

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 9

May 2016 Member Newsletter

Issue 5

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Past President

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Mark your calendars!

The next TRAG General Member meeting will be on Monday, May 9 at 7PM at the Pioneer Community Center.

Greetings, Members!

At this month's meeting, Sue Thomas will be leading us in a sketching evening. Bring your sketch book or paper and your favorite drawing media; pastels, pencils, pens, markers, small water color sets if you have them. Bring flowers or still life items if you'd like.



We'll also talk about ART JAM and the Oregon City Festival of the Arts.

Come and have fun.

Got an idea for TRAG?

Let us know!

suggestions@threeriversartistguild.com

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Pixel Perfect



What to know about image types, p.10

TRAG General Meeting Minutes

4-11-16

Meeting Location: Pioneer Community Center (Downstairs), Oregon City

Attendance: 47 Members, 2 Guests/New Members

Called to order at 7:05 p.m., by Linda Merry Gross, Interim President

Welcome & acknowledgement of guests, new members; opened floor to Board Members to give reports:

Treasurer's report given

Secretary's report given.

Oregon City Festival of the Arts report by Lynda Orzen.

Justice Windows - happening in July.

Members shared their art.

Members made announcements.

Meeting adjourned at 8:15 p.m.

Welcome New Members!

- Cindy Sullivan, from West Linn, paints with acrylics and creates folk art styled clay tiles. Her e-mail is: cindys6100@yahoo.com. She has showed at the Lake Oswego Festival of the Arts and is currently showing in the West Linn Library.
- Sharon Wilson is a watercolorist from Tigard who teaches art at Little Christian School and can be reached at running2slow4u@gmail.com. She is also the mother of 6 who took up watercolor a year ago and loves it.
- Mary Dettmann is an acrylic, watercolor crayon, pen and ink and crochet artist from Milwaukie who can be reached at artistmary2015@gmail.com
- Maggie Garver, from Oregon City, does oils, mixed media, and acrylics and has done Oregon City and West Linn shows. Her e-mail is pjgarver@comcast.net
- Paul Rickey, from Oregon City, does acrylic, drawing media, and watercolor and has a BS in Art Ed from NY University. He's also studied at the Art Students League in NYC, and Golden Gate University Arts Administration Broadcasting Art program. His e-mail is tatina2@aol.com
- From West Linn, Nikki Dilbeck does acrylic and mixed media and can be reached at nikki@crossle.net

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

Contact Membership Coordinator Sue Thomas:

membership@threeriversartistguild.com

- Members,
- One of the great advantages of being a Three Rivers Artist Guild member is having your name listed on our website, www.threeriversartistguild.com and having the option to add your bio and/or photos of your art.
- We absolutely do not give our personal information unless you specifically want your phone number or email listed in your artist statement.
- Please take the time to check your information on our website.
- If you'd like to add your artist statement or bio, please provide a word document of the verbiage you would like.
- If you'd like to provide any photos of your work, it must be a jpeg image no larger than 800 kb. Our computer cannot load large images.
- Do you have your own website, or sell your art somewhere else (Etsy, Yessy, flicker, blog, et cetera)? Give us the link, and we'll make sure it's listed under your information.
- Send your bio, photos and/or any changes you'd like to your information on our website to:
- webmaster@threeriversartistguild.com
- Thanks!!!

Mind's Eye Over Matter at 221 Gallery

Four artists bring thought-provoking perspectives to the 221 Gallery's 2nd Quarter 2016 rotation. Richard Gaffield, Michelle Lattanzi, Susan Schenk and Bob Bresky each use their chosen mediums to re-shape familiar scenes with startling perspectives, bringing the mind's eye into focus.



Richard's watercolors and mixed media achieve this within the context of familiar landscapes and objects. "Abandoned Barn" sets the weather-worn building far in the distance. The leaning barbed wire fence in the foreground and the broken wooden rail fence further back set the scene, illustrating how boundaries and buildings, once important, have now been forgotten. "Grandpa's Wheelbarrow" focuses entirely on the rusted metal wheel, still sturdily anchored by its hefty hardware. "Girl Playing Jacks" makes the small child seem almost fragile by placing her in the corner of the scene, hunched over her jacks and dwarfed by the sharp angled planes of the farmhouse nearby.

