

Three Rivers Artist Guild

SERVING ARTISTS IN OREGON CITY AND SURROUNDING COMMUNITIES

Volume 9

August 2016 Member Newsletter

Issue 8

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Mark your calendars!

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

Greetings, Members!

It's finally here! This weekend, we are proud to present the first Oregon City Festival of the Arts. We hope you can join us for great food, live music, children's hands-on art, and of course, over 50 local artists! Come support your guild!



This month at our general meeting, We will be having a "Share Your Art" meeting. Bring one piece of your art and talk for no more than 1 to 2 minutes about what inspires you.

TRAG would not exist without member participation. We thank you!

Got an idea for TRAG?

Let us know!
suggestions@threeriversartistguild.com

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Moving Stillness



Marianne Ryder's Still Life, p.10

TRAG General Meeting Minutes

TRAG MEETING MINUTES – General Membership
07-16-2016

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

Attendance: 29 members, 4 guest/new members

Called to order @ 7:11 pm., by Linda Merry Gross,
President

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

Treasurer's report given

Secretary's report given

Lynda Orzen gave an update on the progression of the
OCFOTA as well as letting us know that she secured a
Grant for \$2000!

Lynda mentioned the need for those participating in the
OCFOTA to have weights on the corners of their tents
since the sprinkler system is prohibitive of corner stakes
being used.

Lynda also asked for donations for the silent auction.

Plein Air at the Rose Garden is being held on Aug. 8th for
those wishing to participate.

Phylis Flury announced the art show Artists Outstanding
In Their Field will be held on Aug. 20-21 in honor of those
suffering PTSD.

Linda Merry needs those who had items in the Justice
Windows to pick up your things at the TRAG Gallery and
Gifts store room.

Congratulations to Holly Kroening for the sale of one of her
pieces while in the Justice Window

New member, Randy Blevins showed us a piece of his
photographic work. He called the process ; giga-panorama
(the stitching together of many photos to make one
picture.)

Meeting Adjourned at 8:25 pm.

• Guild Promotes Gallery, Festival • at National Night Out

• A steady stream of visitors flowed to our booth at Oregon
• City's National Night Out celebration on August 2nd. Linda
• Merry, Lynda Orzen and Beth Miles stamped guests' raffle
• "passports" with our vendor's blue-striped heart while
• distributing our Gallery and Oregon City Festival of the Arts
• postcards. "These are the last of our 9,000 postcards,"
• Linda Merry said of the dwindling postcard piles. She
• chatted happily with visitors as blues singer Rae Gordon
• and other well-known musicians took the stage. "A good
• friend once told me, 'It's all about music and art,' she
• quipped, 'and the rest is just noise.'"



Music, art, food and fun marked the festival, expected to draw 1,000 or more again this year. The Oregon City Library's booth entertained its youngest guests with a "Frozen Finger Challenge"

• treasure hunt, while nearby, the Oregon City police offered
• a K-9 demonstration and Taekwondo students shared their
• skills in the open field. The spacious grounds of the Mt.
• Pleasant Elementary School (future home of the Oregon
• City Police Department) gave a country fair feel to the
• whole event.

• Back at our booth, conversations with visitors sparked new
• interest in the arts. One man showed cell phone photos
• of his whittling projects and mentioned his 200 watercolor
• paintings. "You should join us," encouraged Linda Merry.
• "We have 163 members now." He took our postcards
• and our business card, smiling with the thought of new
• possibilities.

• "We are so fortunate that the Oregon City Police
• Department offers free booth space to community
• members to help promote Oregon City," Linda Merry
• shared. "This is our second year being involved. Last year
• we passed out more than 750 Gallery postcards and this
• year, we hope to reach even more of the public with our
• Oregon City Festival of the Arts promotions. Thank you to
• our members who volunteered and helped at the Guild's
• booth."



The festival is still in need of volunteers for the weekend. To date we just have a handful of volunteers that are donating time to the festival. This is your show, please try and find time to come down for the weekend and help with the event. The more volunteers we have, the better we can manage the crowds and take care of our artists.

August 12, 2016 - Friday - 2:00 p.m. to 7:00 p.m. is set up for Oregon City Festival of the Arts (OCFOTA).

TRAG will have a 20-foot booth where the silent auction is held, as well as a 2x4' table for TRAG.

Artists can arrive from 2 to 7 to set up their tents, tables, product if desired.

Artists will first need to check in at the TRAG booth to get their placement area, name badge, welcome packet.

