events; city-wide festivals; quarterly gallery artist receptions; and recognition and support within the local business community, networked as pARTners-in-art.

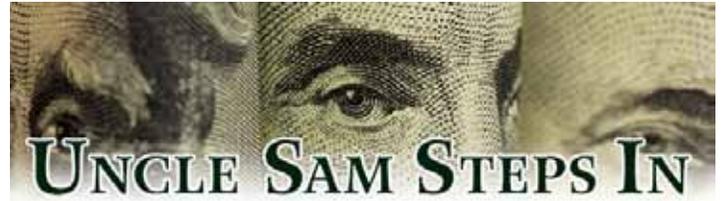


Good Morning Oregon City, Three Rivers Gallery & Gifts twice annually hosts the weekly Chamber of Commerce gathering of local businesses, to meet and greet one another and to share pertinent business updates.

I think the underlying strength of a group is in accepting the uniqueness of each artist, their individual medium and voice. And, in accepting the strengths of each individual, in promoting not only arts within the community but also promoting shared participation within the group/guild. Appreciated members naturally participate, offering their networking/organizing/technological talents, which all go to promoting awareness of the arts within the community.



Guest blogger Cherilyn SunRidge is a contemporary painter, and also hold the position of Public Relations Coordinator for the Three Rivers Art Guild.



What tax courts and the IRS have to say about being a professional artist vs. a hobbyist

by Daniel Grant

Courtesy of **the CraftsReport**

There are many definitions of the word "art" (Leo Tolstoy: "a means of union among men, joining them together in the same feelings, and indispensable for the life and progress toward well-being of individuals and of humanity"; Oscar Wilde: "the most intense mode of individualism the world has known"—that sort of talk), but far fewer definitions of the word "artist." We are quicker to think of the term as a value judgment than as something hard and fast. Lots of people want to be viewed as artists, from employees of tattoo parlors (body artists), chefs (culinary artists), and exotic dancers (performance artists). According to the bylaws of the National Watercolor Society, "Associate Membership is open to anyone," and the National Sculpture Society proclaims that "If you create, collect, or just plain love sculpture, please join us as an Associate Member."

Perhaps, a definition doesn't matter, but the subject of identifying who is a professional artist does arise from time to time, for instance, when a foundation or government agency looks to award a grant or fellowship—or during a census year when the U.S. government tries to count how many people are employed in this or that profession.

The Internal Revenue Service also cares, which is why for a period of almost 10 years the federal agency auditors combed through the financial records of Cambridge, New York painter Susan Crile, regularly disallowing her claimed deductions on her tax returns for art-related expenses on the basis that her work as an artist was "an activity not engaged in for profit."

This past October, the siege finally ended with a 53-page ruling in her favor by the U.S. Tax Court, which stated that "(i)n a qualitative as well as a quantitative sense, we conclude that the balance of factors favors (Crile) and that

she has met her burden of proving that in carrying on her activity as an artist, she had an actual and honest objective of making a profit. We therefore hold that she was ... in the 'trade or business' of being an artist."

Her credentials as an artist undoubtedly would pass muster with the Census Bureau or with a grant-making foundation or agency, and in fact she received fellowships from the National Endowment for the Arts in 1982 and 1989. The Metropolitan Museum of Art purchased two of her paintings, as did the Hirshhorn Museum and Sculpture Garden, the Phillips Collection, and more than two dozen other museums (including the Albright-Knox Art Gallery, Brooklyn Museum of Art, Carnegie Institute Museum of Art, Cleveland Museum of Art, Denver Art Museum, and the Guggenheim Museum) have her works in their permanent collection. Most of her works in these public collections were donated by collectors.

For most artists, their careers may seem brighter on their resumes than reflected in gallery and auction house sales, and the same has been true with Susan Crile. The Tax Court ruling noted that during the years 2004-2009 her net proceeds from sales of her art amounted to \$15,740, and she sold an additional 13 pieces for which she should have received \$17,250 but had not been paid. During 2000-2013, Crile earned average annual net proceeds of \$9,980 from her art. From the beginning of her career through 2013, she averaged approximately \$17,000 from sales of her art.

She would be a pretty hungry artist if that was the entirety of her earnings, but she also is a full-time art professor at Hunter College in New York City (earning between \$85,999 and \$106,058 during the years in question, not counting interest income, dividends, capital gains, and social security payments), which the IRS auditor held against her—claiming that teaching was her real job and making and selling art just a hobby.

However, the Tax Court found "that Hunter College required or expected its art professors to exhibit their work; it did not require that they actually sell art. Many of the marketing and related business activities in which (Crile) engaged were thus irrelevant to her teaching career."