Michelle Lattanzi's large-scale photographs play with geometric forms and repeated patterns, sometimes mimicking collage or abstract designs. "Hearts of Palm" layers the rough red hearts with strips of sandstone, leaf debris and ground gravel for a fascinating abstract effect. "Strawburst" explodes with botanical detail, each straw radially arranged to create a vibrant sunburst shape. "Ocean Lobes" celebrates the repeated patterns of smooth-worn ocean rocks by sand-softened tide pools. The black-and-white photography gives a Zen-like quality to the lobed forms.



Susan Schenk's collages are often filled with surprises, and her work "Annapolis" is no exception. In this fresh scene of fun-loving sailboats, all the colors are reversed. Sea and sky are fiesta-bright orange while the land beyond is blue. Normally white ships and sails are now all black. The shock of color enlivens the scene – but there's more! Many of the tiny strips of color carry surprising bits of text. At nose-length from her work, we find the printed text "young at heart," "my party" and "age is an issue of mind over matter."

Bob's Bresky's nature photography ranges from the wide plains of Africa to the broad reach of the Cascades. The latter gives us a wide mountain view with snow forming brilliant swaths across the crags. Above, slim white clouds stretch across the sky, mimicking the linear paths of the snow below.



In these varied works, the mind's eye may be what matters most. Come to the 221 Gallery to see these artists' mindful work. You can also see more at www.richardgaffield.com, www.facebook.com/MichelleLattanziArtist, www.susanschenk.com, and www.bobthenatureguy.wordpress.com.



Gallery Spotlight

Three Rivers Artist Guild operates a gallery located inside the Singer Hill Cafe at 623 7th Street.

Gallery News

Members,

We have five fabulous members who are our leads for this gallery. By sending an email to gallery@threeriversartistguild.com you reach all five at one time. The appropriate person will answer your question and work directly with you.

Tonya Meyer - Art out and overall liaison with Singer Hill Café

Carrie Trax - Art in and work scheduling

Holly Kroening - All questions about 2D (wall, prints, greeting cards)

Phyllis Flury - All questions about 3D (wood, glass, ceramics, et al)

Jerilyn Walker - All questions about jewelry

Please communicate with our gallery leads if you have concerns or questions about the placement of art. As in any organization, great ideas come from our members, and our leads devote a large amount of time and effort to make our gallery inviting to our customers.

Our gallery is open Tuesday through Sunday, closed Mondays.

Rotations are every two months. You can see all the actual times on our website www.threeriversartistguild.com under gallery section. You can download inventory tags, art in and out schedules, meeting schedules, and more. Check it out.

Sunday morning is art out, Sunday afternoon is art in, and Monday is reserved for hanging and placing art in the gallery.

If you have a desire to help out from time to time, but don't necessarily wish to join a committee, feel free to email gallery@threeriversartistguild.com

YOU MAKE A DIFFERENCE IN OUR SUCCESS. THANK YOU!!!

Three Rivers Gallery & Gifts has space for classes!

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

The policy is as follows:

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

Class Hours - anytime between:

9:30 a.m. to 3:30 p.m. Tuesday through Sunday

Suggested Number of Participants - ten or fewer

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

Instructor should bring supplies.

Pack out garbage and leave space neat and tidy.

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

Space covered by liability insurance.

Questions and sign up to be directed to classes@threeriversartistguild.com

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

Want to be the next Artist of the Month?

Contact the Gallery Committee Chairs 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

May 2016 Artist of the Month: Phyllis Flury

Artist of the Month

Phyllis Flury

Fused Glass

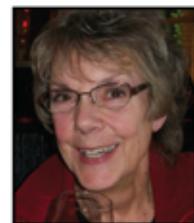
Phyllis Flury's fused glass can fit in a niche anywhere in your home or garden. Her wide-ranging artwork includes bowls and vases for home décor, fascinating glass snowflakes for holiday ornaments, and 6-sided lanterns for backyard decks and gardens.