There will be overnight security.

We need the following volunteers:

1/2 hour shift - 2:00 p.m. - help set up tents and tables for Children's art.

1 hour shift - mid-afternoon - directional sign placements

on and off the site.

1 to 2 hour shifts - 2:00 - 7:00 p.m. direct artists to their booth location/help set up their tent.

August 13, 2016 - Saturday - 7 a.m. - 6:00 p.m.

2 hour early morning shift (7-9) to assist artists unloading their cars and then direct them to their offsite parking spaces.

2 hour shifts during show (12-6) for booth sitters.

2 hour shifts - sit at TRAG booth and help with silent auction.

2 hour shifts - help at children's art booths.

2 hour shifts - help direct public traffic to offsite parking and general flow of traffic.

August 14, 2016 - Sunday - 10 a.m. - 8:00 p.m.

2 hour shifts during show (12-6) for booth sitters.

2 hour shifts - sit at TRAG booth and help with silent auction.

2 hour shifts - help at children's art booths.

2 hour shifts - help direct public traffic to offsite parking and general flow of traffic.

2 hour shifts - 6-8 pm - help take down booths.

If you would like to volunteer for the festival, contact Lynda at ocfota@THREERIVERSARTISTGUILD.COM

Welcome New Members!

Caley Hohn from Wilsonville, is a jewelry and bead maker who has been doing this for over 17 years. Her e-mail is: beadaholic87@gmail.com

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

Marianne Ryder's Art on Display In Artist Exhibit Program

- Marianne calls her luscious paintings
- of flowers and fresh produce an "ode
- to summer and the bounty of Oregon."
- Currently showing in the Café Gallery on
- the 1st floor of the County's Development
- Services Building (150 Beavercreek Road)
- through October 13th, the artwork is
- perfectly placed. It's right next to the Thursday Farm Stand
- which sets up shop there weekly from 11:15 AM to 2PM!
- Learn more about Marianne's art and the Artist Exhibit
- Program at www.clackamasartsalliance.org.



Gallery News

Oregon City's Chamber of Commerce Meets at Gallery

73 community business members turned out at 7:30 AM for our "Good Morning Oregon City" (GMOC) Chamber of Commerce gathering at the Singer Hill Café on July 27th. Ingrid Aubry opened the Gallery early for the event, as she always does. "She's our rock," noted Guild President Linda Merry with gratitude. "She's here for every GMOC meeting."



The Chamber of Commerce meets weekly on Wednesday mornings, rotating among member locations for these GMOC events. Singer Hill joined with the Guild and Singer's other lessee, White Rabbit,

to host this week's gathering. Grateful attendees feasted on the Café's chocolate chip banana and pineapple zucchini breads, lemon muffins, cool fruit salad and hot coffee as they convened under the vertical gardens. Linda Merry pointed out several members who have helped with our activities, including our Citizens' Bank 221 Gallery location, our billboard display for our upcoming Festival, and the Pioneer Center for our Holiday Show.

The gathering also gave us a chance to speak to the local business community.



Linda Merry introduced next year's Guild President John Trax as the two distributed our door prize gift certificates to attending winners. Lynda

Orzen took center stage to explain the importance of the upcoming Oregon City Festival of the Arts. "It's not just about the arts," she noted. "It's about Oregon City."



Linda Merry reflected on the event with satisfaction. "The Three Rivers Artist Guild, an active Chamber of Commerce member since 2009, strongly believes in the networking advantages of being part of such a cohesive community. Our Chamber works hard to promote local businesses. We're honored that we have the opportunity each year to host a Good Morning Oregon City and invite businesses to see our Gallery and enjoy the community Singer Hill Café. Our gallery won the 'Best Place to Shop' award for a good reason! Our Three Rivers Gallery & Gifts continues to delight and amaze customers. We're thankful for our myriad of wonderful artists that make it all possible!"

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

Want to be the next Artist of the Month?

Contact the Gallery Committee Chairs about showing your work at Three Rivers Gallery and Gifts!
gallery@threeriversartistguild.com

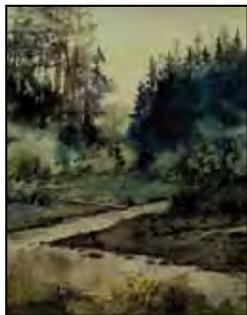
Don't forget! You must be a paid member to show in the gallery! Please bring your payment to the general meeting or contact Sue Thomas:
membership@threeriversartistguild.com

August 2016 Artist of the Month: Bill Webster

Artist of the Month

Bill Webster Watercolor & Charcoal

In an era when selfies and headshots rule, Bill Webster chooses to introduce himself with a painted self-portrait. His break with tradition has roots in the past – think of Van Gogh's self-portrait, for example – and like the great masters, Bill uses his medium for self-reflection.