Crile's case was not the first time that the Tax Court had ruled in favor of an artist in an area of law referred

to as "hobby-loss." Back in 1977, a precedent-setting decision was handed down with regard to a painter, Gloria Churchman, who had claimed losses of several hundred dollars in her tax filings in 1970 and 1971. For all of her 20-year career, Churchman's income from art sales never had exceeded her losses, and the IRS also claimed that the artist was supported by her husband—a college professor. As a result, IRS auditors labeled Churchman a hobbyist and her deductions for art-related expenses were denied. However, the artist took her case to Tax Court, which found that Churchman pursued her art career "with a bona fide intention and expectation of making a profit" and the fact that she did not rely on sales of her artwork for her livelihood was irrelevant. Lack of income, the Court ruled, and "a history of losses is less persuasive in the art field than it might be in other fields because the archetypal 'struggling artist' must first achieve public acclaim before her serious work will command a price sufficient to provide her with a profit."

The ruling in favor of Susan Crile was "not a revolutionary decision, but a reassuring one," according to Amelia Brankov, an arts lawyer in New York City. She noted that "this case is reassuring to artists with regard to Crile having a job and being an artist," adding that what turned the Tax Court in the artist's favor was the fact that Crile had "saved receipts for her art-related purchases, had a business plan, and marketed her work. It all supported the idea that she was attempting to earn a profit from her work."

Artistic credentials, which don't usually matter to collectors, critics, dealers and curators, may help an artist make a case that he or she is a professional for tax purposes. These include earning a Bachelor's or Master's degree in fine arts, membership in an artists' society, the experience of teaching art, inclusion in Who's Who in American Art or some similar directory, and an exhibition history.

"No one told me or my lawyers what problem the IRS had with me," Crile said. "I think they wanted to test the idea of whether someone claiming to be a professional artist is actually a hobbyist, and I was there." She added that the "only positive thing to come out of this is that the ruling is clear and precedent-setting. It may help an awful lot of people."

Crile's tussle with the IRS is not ended. While the Tax Court accepted the artist's intentions of earning a profit and commended the fact that she saved receipts, the court questioned some of her claimed business expenses, such as cable television bills, gratuities to doormen in her apartment building, taxicabs to the opera, and other social events--restaurant meals with friends and international travel. Decisions on those deductions await another day.

While the Census Bureau and many foundations have a broad definition of professional artist, the Internal Revenue Service's perspective is narrower. There are nine criteria that the IRS applies in order to separate professionals from hobbyists (professionals may deduct their expenses, hobbyists may not):

- Is the activity carried on in a businesslike manner?
- Does the artist intend to make the artistic activity profitable?
- Does the individual depend in full or in part from income generated by the artistic work?
- Are business losses to be expected, or are they due to circumstances beyond the artist's control?
- Are business plans changed to improve profitability?
- Does the artist have the knowledge to make the activity profitable?
- Has the artist been successful in previous professional activities?
- Does the activity generate a profit in some years and, if so, how much of one?
- Will the artist make a profit in the future?

The artist need not answer "yes" to every question in order to legitimately deduct business-related expenses--including art supplies and equipment, studio rental, travel (mileage, airfare, parking, tolls, meals, and lodging), educational expenses (conferences, master classes, museum membership), and the cost of advertising and promotion (business cards, brochures, photography, postage and shipping)--but the IRS demands proof that an artist make a genuine effort to earn a profit in three years out of a five-year span.

How Your Art is Juried ... and How to Get Better Results



You've completed an application to an exhibition, show, festival or competition ... and hit "Send" while crossing your fingers. What are your chances with the jury?

I've juried thousands of artists over the years, and always find it to be a challenging process – it can feel almost impossible to choose. There are so many worthy artists out there, and yet many applications must be turned down to determine the final selection. Quite often scores are close, and small details can make the difference between an acceptance and a rejection.

Getting rejected by the jury doesn't mean that your work isn't good – and even though it can be hard, try not to take it personally. If you feel you are rejected more frequently than you should be, take a close look at what you are submitting, and make adjustments in your strategy.

Here are some basics that set your work above the crowd when submitting:

A cohesive presentation. If your artwork is presented as a portfolio (such as jurying from a website, which I frequently do) everything that you present should work together. Including works of vastly different mediums, such as fiber art and photography, or using different styles, can become confusing. It may look like you can't quite decide what it is you really want to do.

If you are "padding" your portfolio with old pieces in a very different style or medium (from art school perhaps) it's time to clear them out. Show the direction that your work is taking with a clear presentation so that your collection makes impact.

A robust selection of work. If a portfolio is very small, it may leave the juror wanting. When there are only a few viable works, quite often I feel that

I need to see more from the artist. Or, I may wonder if perhaps they are just beginning to create a body of work and should develop it further. I love to see a few dozen pieces in a strong signature style that shows the artist has worked deeply in their chosen direction.