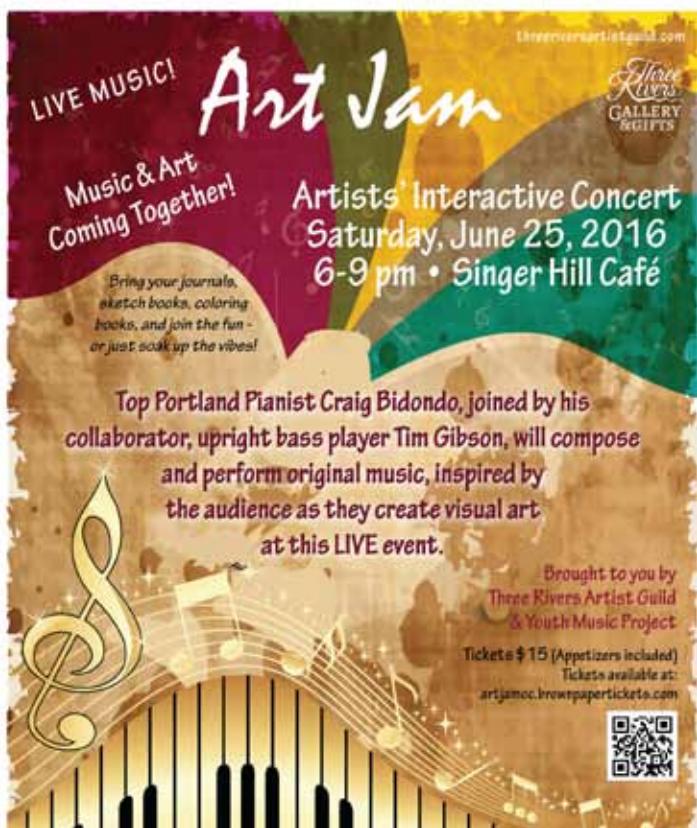
No wonder she goes by the business name, "Outside in Style," advertising designer glass for home and garden!



Combining art and the outdoors goes beyond her business name, though. Phyllis enjoys organizing her annual summer art event, "Artists Outstanding in Their Field." The idea came to her when she began sharing a home with her son's family, near a field with a wonderful view of Mt. Hood. "The idea of having an art event there began to tease my imagination," she tells us – and the rest is history! Besides gorgeous views and fabulous art, guests enjoy coffee, wine, beer, pastries, roll-ups and sandwiches served by Latte da Coffee House's food cart.

Always on the go, Phyllis enjoys trying new techniques to keep her art fresh. "Glass has been my passion for about 12 years," she explains – "first stained glass and now fused glass." Phyllis also organizes the Guild Gallery's art raffle along with member photographer John Trax. Think of her if you win one of the every-other-month raffles this June, August, October or December! You can also learn more about Phyllis' art, search her on-line gallery, or contact her at www.outsideinstyleglass.com.





Artists' Reception Saturday June 25, 2016 6-9 pm
Singer Hill Café Tickets - \$ 15

Three Rivers Artist Guild & Youth Music Project Are collaborating on an exciting event that invites you to come create art in an atmosphere of mutual inspiration. The Gallery will remain open for sales, and the \$15 ticket covers appetizers, coffee and tea, and the incredible live music of Craig and Tim.

Craig Bidondo, the composer/pianist who improvises music in response to art is one of Portland's top pianists. He plays regularly for art receptions at such venues as Concordia University and is much in demand. He will have his state of the art Nord keyboard.

Tim Gilson, his collaborator, composer/ upright bass player will be joining him.

The music they compose is instrumental and quite beautiful. They also play smooth jazz and familiar popular music of all styles and eras

During this event, TRAG artists and members of the public will create visual art while Craig and Tim create music inspired by the art.