Note his choice of earthy tones, his piercing gaze, and the lack of contextual background. It's a study that's meant to reveal its subject while leaving much to mystery.



The same can be said for Bill's subtle animal portraits and landscapes. His mountains and shore lines are shrouded by a mysterious mist, while elk and bear portraits limit color to focus on the animals' form. A Zen-like mood draws us inward, even as we look out towards nature's beauty.

Bill is aware of both his artist's place in history and the impact his work has on others. Thinking of the great masters, he mentions "the painful awareness that only a handful of artists . . . have clearly mastered the necessary skills of artistic expression, [while] the rest of us merely struggle with the attempt." Thinking of his viewers, he adds, "my goal is to trigger in [them] . . . what I feel when I slow down and focus on the truth in the natural world."



Having travelled the globe, Bill is at home in much of the natural world but makes his home here in the Pacific Northwest. You can reach him at bilweb07@yahoo.com.

Gallery Artists Shed New Light on Classic Themes

Our July-August '16 Gallery rotation introduces a new group of painters and photographers – each with a special gift for shedding new light on classic themes. Through their eyes, familiar subjects take on historic overtones, bringing us in touch with the past – and the future.

Self-taught artist Cindy Sullivan describes herself as a “passionate folk artist who relishes inspiring childhood memories.” Her affectionate portraits are full of character, color and repeated patterns, in some ways reflecting the works of Gauguin. With simple titles such as “Lucille,” “Jerry,” and “St. Gregory’s Girl,” she brings an intimacy to the viewer through her relaxed portrayal of her subjects. See more at www.cindysullivanartist.com.



Photographer Joseph A. Long also takes a straightforward approach to his subjects. “I prefer to photograph . . . natural beauty without . . . Photoshop tools,” his website tells us. His Gallery still life “Pantry” is a blend of understated shadows. Bowls and pans filled with nuts and other edibles give a modern twist to the historic

studies of carefully-arranged bounty. Joseph’s camera also takes him far afield, from seascapes to sports scenes.

Learn more at www.josephalongphotography.com.



Fellow photographer Michelle Lattanzi brings a bit of the modern abstract to her viewfinder. “When I met my husband, Matt, I commandeered his Canon,” she confides. “The iPhone was my next camera. [Now I also have] a Nikon 5300 DLSR. I’m most inspired when I look at the world through a photographer’s eyes.”



Her Gallery photographs, including “Port Orford Cliff” and “Ripple Streaks” give us inspirational views of Pacific Northwest scenery, zeroing in on patterns, form and color. Share in her artistic journey at www.facebook.com/MichelleLattanziArtist.

Painter Nikki Dilbeck is fully at home with the modern abstract. Her Gallery acrylics “Deep” and “Bye Bye Red” blend intense color and strong form with subtle texture and a pop of industrially-inspired pattern.

“Although I mainly paint in acrylics,” she writes, “I also use other media to achieve the results I’m working for in a finished piece. These may include collage, stamping, oil bar or ink, [forming] highly textured landscapes and nonrepresentational paintings.” Find more at www.nikkidilbeck.com.



Jodi Dann is a long-time member (see “Artist of the Month” article in our April 2013 issue) but is showing in our new gallery location for the first time. Like Nikki, she finds inspiration in abstract composition, but combines acrylics with metal accents for a unique

multi-media effect. Soft Southwestern earth tones sparked with turquoise channel the early joy of western painters discovering the American landscape. Metal touches add an industrial question mark, as do meditative titles like “Crossroads” and “Interference.” See more at www.jodidannstudio.com.

Taken together, our five new artists offer a fascinating reinterpretation of classic and modern composition. Enjoy a summer’s walk through art history at the Gallery’s July-August rotation!

221 Gallery – Process and Pattern

The 221 Gallery's 3rd Quarter 2016 rotation brings five uniquely gifted artists together for a display that both soothes and surprises. Despite their differences, each artist contributes to a theme found in Susan's Schenk's collage. Her text, "the process of finding pattern" sets the tone for the entire exhibit.

