Many thanks to Leslie Bell for hosting our last meeting at her studio and store. As you may know, Leslie is a first class mold-maker and sells sculpting materials and supplies from her shop, LASH Quality Molds, at 4702 NE 102nd Ave, just south of Sandy Blvd. I don’t mind one bit giving Leslie a plug.

The next board meeting will be interesting, as it will come at the end of a two day retreat for the board at Paige’s cabin at Arch Cape. Now, before you think this will be a lot of fun, bear in mind we’ll all be sleeping on the floor or crammed in six to a bed. I’ve opted to sleep in my van. Thank God for the van. Also Phil, our VP, whose idea this was, has graciously written a brutal schedule of meetings. He has kindly allowed us time for a beer Saturday night at 9:00 pm when we knock off. I’m hoping for a window seat at least. The purpose of all this is to set some short and long term goals and put in place structures to bring them about. This also explains the questionnaire sent recently by e-mail.

The next general meeting will be a potluck at Marty Eichinger’s studio. If you missed the last one there, which was a blast, this is your second chance. Topics will include the ISI, the upcoming elections, and the outcome of the board’s retreat as well as plenty of free for all time. That will be Sunday, Jan. 29th at 6:00 pm.

The Grant’s Pass Museum is hosting the 9th Annual Southern Oregon Sculpture Exhibit. They have notified me that the deadline for applications has been extended to Jan. 31st. Applications may be obtained at: www.gpmuseum.com.

I’ve changed the source of those e-mail notices I send out such that they now originate from our website rather than my personal e-mail. I was accused sending unsolicited e-mails and booted from AOL several times. I can understand as e-mail addresses and passwords are frequently hijacked and used to sell various unsavory items. Hence the new system. I’m still learning to use it, so we’ll have to do without bold text and attachments for bit. I’ve also set up one that will enable Mike Magrath, up there in Seattle, to send messages to that chapter as well. Mine will go to all members. To sign up for either or both lists or to opt out of either or both follow this link: http://pnwsculptors.org/cgi-bin/dada/mail.cgi/u/pnwsculptors/

The International Sculpture Invitational (ISI) will soon have a new web address, www.isi-pdx.org. You may also type www.internationalsculptureinvitational.org or www.internationalsculptureinvitational.com. I will be posting the new address as soon as it is set up. On another ISI front, it seems the location will move once again. We all felt that Willamette Park was the ideal location, as far as aesthetics were concerned, however there are traffic issues that could turn out to be insurmountable. The city has suggested Waterfront Park and, after considering the pros and cons of other locations, Waterfront Park seems to be the logical choice. All the problems associated with mounting a large event have already been solved for that location. Light rail connects from there right to the airport, hotels, parking garages, a nice seawall for the barge, buses, trolleys etc. All make it the logical choice. It is also a highly visible spot, impossible to ignore, in fact. The trick will be to make it stand out from other events there. I think we can do that. Many thanks to Joe Percival, our logistics chair, for his work on this and indeed on the other locations as well.

See you all on the 29th,
George
DATES TO REMEMBER

Jan 3  ISI Executive Board Meeting @ the US Trust Bldg. 3:30-5 PM
Jan 7-8  PNS Board Meeting and Planning Retreat
Jan 18  Seattle Members’ Mtg. 7 PM
Harlan Bronze Studio, 4710 Ballard Ave, Ballard, WA
Jan 29  Portland Member’s Mtg. POTLUCK 6 PM
Eichinger Sculpture Studio
2516 SE Division St Portland OR 97202
(503) 223-0626

UPCOMING BOARD ELECTIONS
George Heath, president

Our annual meeting will be held in February and that is the time we elect half our board members. That means it's time to start thinking about likely candidates. Board members need not be members but may be community arts activists or leaders. So if you know of someone who would be interested or willing who could do us some good, member or not, let any board member know. With the ISI scheduled for 2007 our new members will be on the board for the opening.
PNS, SEATTLE
DECEMBER MEMBERS’ MEETING

BY MIKE MAGRATH

Over 20 people packed the November Meeting of the Seattle Chapter at the Studio of Kim Graham and Gregory Fields. Kim and Greg displayed an impressive range of sculpture, from small gaming pewters and ceramic dragons, to more recent, large scale architectural features, all at an exceptional level of skill. Progress in the development of the group continues, with the launch by the end of Nov. of a member's list serve - (which will be available to Portland Chapter members as well), a web link for Seattle area resources, and preliminary plans for a giant figural, PNS float to compliment the naked bicycle riders at the Fremont Solstice parade!