Show your best art. When presenting a whole portfolio, you will be judged on the weakest piece of work that you have. This can pull down your score, or even get you juried out. Make sure that your portfolio is the best it can be, and keep your work current. If you aren't submitting anything that you've made in the last few years, that can be a bit troubling. Have you taken a break from the studio? What are you doing now?

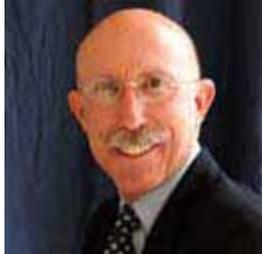
Use outstanding photographs. This is essential if you want to be taken seriously, and if you want to be juried in. Images which are unfocused, have glare, aren't keystone (squared) to the camera or have inappropriate backgrounds are killing your chances. This happens all the time {cringe}. Take a good look at your photos. Are they really excellent? Are they professionally taken? (or, can you take photos of this caliber?) Your competition, especially the artists who get consistently accepted to juried events, are presenting images with the "wow factor."

Supporting materials. Can a well-written [artist statement](#) or an impressive exhibition history make the difference? Yes. When it's down to the wire and distinctions have to be drawn between submissions of similar quality, this can be the tipping point that gets your work included or excluded.

Regardless of the juror, there is some personal preference involved. No one can be completely objective, so keep that in mind when you apply. If you have particular luck with a juror whom you know will be judging a competition, or you want to avoid submitting to a certain juror, learn this first before deciding where to apply.

I asked a few friends who frequently jury submissions to share their own experiences and advice for artists on ways to get the best possible results with your next submission. See if their words resonate with you.

John Math of [Light Space and Time Online Gallery](#):



When I look at an artist's submission, the first thing that I look for is "Did this artist follow and depict the theme of this art competition?" Too many artists still apply to art competitions that they should not be submitting to, due to the subject matter, allowed media and the

quality of their art. If their art meets the theme test, then their art is evaluated and judged thoroughly thereafter.

Terri Lloyd of [The Haggus Society](#):



For me, it's primarily about fit. I use a 1 to 5 (or abcd) scale to grade the work based on the call. 1 or A being the "out of the ball park WOW Factor" and 5 being "no thanks, not this time."

The WOW Factor for me is almost a no-brainer in terms of fit, execution, the artist's voice and impact on the viewer. In a word, it is remarkable. There is no guesswork. But not all work is immediately remarkable. Sometimes a work will resonate or perplex me on more subtle level which compels me to look deeper. Then I look to the artist statement either about the piece/series or her overall practice —and if necessary, visit her website for better understanding. (Artists, this is why your statement is important.) The process takes a little extra time but it helps me to defend or reject the work.

Renée Phillips of [Manhattan Arts International](#):



When choosing artists for our exhibitions I am always excited to discover an artist who displays an extraordinary combination of innovation, unique style, and excellent artistic skills. Those attributes take my breath away. Before I select the top winners I

enjoy visiting all of the entrants' websites looking for a developed body of work, career performance, and professional commitment. What breaks my heart is when I have to reject an artist I respect because they didn't submit entries from their most accomplished works, or their art didn't match the theme, or they submitted poor quality jpegs.

Share the Details

Posted: 28 Sep 2015 04:00 AM PDT

Detail shots share more than just an image of your work. They give an up-close look at your texture, materials and technique.



Artist credit (clockwise from top left) Julie Levasseur, Stephanie Sachs, Corey Anderson, Joe Diemer, Rhoda Powers, Cindy Biles

If a picture is worth a thousand words, then images sharing the fine details of your handmade work are essential storytellers that will help your audience come to understand better what you do and what you make.

Part of your story as an artist is about your technique and your studio process. Every fingerprint, small surface and design element has been touched by your hands. Quite frequently, photos of your work give an overview, but fail to capture those small textures, colors and surfaces incorporated into each piece. Capturing a close-up shares these, and shows minute workmanship to it's best advantage.

Detail shots are valuable for jury submissions, giving

insight to jurors who cannot see your work in person. Juries get only a few seconds to review each artist's images. Including a number of views of a given object, including detail shots, allows for a more intimate understanding.

Likewise, photographs of up-close details of your work are important for customers who are considering a purchase. Follow the lead of e-commerce websites which do this all the time. Imagine shopping online for shoes. You will see photos of the top of the shoes, the sides, bottom, laces, stitching, and more. Every additional detail helps the buyer experience as they "try on" your work and gain a higher comfort level. This leads to increased sales.

Your portfolio needs a variety of photographs to convey a lot of information about your artwork. Are you using detail shots to help tell the whole story?