The stunning African-themed photography of W.E. "Wes" Sanders (wes97068@gmail.com) delights in the patterns of the wild. "Camouflaged Cheetah" hides the



tawny black-spotted feline on a tawny black-spotted ground. The cheetah is relaxed and yawning, comfortable in its subtle surroundings. "Drying

African Darter" spreads its black wings against a pale gray and green surround – its finely-flared feather patterns defining the space around it.



Bob Bresky's "Mill Reflections" focuses on the pattern created by a tall mill structure reflected in a smooth-surfaced puddle. We don't see the angular structure at all – only its reflected pattern, punctuated by clusters of floating wood chips. "Paper Mill Steam Pipe" is a puzzle pattern of rounded pipes and circular valves, captured in sepia-toned shadows. See more at his website, www.bobthenatureguy.wordpress.com.



Richard Grisham's "Mt. Hood Awakening" uses stark contrasts to describe land, water, mountains and sky. The sunrise is brilliant with orange cloud patterns reflected in the water. Mt. Hood and the spreading land around it are pre-dawn pitch black. Only tiny lights, like a pattern of

little jewels, hint at a human presence. Reach Richard at Richard.Grisham@Ferguson.com.



Richard Gaffield's "Rocky Mountain High" also makes a strong statement in its orange color, but here, the color belongs to the rising mountain cliffs bordering his view. Reflected in the water below, their

strong pattern creates a double image, dwarfing the forest greens and river rock grays between them. Learn more at www.richardgaffield.com.

Each of Susan Schenk's collages (see also www.susanschenk.com), celebrates the concept of pattern in various ways. The twin collages "Navajo Butterflies #7 and #8" conjure up the earth tones of the American Southwest, while the fluttering patterns of butterflies – wings patterned with Navajo blanket designs – dance among petroglyphic shapes. "Turbulence over Delphos" is defined by the other-worldly brooding blue of its marbled paper sky. Mysterious and disturbing, it gives an oracle's warning to the landscape below.



"Donald Elevator at Night" is a study in black, white and red, with the crowded text both speaking and providing pattern for the viewer. Perhaps it's no accident that the words "the process of finding pattern," are not far from the word "opportunity." Here, the 221 Gallery gives us a unique opportunity to see the world's patterns in a new light – and find new patterns of our own!

William Henry Jackson – Artist of the Oregon Trail

As Guild members put the finishing touches on their booths for this month's Oregon City Festival of the Arts, it's fun to remember that we'll be "circling the wagons" on the same site where pioneers gathered at the end of the Oregon Trail so many years ago. We think of the pioneers as farmers, explorers and adventurers, but their ranks included artists, too! One of these was painter and photographer William Henry Jackson (1843-1942), artist of the Oregon Trail.



You can find his work today when you head into the End of the Oregon Trail Visitors' Information Center (it's free!). Look for the Oregon Trail pamphlet marked by a painting of an

oxen-drawn pioneer wagon as you head to your right by the travel pamphlets. Just 8" high but a whopping 46" long, one side maps the entire western trail from Missouri to Oregon City's Interpretive Center – our festival site! The other side features six excerpts from the paintings of William Henry Jackson, showing life on the trail.



William acquired a passion for painting at an early age from his mother, an accomplished watercolorist. By 1858, he was working as a painter, retouching photographs for a studio in Troy, NY. While serving in the Civil War, he took his sketchbook to record scenes of army camp life.

By 1866, with the war behind him, William answered the call to head west. He travelled by train to the end of the line in Omaha, Nebraska, and then hired on as a bullwhacker for a freight wagon on the Oregon Trail. Sketching hundreds of scenes on the trail, he built a

historical record which would later inspire his paintings. By this time, he was also a skilled photographer, documenting Nave American tribes and western landscapes.



His photography caught the attention of Ferdinand Hayden, who hired him as a team member on the geologic survey of the Yellowstone River region. The artist's stunning photographs made their way to Congress, where they were instrumental in the creation of Yellowstone National Park.

In his later years, William returned to painting, drawing on his vast store of sketches to create scenes of the west – including the six in our Trail pamphlet. Merging his creativity with historic attention to detail, William was called back to the Oregon Trail, where he revisited each site to ensure landscape accuracy.