Judy Caldwell's Wildlife Carvings Put Nature on Display in the Artist Exhibit Program

Judy's passion for wildlife is on full display in the Clackamas County Arts Alliance's Artist Exhibit Program (AEP). Her exquisitely detailed lifelike wood carvings are easy to see in the eye-level 3-D display case at the Development Services Building's 1st floor lobby (150 Beavercreek Road, Oregon City) through July 14th.

"I grew up with a love of animals and the wilderness," explains Judy, a native Oregonian. "I was exposed to the beauty and warmth of wood sculpture in the 1990's, and it seemed like the perfect medium to translate a warm, lifelike quality to my pieces – to add a depth and richness to my work. I choose highly realistic sculpture to interpret my love of wildlife."



Judy captures her lifelike quality through extraordinary detail and revealing action poses. Each piece has personality, from the regal pose of a female kestrel to the kittenish antics of a young bobcat at play. Humor plays a role, too, as in her leafy owl "hidden in plain sight." Each detail of feather and fur adds to the astonishing effect.

Judy has won numerous awards for her carvings, including the 2007 "Best of Show" in the Columbia Flyway Competition. You can see more of her work on the AEP web page (www.clackamasartsalliance.org) and on her own website at www.naturesimagewildlifeart.com. You can also reach her at naturesima@bcconline.com.



Jason Faucera and John Trax Bring Inspiring Images to Artist Exhibit Program

Not all buildings have a central theme – and when they do, the artwork inside may not reflect or enhance it. Yet the current AEP exhibits for Jason Faucera and John Trax do just that. Each finds his images in a coordinated setting where artwork and architecture come together to make an inspiring statement.



Many of Jason's images are inspired by the landmarks of Oregon City – the municipal elevator, the falls, the iconic Arch Bridge, and views of Mt.

Hood. What better place for his AEP display than Oregon City Hall? They tell us about Oregon City in a building devoted to the city's business – but they also do much more.

Mounted on the wall across from the main information desk, they're not simply a roll call of Oregon City sites and landmarks. Each makes strong use of light and shadow to create a sense of wonder surrounding the place that so many city visitors call home. "The Bridge and Downtown at Dusk" shows a blue-shadowed bridge below a smooth pale sky. Haloed lights on the bridge, the buildings, and the hilly landscape beyond twinkle like land-locked stars. The entire cityscape becomes a constellation before our eyes. "Elevator in the Moonlight" shares the elevator's scenic viewing area from a spaceship perspective. Curved fluorescent lights illuminate curved windows with a ghostly light as the moon glows behind. The landmark becomes a landing point linking earth and sky. Familiar local sites take on an air of magic.

John Trax's nature images are full of life – bright colors, sunny days, and placid views. What better place to display them than the Kaiser Sunnyside Campus, devoted to

healing and marked by the familiar slogan "thrive"? The lower level of the main hospital building is home to the AEP gallery and to areas devoted to rest and renewal for patients, friends and families. Here the wood-toned cafeteria offers healthful salads and soups, customers drink in comfort at the Kittridge and Fredrickson coffee stand, and an outdoor courtyard beckons with head-high plants and a cascading water feature.

The nearby AEP gallery hall (near Elevator "F" and physical/occupational therapy) is filled with natural lighting from continuous skylights above



and framed with live plants just under the artwork on the wall. In this setting, John's "Columbia Gorge Sunrise" glows with blooming balsamroot along a sunlit ridge.



"Red Barn in the Orchard" is a celebration of red, white and blue with its red barn, white apple blossoms and bright blue sky. The Cape Meares and Heceta Head lighthouses beckon us to see the ocean, while placid horses graze below majestic Mt. Jefferson. ("I just love art," said one of the passersby contentedly as I took notes on the display.)

With these exhibits, showing through the first part of August, the Clackamas County Arts Alliance has done a superb job of finding art that will bring out the best in its surroundings and highlight the artists' themes as well. You can see more of their work by linking directly to the Alliance's website at www.clackamasartsalliance.org/aep/2016-artist-exhibit-program-artists/. You can also view the artists own websites, finding Jason's at www.shadowquality.com and John's at www.zigzagmtart.com.