The next meeting will be held at the Ballard Foundry/Studio of Jim Harlan on the third Wednesday in January.

Next Meeting:
Wednesday Jan 18th, 7pm
Harlan Bronze Studio
4710 Ballard Ave
Ballard, WA

MESSAGE FROM THE EDITOR:

Your comments about the newsletter are welcome! Let us know what you think of articles, formatting, topics, typos, ideas for future issues, etc. What do you want to read about in our PNS newsletter?

Send your remarks and suggestions to Maria Wickwire:
maria@palensky.com

NEWSLETTER
EDITOR
Maria Wickwire

Please send articles, information, upcoming events, advertisements, suggestions, & photos (jpg at least 300 dpi)
to:
maria@palensky.com
or
Maria Wickwire Palensky
P.O. Box 2911
Battle Ground, WA 98604
(503) 244-0744

This newsletter is published monthly by
Pacific Northwest Sculptors, Inc
4110 SE Hawthorne Blvd, PMB #302
Portland, OR 97214
www.pnwcultors.org
TO ALL PNS MEMBERS AND FRIENDS,

In a little less than two years, on September 6,7,8,9, 2007, our organization will sponsor and put on a world-class show called the INTERNATIONAL SCULPTURE INVITATIONAL (ISI) at Waterfront Park in Portland, Oregon. There will be 200-300 sculptors from throughout the world, with 50,000-100,000 people in attendance. There will be a special tent for PNS members, as well as another tent for foreign sculptors invited through Portland’s SISTER CITY program. We have had strong support from the city of Portland, the artist community, and local businesses.

In September 2006, it is our intent to kick off the show one year early by permanently putting into a public place, like on the Willamette Way bicycle and walking path, a large sculpture for viewing purposes, and to continue to purchase and put into permanent placement every year sculptures from the proceeds of the show. I will donate the first sculpture by commissioning such a piece in early 2006.

To further understand what our intent is, and learn how you can participate and be a part of this groundbreaking show, please come to PNS’ regular monthly members’ meeting which will be held at Marty Eichinger’s studio on Sunday, January 29, 2006, at 6:00 PM. We will have a question-and-answer period and your input will be appreciated as well. I will be there to share the vision, tell you of our progress, and explain how you can help us to further the process. Everyone should bring good eats and drinks, and a fabulous potluck will be shared by one and all.

Sincerely,

Leland Waltuck

P.S.
Bring your latest work, so everyone can comment, compliment, critique, and collaborate.

Sandra Catlett, ISI Executive Director, and Leland Waltuck have held 15 informative luncheons about the ISI, so far, and have received donations and pledges to begin funding this exciting event. This wonderful opportunity will only be successful with the full commitment of our PNS Membership, starting now.

We hope to see all our PNS members at the January meeting at Marty’s.
If you are interested in participating in this world class show, BE THERE!
PNS will begin using a point system, as OPA does, to help us assign booth space at the ISI event. Points can be earned through participation in PNS activities and planning, beginning with attendance at this meeting at Marty’s.
CLASSIFIEDS & ANNOUNCEMENTS

Northeast Alberta Art District
Contact: Donna and Sal Guardino 503.281.9048
Those of you familiar with the Guardino Gallery are also familiar with Lam's space next door. Sadly, he is vacating, but that leaves his space vacant. It is a large space, in two sections, with studio and retail space for both sides. As is, the rent would be less than if the two sides are rented separately. The price is quite reasonable. The space is on Alberta St., just west of 29th on the north side.

Southeast Portland
Contact: Carole Murphy 503.235.7233
Email: sculptor@carolemurphy.com
A combination Gallery/Studio Space two blocks north of the meeting of Powell, Foster and 50th in a high driving traffic area. Up to 5 spaces from 500 to 2,100 square feet for sculptors and/or other artists offering the possibility of public viewing of the working process and self marketing, possibly group marketing. Both on and off street parking.
$1.50 per square foot.

There is also a three-bedroom house, which can be used commercially or residentially, that is being refurbished and is located right next door to the Gallery/Studio Spaces.