In an interesting twist of fate, his prolific collection of artwork was also called back to the Oregon Trail. It's now housed at the Oregon Trail Museum and Interpretive Center in Scotts



Bluff, Nebraska. An important landmark, the bluff signaled to pioneers that they were one third of their way to the Trail's end in Oregon City. The 800' bluff also offered breathtaking views of the surrounding territory – an inspiration to pioneers and artists alike. You can see more of his work at www.whjcollection.com. (Article Sources: Oregon Trail Pamphlet, Wikipedia)

When Still Life Moves – Marianne Ryder’s Paintings

Still life painting is a moving experience for artist Marianne Ryder. Her artistic impulses start to flow as soon as she spreads out her groceries on her kitchen counter. “My kitchen has blue tiles against a yellow background,” she explains, “and I just love how the primary colors look behind my fruits and vegetables.”

Before long, she finds herself assembling fruits, flowers, vegetables and other objects into groupings, composing them in a still life format. “It’s like a stage set,” she tells us. “In one way, it’s incredibly abstract, seeing how the colors and shapes work together. [On another level,] each object carries an association – it reminds you of something else . . . so groups of objects can carry a story or meaning with many possible interpretations. You can almost ‘read’ them.”



Once her still life subjects are arranged, Marianne hurries to capture the scene on paper, canvas or panel. “I’ll sketch, photograph, and do quick watercolors and small acrylic studies,” she explains, “depending on how long the

still life will last.” (She knows nothing this fresh will last forever!) She loves the light, airy look that transparent watercolors and acrylics can give to her work. “Canvas can absorb the colors, giving a softer look to the paint. Rigid panel is smooth and retains the colors on the surface for a brighter look.”

Although Marianne also enjoys painting landscapes and other subjects, she sees four advantages to working with still life. First, still life is always available. “It’s great when the weather cuts you off from the outdoors,” she shares. “You use much of the same palette and some of the basic shapes that you find in landscape painting, but you can bring it all indoors.” Second, you can move the objects

around exactly to your liking. “It’s a 3-D collage,” Marianne notes. “You can sketch your objects from many different angles and combine them in different ways.” Third, you have complete control over your composition. “You can make it as simple or as complex as you like,” she reminds us. And fourth, you can focus on the familiar to bring out the best in your art. “Something is easier to sketch when it’s a familiar object you use every day,” she explains. “And it’s especially nice if the object has a special meaning for you.”

Marianne does most of her still life paintings in the winter, warming the season with the fruits, vegetables and flowers she’ll see outdoors again when summer returns. But the still life concept has the power to move her all year long. “Look around the objects you have in your home,” she advises, encouraging us to cluster them in new ways for new meaning. Still life can slow life’s rapid pace while moving us to new levels of inspiration.

See more of Marianne’s work at her Artist Exhibit Program display, showing through October 13th at the County’s 1st floor Café Gallery in the Development Services Building, 150 Beaver Creek Road in Oregon City. You can also learn more at www.clackamasartsalliance.org.



The Amazing Power of Deliberate Intent in Creating Art

Notes from the July 11 presentation by Susan Schenk

When you create new art, you usually have a goal. It might be mundane, such as finish up a series for a show. Your intent might be ethereal, such as capture the beauty of nature. You might be focused on a practical intention of mastering a new technique or testing a new material. Or an ambitious intention of learning to listen to your intuitive voice. Regardless of your intention, you have a desire and a belief that you can bring your intention into physical form.

The strength of your desire and the intensity of your belief together multiply the likelihood of generating the result you want. In shorthand form, it's $D \times B = M$. Desire times Belief equals Manifestation. You can easily recall a time when your desire and belief were strong with positive results and other times when you faltered because your desire was tepid or your belief was tentative. There are ways to examine and strengthen both the "D" and the "B."

Desire. Start by stating what you want in making art. Sell more art? Create a web site? Trust your inner voice? Express something meaningful when words fail? Any intention is noble. But, then ask yourself why? No matter what you say, keep asking why until you discover what you really want. Often what we think we want is simply a byproduct of what we really want. What we really want usually includes an emotion, such as joy, happiness, or peace.

Belief. Our inner critic often speaks up when we step out of our comfort zone. Before you can accomplish something new, you have to examine your beliefs and weed out the destructive ones that keep you stuck. Beliefs range on a continuum from the highest ("I am all powerful!") to downright depression ("I don't know why I even try. I am a walking disaster.") Wherever you are on this continuum relative to your intention, state it, out loud. Then start building up toward the top range where your power exists. Most of us have to do this self-talk exercise ourselves since we don't have an art coach to talk us through a confidence building session.