At the End of the Oregon Trail (EOT) Interpretive Center

Part Three – Staking a Claim in Oregon City

(This is the third article in a three-part series for the March, April and May newsletters covering the three interpretive wagons (buildings) at the EOT – site of August's Oregon City Festival of the Arts.)

After emerging from the darkness of Wagon (Building) #2's theater, Wagon (Building) #3 seems to stretch out in all directions. Marking the end of the Oregon Trail, it shows us how settlers spread out beyond their cramped covered wagons as they put down new roots in a new land.

One area highlights Oregon City's Land Office, where pioneers stopped to stake their claims after passage of the Donation Land Claim. Every male U.S. citizen over 18 could lay claim to 320 acres – with 320 more in his wife's name, totaling one square mile. Visitors can take their own reproduction land claims, describing their acreage in 1800's language "to have and to hold," as if in marriage.



Other areas focus on the trades and arts that flourished in this new population center. Tools of the time – from blacksmithing to shoemaking – are gathered on the walls, while fabric arts like

quilting and tatting (lace-making) are laid out nearby. You can almost feel the productive energy that helped make Oregon City one of many "firsts" – the first capital of the Oregon Territory, the first incorporated city west of the Rockies, and even the first Oregon town to host a lending library!

Additional areas show us the cultural artifacts of the indigenous Clackamas and Clowewalla peoples. Natural earth pigments in muted blues, greens, dark red and yellow are ready to be processed into paint. (Black charcoal would be used for tattoos.) You can touch an animal hide like the one stretched to make the drum displayed nearby. The zig zags, ribs and face-like patterns of the Columbia River art forms are explained near images of basalt stone carvings.



Following a long tradition of "firsts," the Guild will create its own first Oregon City Festival of the Arts this summer. Just as visitors will browse our booths to see a wide range of current artwork, we can move among the Wagon #3 displays to see the historic roots they share. Learn more at www.historicoregoncity.org.



Oregon City Festival of the Arts Update

One more step has been taken in the Festival planning. On April 16, the Jury committee made the final approvals of the artists that will be attending the festival. We have 62 artists filling 60 booths. Earlier this month Trieste Andrews and her partner Roger created a layout plan for the booths. There are 70 available spaces to accommodate the artists, silent auction/TRAG booth, Children's activities and the non-profits. I am going to meet with the Director to confirm all spaces are useable.

Festival artists have been notified and post cards sent to those that don't live in our community. TRAG artists can pick up postcards in the storage room of the gallery. The postcards are one of our most effective marketing tools. We want all our artists, even those not participating in the show, to have postcards available at all events.

The Metro Enhancement Grant is moving through its final stages of completion. The further we move into the planning for the festival, the budget needs to be readjusted. We did receive a check for \$2,000 from the Community Partnership Grant from Clackamas County.

Volunteers are still needed for the Parking and Public Safety committee and festival support for the weekend. We will need about 2 dozen volunteers to work the festival for the weekend. Jobs would include booth-sitting, greeting guests, helping to set-up and take-down the festival, help with the children's art, silent auction booth and the Three Rivers Booth. If you are interested, please contact Lynda Orzen, ocfota@threeriversartistguild.com.