Cast bronze in Dave Reese's next Foundry class at Clackamas Community College and participate in two pours!
Bronze Casting, ART-289-01, #114880, held in the Art Center, room 122, Tuesdays and Thursdays from 6-7:50 pm, beginning Tuesday, January 10th.
Cost is $195.00 for 2 credits.

MONARCH SCULPTURE PARK
BY MYRNA ORSINI

I am the founder of Monarch Sculpture Park in Olympia, Wa. and am a member of PNS. In August of this year, we received a magnanimous, unrestricted gift of the life works of Val Welman. He is a retired professor of art from the UW. We have over 1500 paintings, 25 outdoor sculptures and about the same number of indoor sculptures. On January 15th from 2-5pm, we are hosting a reception for this artist to give a sampling of his works. He will be present.

Also, we are putting out a call for outdoor sculpture for the grounds for 2006. If interested in displaying their work at the park, artists may contact Myrna Orsini at 360.264.2408 or e-mail to monarchpark@scattercreek.com. To be included in the site map, work must be installed by May 30th. A 25% commission is taken when we sell the work.

Artists interested in participating in our annual August "Art in the Park" event by having a booth or providing entertainment, should contact Myrna Orsini at 360.264.2408 or e-mail to monarchpark@scattercreek.com. We are looking for artists willing to demonstrate and to display painting, printmaking, wood carving, stone carving etc. No commission is taken on sales that day.

If you have not visited the park, please go to our website at www.monarchsculpturepark.com.
SCULPTING SAND by Bert Adams

Sand Sculpture??
Yeah, we all pushed sand around as a kid at some beach, riverbank or pile of sand somewhere. Castles were the usual order of business. Buckets filled, and tipped over. Patty cake was the usual technique.
Most of us quit playing by age 10, and our technique, as well as our results, never really progressed.
Well, what if you had kept playing in the sand? Would you have come up with better techniques AND results?

Welcome to the world of Adult Sand Sculpture.
Carve Sand??
Sure. Why not?
You're a sculptor. That means you've carved some media in the past:
stone, wood, pumpkins, ice, etc. (Reductive carving, no addition.)
So why not sand?
Oh, I know...you think that sand can't really be carved?
Well, the world of sand carving has progressed since your days in the sandbox.

Why carve sand?
• Well, it's a good sketch material.
  You can work on an idea full size (or larger), fast and cheap.
  It gives you a chance to work out a lot of the questions and issues
  that only carving can really answer.
  • It's a heck of a nice way to spend a day at the beach.
  • Most artists work alone, with little interaction with the public.
  Sand sculpture is more of a performance art.
  People will give you a direct reaction to your work.
• It's a free, nontoxic media. Environmentally friendly. Recyclable.
  Doesn't leave a big "Artist's Statement."
  You don't have to cart it home, figure out where to put it, sell it, etc.
  When you are done, it's done. Take a photo, and leave.
• Sand sculpture gets you sculpting again because it's fun.
  It's about Process, not Ownership.
• It can be a heck of a workout. Build something big, and it's heavy.
  Carrying water can give you great lats.

How To
Rumor has it this is a 'How To' Magazine. OK, so how does one go about carving sand?

First, a little physics.
Ever get two pieces of glass wet and stick them together, and then try to pull them apart? What holds them together? - Surface Tension.
  What do they make glass out of? - Sand.

If you were to look at sand with a magnifying glass or microscope, you'd see that it looks like little pieces of broken glass.
Well, if you get a little drop of water around each piece of sand, and then press them together, the sand will stick together by surface tension. (For those physicists out there: yes, ionic and Vander walls bonding also occurs.)

Once the sand sticks together, you can use your artistic vision to decide what sand should be removed, leaving only your sculpture.

The quality of the sand can have a big difference on how well it carves. Generally you want a fine, sharp sand. (Sharp means that the grains haven't been "rounded" in the surf for a thousand years.) Some sand gives incredible crisp lines, and has great strength. Some won't hold more than a 2' vertical. Others will give an 8 ft vertical with 6-inch overhangs.
As always, design within the limits of your media.

Adult sand sculpture uses a variety of techniques to get the sand prepped for carving. The most common technique is to use forms. These are anything that holds sand in place so you can get water around it, and pack it together.  