A self-conversation about boosting belief might go like this with each new statement a positive step up from the previous statement:

I am not sure my work is good enough to be in a gallery.

Several people said they liked my work.

I've seen work similar to mine in public displays.

I have nothing to lose if I display my work.

I might get good feedback about the quality of my work.

I can test the waters and discover the uniqueness of my talents.

I can only improve if I take a risk and show my work.

I'm ready to expose my work to a new people.

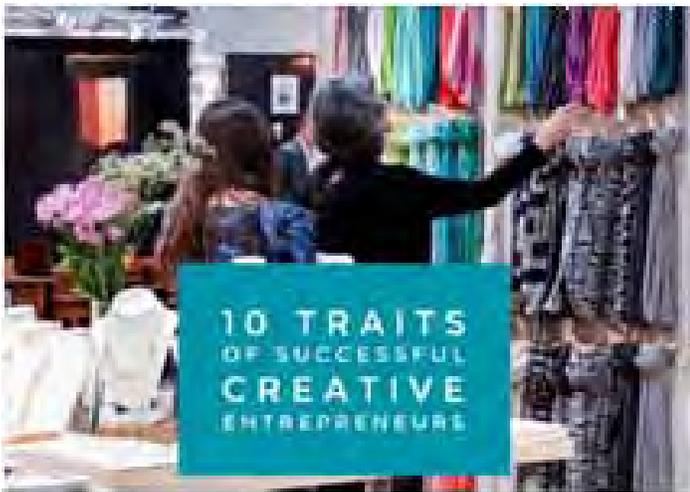
I'm ready to show my work in a gallery.

Manifestation. The next step is to write down how you will know you've accomplished your intention. Use as many senses as possible in your description. You are not writing an action plan but you are shifting your mental filters so that you start finding opportunities to get what you want. This process increases the chance of so-called serendipity and you will be amazed at how the universe responds. Remember when you bought a new car and everywhere you looked, you saw other people with your same car? What changed was your awareness of that car, not the number of others driving that car. It works the same for your intention. You will soon start finding amazing coincidences to help you with your intention.

To strengthen your desire, practice visualizing your manifestation. When you are trying to fall asleep is a perfect time to do this is. To move your beliefs from a low level to a more powerful level, practice affirmations which repeat the highest level statement you can muster. In the example above, an affirmation would be "I am ready to exhibit my work." Keep upping the energy level of your belief statements by building up toward "I am all powerful." Humility simply means recognizing your limitations and most of them are self-imposed, so loosen up your bravado and channel your inner Mohammed Ali.

We are already skilled at using our physical senses to interpret the vibrations of light, sound, and other energies. When we examine and articulate our desires and beliefs, we can develop our ability to interpret other energies and vibrations in the universe that exist beyond our six senses. Try it.

10 Traits of Successful Creative Entrepreneurs



Arts Business Institute

Take a look at yourself and your situation. How many of these describe you?

1. Many of them come from a family background of entrepreneurs. It's almost in their DNA to be independent business people.
2. They look at their customers as "collectors" rather than just purchasers. They see galleries who handle their work as "partners" rather than just accounts. This stems from a Win/Win mindset, where everyone benefits. Every sale is an opportunity to connect and build business further.
3. They are outgoing, especially with respect to their work. They want to tell their story, and understand the fascination that people have about work made by hand. Their approach is authentic and enthusiastic.
4. They are curious. They want to learn new processes, and tend to explore deeply in their own studio practice. They are inspired by new materials and techniques and often invent their own.
5. They are passionate. Successful artists and craftspeople tend not to be clock watchers. Instead, they often lose track of time in the studio because of their devotion to their handmade work. They have a compulsion to create which goes beyond simply an interest, and may feel that making their work is essential to their life.
6. They have the support of their family and friends. This support extends to respecting their time and their work, and ambitions for their small business.
7. They are flexible. Entrepreneurs often have to "go with the flow" of events. They have to work with customers who have special requests or need to make changes. They build in time for experiments, mistakes and learning. They are problem-solvers who can see things from different angles, and find solutions.
8. They are self-motivated. Each day, they are excited to enter the studio, and also to work on building their dream business. The satisfaction they derive from their success is fuel to move forward.
9. They are organized. They have a plan, and they work it consistently. They keep track of expenditures, time, opportunities, sales and their marketing and sales activities. They make To Do lists, and know how to prioritize.
10. They are persistent, which stems from a belief in themselves and what they are doing. They have a "can-do" attitude and are driven to succeed through ongoing action.