• TRAG GIVES BACK

- Following our mission to give back to our community, we are so pleased to report on three ways TRAG members helped in the month of April:
- 1. We were approached by the Lion's Club to help with a repair at Grey Gables Estate, a wedding and events facility in Portland owned by Jennifer Agard, at Forte Floral. The Lions Club had an event at the facility and inadvertently taped a poster to the wall mural. When the poster came off a chunk of mural was removed also. Three Rivers Artist Guild to the rescue! On April 8th, Jude Welter and Judy Haas lovingly devoted their time and experience to make the repairs.
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- 2. We were approached by the Greater Federation of Women's Club for Oregon, to ask if TRAG would judge the 70th year Fine Arts Scholarship event for high school participants. Categories were visual art, essay, singing and instrumental musicians. On April 16, TRAG members Judy Haas, Holly Kroening and Linda Merry Gross judged a dozen visual art entries, which ranged from painting, drawing, sculpture, photography and ceramics. A scholarship is presented to the college of the winners.
- 
- 3. We were approached by Oregon's Fifth District, Congressman Kurt Schrader, to assist in judging the 2016 Congressional Art Competition for high school participants. On April 21, TRAG member Linda Merry Gross joined Nora from Clackamas Community College and Carter from Lake Oswego Arts Commission to judge over 100 entries of 2 dimensional art of all medias. Overall winner's art hangs in the U.S. Capitol for a year with other winner's art from all over the United States. Each winner goes to Washington, D.C. for the awards ceremony. 1st runner up art hangs in Congressman Schrader's Washington D.C. office, 2nd runner up art hangs in Congressman Schrader's office in Salem, and 3rd runner up hangs in Congressman Schrader's Oregon City office.
- Three Rivers Artist Guild is so proud to have these great opportunities to give back to our community.
- Thanks to everyone who participated!!! We are a very well respected and strong organization thanks to our many, many great members.
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What Artists Must Know about Digital Images

Guest blogger Andy Derrick explains the basics of digital images, and why they matter.

A high-quality portfolio gives you access to hundreds of opportunities to promote your artwork that you wouldn't have otherwise. It's your foot in the door.

Once artists get their digital images, the next struggle is understanding and managing their images. All the technical terms and concepts can be overwhelming to the average artist who hasn't been educated in the digital realm. In this article, I'll break down the basics to exactly what the average artist needs to know in order to get the most from their digital portfolio without pulling out their hair in the process.

There are many different types of digital image files, but hands down the two most important for an artist to know and understand are JPEG and TIFF.

*Basic tip: Most of you probably know this, but for those that don't— you can identify the file type by the ending appended to the name of a digital file when saved or downloaded. Examples of a JPEG and TIFF file name:

BlueSkyPainting.jpeg OR BlueSkyPainting.jpg

BlueSkyPainting.tiff

1. JPEG

JPEG is the most popular format of image and what you'll want to use for nearly all online uses. You'll use JPEGs for promoting on a website, 3rd party sales site, social media and sharing through email. You'll often use JPEG files when submitting to calls for art, as well (just make sure to read what the prospectus calls for.)

Why use JPEGs for online use?

JPEG files are excellent for online use because they can be compressed to reduce the size of the file.

File size is communicated in terms of kilobytes (KB) and megabytes (MB).

1 KB= 1,024 bytes

1 MB= 1,024 kilobytes

Don't worry about memorizing those numbers—it's just important to understand the relationship. The more

kilobytes or megabytes, the more data a file contains and thus the larger the file.

Why does this matter online?

The size of a file dramatically impacts load times. So, if you have massive image files on your website, it will take a very long time for a webpage to load when a visitor is viewing your site. The ideal size for online use is anywhere from 200 KB to 500 KB. This will ensure images load quickly, leading to a much better experience for website visitors.

You also don't want to share larger image files online because larger files can be used for reproduction. Essentially, if you share a large image file online, someone could download that image and use it to make prints without your permission. If you use the proper file size for web use, you have nothing to fear as they are not high-quality enough to create reproduction prints.

One more note on JPEG files

JPEGs are "lossy" file types, which simply means they lose quality and become more pixelated the more you open, edit, and re-save them. If you're only re-saving them a few times then it's nothing to worry about, but it's something to keep in mind as you use the same JPEG image over a long period of time.

2. TIFF

TIFF is nearly always the file format you'll use for making reproduction prints. They differ from JPEG and other file types in significant ways that make them ideal for print and publication.

Why use TIFFs for reproduction prints?

TIFF files are significantly larger than JPEGs— again, this means they contain much more data and therefore are a higher quality version of the image. For online use, the smaller JPEG is able to adequately display an artwork on a computer screen, however they would be very pixelated and fuzzy if used for prints. On the other hand, a high quality TIFF file is perfect for reproducing your original artwork as a print.