Article continued on page 7
**Sculpting Sand, continued from page 6**

**Basic Forms**

We use a variety of forms for sand sculpture. Let’s use a small example to start.

- Take a 5-gallon bucket, and cut out the bottom. Invert the bucket and put it on the ground.
- Fill the bucket with 3 inches of sand.
- Now fill with enough water so the water covers all the sand. (Don’t be shy with the water here. You’ll need about 4 inches of water from another 5 gallon bucket to even start covering.)

- Use your hand and swirl the sand and water together. You goal is to make sure that there is NO dry sand in the bucket. (Because we know that dry sand won’t stick together.)
- Once it’s mixed, add another 3 inches of water, THEN 3 more inches of sand. Swirl again.
- Keep adding water and sand until the bucket is full. When it’s full, add just enough water on top to get it wet, and using two hands, tap the opposite sides of the bucket. It should jiggle a little. Pull the bucket up over the sand (slow and steady, don’t jerk the bucket).
- You’ll have a pillar of sand in front of you! This pillar is probably hard enough that if you kick it, you’ll be limping for a day or so.
You can now carve this sand.

For larger forms, you can use plywood and two by fours to make boxes that you fill up basically the same way, with layers of sand and water. The difference is that with large forms, you’ll ‘peel’ them off, not slide them off. And you’ll ‘pound’ the sand after every layer. (Pound it long enough, and you’ll have sandstone). You can pound it with your feet, or even use a “pounder” that you compact the sand with.

We also use plastic pool forms to make circular forms. And for the really cheap, you can use 30-pound roofing felt and duct tape to make forms.

Very important: make each form layer only 2’ tall.
1. Most sand will hold a 2’ vertical.
2. It’s a lot easier to climb in and out of the forms while you fill them.

Once your form is filled, add another, smaller form, on top of the form you just filled. As you fill your forms, it will look like a wedding cake or stepped pyramid.

Take the top form off, and carve. Then take the next form off, and carve, etc., etc., until you’re finished carving your piece.

There are a lot more specific techniques that space doesn’t allow. If you’re really interested, contact a local sand sculptor.

Of course, the sand is only so strong, so you have to balance the stick strength of the sand with the weight of the sand. Still, you can make some beautiful and impressive pieces.

**Hawaiian**
CALLS FOR ARTISTS

NORTHWEST CRAFTS ALLIANCE

Deadline: 1/10/06

seeks applications for its 2006 art shows. $30 application fee. Booth fee if accepted. INFO: NCA, 7777 62nd Ave. NE, Suite 103, Seattle, WA 98115 or 206/525-5926 or info@bestnwcrafts.com or www.nwcraftsalliance.com.

CALL FOR ENTRIES: WOMEN'S THINGS

Postmarked Deadline: 1/13/06

Women's Things: Reassessing Everyday Objects, a juried exhibit designed to showcase small format contemporary art during National Women's History Month in March, 2006. Work is being sought that reflects the power of ordinary objects often used by women.

Open to all artists. Work must have been completed in the last two years. Artists much be over 18 years of age. Entry fee $5 per art item. Send slide or CD entries to: Women's History Month, Wiseman Gallery, Rogue Community College, 3345 Redwood Hwy., Grants Pass, OR 97527, hgreen@roguecc.edu.

ART FOR THE UNCLAD 2006: The fine art of the figure

(3/17-19/06 Stanwood, WA; 4/6-9/06, Portland, OR).

This art show is designed to celebrate the nude figure in art. with artists participating from all over the US, this annual event promises a fresh, unique, and insightful exhibit featuring a broad range of art mediums, styles, and approaches to the subject. Up to 4 images may be submitted. $15 entry fee. For entry form go to www.uncladart.com. Send applications to Unclad 2006, 370 N. East Camano Drive, Ste 5, PMB #165, Camano Island, WA 98282, 360.387.8681..

ARTISTS SOUGHT for Fire Station 10 Project by Seattle's The Office of Arts & Cultural Affairs.

Deadline: 1/13/06, 5 pm

Open to artists living in Washington, Oregon, Idaho, Montana, Alaska, or British Columbia. Two artists will create and install a site-specific artwork at one of two different locations at the new Fire Station 10 that will be built in the International District adjacent to Pioneer Square. We are seeking artists who can create art reflective of the diversity of the Chinatown-International District and Pioneer Square. 1) One artist to create exterior artwork in a planting area along the Fifth Avenue South façade of the Fire Station. The budget for this project is $70,000, all inclusive. Up to four artists will be paid $1,000 each to produce a proposal from which the final artwork will be selected. This project will be completed by 2007. 2) One artist to create a three-dimensional exterior artwork at the corner of South Washington Street and Fourth Avenue South. The budget for this project is $35,000, all inclusive. Up to four artists will be paid $750 each to produce a proposal from which the final artwork will be selected. Artists who work in art forms that can be translated into more durable materials are encouraged to apply. The selected artists will work with lead design team artist Gloria Bornstein to coordinate the interface with the building and landscape design consultants. The application is available at www.seattle.gov/arts/fundingapplications. The application is available in English, Chinese, Japanese and Vietnamese.

PAGLA

Portland Association of Gay and Lesbian Artists seeks artwork and will be reviewing folios for upcoming shows. All fine art media is eligible. Please send 6 slides of available works with SASE to: PAGLA, 1802 SW Custer Street, Portland, Or. 97219-2767.

Deadlines:
- NCA: 1/10/06
- Women's Things: 1/13/06
- Unclad: 1/13/06
- Fire Station 10 Project: 1/13/06
- PAGLA: 1/20/06

Continued on page 9
continued from page 8

PORTLAND ARTS FESTIVAL (6/16-18/06).
Deadline: 1/31/06
The Festival, held in the South Park Blocks during the Portland Rose Festival, will select approximately 150 artists to exhibit in 14 media categories. Booth fees: $400 single, $450 Corner, $800 Double, $850 Double Corner. Nearly $10,000 in prizes will be awarded. Applications available at www.rosefestival.org. For questions call 503.227.2681 or info@rosefestival.org.

16th annual Buckman Elementary School
ART SHOW & SELL Deadline: 1/20/06
Seeking artists in all media. Applications available online at www.buckmanelementary.org/artsale. Artists retain 70% of proceeds; remainder supports arts programming at the school. Questions: contact Namita Wiggers at namita_wiggers@yahoo.com.

ART ON THE AVENUES Deadline: 1/27/06
Art on the Avenues Sculpture exhibit in Wenatchee, WA is seeking new artists for its 2006/2007 outdoor exhibit. Work can be in bronze, stone, metal, or any material that can withstand a year in the weather. INFO: Carol Larson-Roth, 509/886-2019 or Fibersinterwoven@aol.com or www.artontheavenues.org.

LOVELAND SCULPTURE IN THE PARK
Deadline: 1/15/06 Sculpture in the Park is sponsored by the Loveland High Plains Arts Council. For more information about the show, a catalog, or an LHPAC membership, call (970) 663-2940 or http://www.sculptureinthepark.org/

9th ANNUAL SOUTHERN OREGON SCULPTURE EXHIBIT Deadline: 1/31/06
The Grants Pass Museum of Art invites artists and sculptors to submit applications to this very prestigious event. It will open on March 28 and go through May 13, 2006. Download submission form at the museum website: http://www.gpmuseum.com.

BLITZ CONTEMPORARY ART GALLERY invites submissions from emerging artists for the Blitz International New Talent Exhibition. This is a juried competition with cash prizes and a solo exhibition for the best in show. Selected works will be exhibited at the gallery in Bruges, Belgium during April 2006. The gallery is run by British author Belinda Levez. Bruges is a picturesque medieval city and Europe’s top third short break destination after Paris and Amsterdam receiving 3.5 million visitors a year. See http://www.blitzgallery.com.
Deadline: 1/31/06.

CONTEMPORARY CRAFTS MUSEUM AND GALLERY Deadline: Ongoing
Reviewing applications for solo shows for 2005; send letter stating interest in solo show; 10-20 slides, resume, statement and SASE. For more information go to www.ContemporaryCrafts.org, call 503.223.2654

TAZO TEA welcomes submissions for its juried Waste Not recycled art competition, which will culminate with an exhibition and auction celebration benefiting SCRAP and Disjecta. Entries must consist of at least 75% reused, recycled or found objects. Cash prizes will be awarded. For complete details, including instructions on how to submit work, visit www.wastenotart.com or contact Amy Bourne at 503.736.9005 x2248. Deadline: 2/13/06.