Unlike JPEGs, TIFF files can be compressed without losing any quality, again making them perfect for printing.

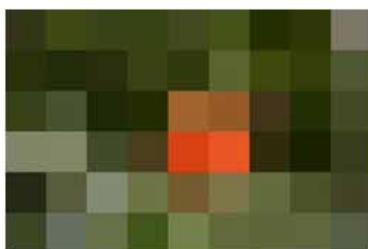
You never want to use TIFF files online, because 1) they'll take forever to load on a webpage and 2) they can be downloaded and used to reproduce your art without your permission.

The basics of image resolution

Digital images are made up of small squares called pixels. A common resolution term you'll run into is ppi (pixels per inch), which refers to the number of pixel squares per inch of a photo when being viewed on a computer screen. The higher the ppi, the higher the resolution of a digital image—meaning it will have more clarity.

Image resolution is also communicated in terms of pixel width x pixel height. Each of the photos below are of the same image with different resolution. Notice how the image becomes more clear and less pixelated as the resolution increases.

9 pixels in width x 6 pixels in height



74 pixels in width x 48 pixels in height



940 pixels in width x 627 pixels in height



PPI for submission to art shows

It's common for gallery submission requirements to include a certain amount of pixels on the longest side. For example, they may require 1920 pixels on the longest side. This means your image should have 1920 pixel squares on the side of the image that is longest, whether that's width or height for the particular image.

DPI for printing

Similar to ppi being pixels per inch on a digital screen, dpi (dots per inch) is used by printers to refer to the number of dots of ink per inch on a canvas, shirt, or other printed product. Digital images typically need to be between 200-300 dpi to make quality prints.

It's important to understand these concepts so you can identify what capabilities your digital images give you. Can they be used for printing? For gallery submissions? For online sales? If not, you can use the above information and the first article in this series to make upgrades to your digital portfolio (we've built ArtSquare Portfolios to help artists with these exact issues—click through this link to sign up and get a free month from ArtsyShark on our "Emerging" portfolio plan).

Once you have professional quality images of your artwork and a basic understanding of the information above, you're set to start taking advantage of all the online opportunities to connect with a global audience. In the third and final part of this series, I'll dive into some of the actual strategies you can use to build an online presence and leverage your digital portfolio to sell more art—so stay tuned for that!

In the meantime, feel free to ask any questions in the comment section and I'd be happy to help in any way I can!"



Andy Derrick is the Head of Artist Community at ArtSquare. ArtSquare is a service helping artists get high-res images and they've created their portfolio service to make it easier for artists to manage their digital portfolio and take advantage of new opportunities for their art.



LIBRARIES' MULTICULTURAL ART & EVENTS PROGRAM

PRESENTS

by Debbie Loyd



Portraits: An Artist's Visual Narrative

MAY 9 - JUNE 24

FEATURED ARTISTS

Ruth Armitage, Billy Beaulieu, Lorraine Bushek, Rita Furnanz, Sunny Graham, Fred Hahn, Jean Higdon, Marjorie Johnson, William Kettner-Polley, Joanne Kollman, Barbara Lae, Sam Livingston, Debbie Loyd, Susan Lyslo, Anna Magruder, Johnny Martin, Roberta Matthews, Louisa Moutos, Zelma Mulvany, Timothy O'Brien, Angela Owusu-Ansah, Ph.D., Diana Poorman, Lorraine Richey, Sandra Souksen, Nina Sybil, Susan Thomas, Donna White, Nicholas Yandell

GALLERY HOURS

Exhibit can be viewed during normal library hours.

RECEPTION

Sunday, May 15, 2016 | 2:00 - 4:00 p.m.

George R. White Library & Learning Center, 2800 NE Liberty Street, Portland



FOR MORE INFORMATION

Linda Church: lchurch@cu-portland.edu / 503-493-6370

www.cu-portland.edu/libraryevents

A PORTION OF ALL ART SALES WILL BENEFIT THE LIBRARIES' MULTICULTURAL ART & EVENTS PROGRAM