CALL FOR ARTISTS for Kiln Processes using Recycled Glass, a juried competition and exhibition with four cash prizes. Entries to include three-dimensional fine arts, crafts, sculpture, and industrial products. Work must be created by kiln processes (such as fused, sintered, kiln cast, slumped glass, glazed and unglazed ceramics). No blown or hot cast glass. See prospectus and entry forms at http://www.ceedweb.org/glass/awards.html. All entrants must submit official Entry Forms and digital or photo images only. No actual art pieces will be accepted for jurying. Exhibition to be held at the Cal-EPA building in Sacramento, Spring 2006. Presented by the Center for Environmental Economic Development, in cooperation with the California Department of Conservation. Deadline: 2/15/06.
Making A Living in Sand

Yep, believe it or not, there are probably 60 folks in North America that make a full time living with sand sculpture. And probably another 100 that have to pay taxes on earnings from sand sculpture.

It is a little different; it’s mostly a performance art. You’re hired to make a sculpture someplace over a period of time. This can be a 5-hour sculpture in a bank, gallery or wedding, to multiple-day sculptures with a crew at a trade show, County Fair, etc. Folks want to see how you do it. They will watch you carve, and come back hours later to see check your progress. What you carve is negotiated between you and who’s paying for it (patrons still have a say). This is paid for before you start.

Lessons are also a way to go. Several folks specialize in teaching large groups, corporate team building, and private lessons.

Finally, there are sand sculpture contests out there that pay serious prize money for the winners. Many also cover your expenses if you place out of the prize money. Most folks don’t make a living winning contests, but it can be a significant boost. And it gives you a chance to see what techniques other sculptors might be using.

These contests are held all over the world. China, Russia, Europe, Australia, the USA, Canada, and Mexico. Some have $10,000 1st-place prizes. The World Championship Sand Sculpture Contest in Harrison Hot Springs, Canada, will host individuals and teams from India, Russia, China, Europe, Australia and North America.

In Europe, there are huge, 10-acre sand sculpture parks that 100 to 300 sculptors will work on for weeks, making 60’ tall sculptures. These parks charge 12 Euros per person to get into. There are several of these projects held every summer in Europe. Last year, I sent an 18-year old that had just graduated from High School over to one. She got airfare, hotels and meals, plus $20 an hour to carve sand for 3 weeks. Not a bad summer job for a HS student! (And a trip to Europe was tough to pass up…)

More Info
The web is a great place to start looking. I’d recommend starting at www.sandcastlecentral.com. This is a site that has techniques, lists most contests, lists sculptors, sells tools, etc. It has links to most other sand sites out there.
www.Harrisand.org is the site for the world championship. It has a good section on “How they do it”.

Bio
Bert Adams has been making a living in sand for 10 years now. He used to be a Silicon Engineer. He says now he does “Large Scale Silicon.” Bert is the instigator for the Sand in the City™ contests. These are corporate challenge sand sculpture contests that are held downtown. They are large charity fundraisers, clearing $50,000 to $150,000 for the charities involved.

He sincerely believes that anyone with a little technique and some tools can make an impressive sand sculpture. His goal is to release the Micheal-Sand-Jelo in all of us.
Email - Bert@SandSculpt.com
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Lvst '01/98
Membership Application/Renewal

Pacific Northwest Sculptors invite you to become or continue as a colleague of the society. As a colleague, you have access to all exhibitions sponsored by Pacific Northwest Sculptors, receive monthly notifications of meetings & calls for artists, and a one year subscription to the newsletter. Annual dues are due in September. New members are prorated.

Colleague (sculptor) dues: $55/yr, Student dues: $30/yr, Allied (industry) members: $100/yr.

Do you wish your information to be shared with members in the PNS Directory?

Sculpture Medium: ____________________________

Website: ______________________________________

Phone(s): ______________________________________

New Member? __ Renewing Member? __

Name: ____________________________

Date: ____________________________

Street: ____________________________

City: ____________________________

State: __ Zip: __

Phone(s): ____________________________

E-mail Address: ____________________________

Website: ____________________________

Do you wish your information to be shared with members in the PNS Directory?

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Website: ______________________________________

Date: ____________________________

Street: ____________________________

City: ____________________________

State: __ Zip: __

Phone(s): ____________________________

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PACIFIC NORTHWEST SCULPTORS
4110 SE Hawthorne Blvd. #302
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