PACIFIC NORTHWEST SCULPTORS
NEWSLETTER

March 2006

www.pnwsculptors.org

PRESIDENT’S MESSAGE:

Right off the bat, I want to thank Rick True for hosting the annual meeting the other night. Not only did he arrange a free space for the meeting but held over the Iron and Steel Exhibit so we could get an after hours peek. Thanks, also, to Clackamas Community College for allowing both to happen.

For those new members who are not aware of the art program at CCC, make note that they offer sculpture classes taught by Rick, a bronze casting class by Dave Reese, a water clay class (most sorry for not remembering the name of the instructor), as well as welding taught by Reed Rothschild. Prices are very reasonable and studio time out of class is ample. We’ve worked closely with the art and welding departments there for years. I can’t say enough good about them. Go there; see for yourself.

Last month, I laid out the new structure for Pacific NW Sculptors and the response has been pretty good. A number of members have volunteered to help in various capacities. It apparently helps to have something specific to volunteer for. I’m working on a flowchart that will, hopefully, lay it all out in an understandable format, indicating who is doing what and how that volunteer needs to interact with other volunteers. For example, anyone who is arranging some event would always contact Maria Wickwire, who keeps our calendar, to avoid possible conflicts with other events, as well as our publicity chair, Lawrence Morrell so he can get the word out.

Part of that publicity committee is working on a brochure and, to that end, we are looking for a few good images to include. If you would like to have a shot at being included please address your slides, cds or photos to:

George Heath
4326 SE Ogden
Portland, OR 97206

Digital images sent by email should go to Phil Seder at art@philsederstudios.com.

Get them to us by March 15th. Our designer will select images based on quality and how well they fit the appearance of the brochure. Digital images need to be at least 1,200 x 1,200 pixels at 300 dpi. In addition, if you don’t have a photo on the website, we can use these to post one for you. That’s included in the cost of membership. See pnwsculptors.org/gallery.htm for examples.

As usual, thanks to you all and a special thanks to our new volunteers, old volunteers, and old volunteers who have taken on new tasks. We’re cooking now.

George Heath
President

Iron and Steel Exhibit at Clackamas Community College
DATES TO REMEMBER

June 17  PNS Sculptors’ Swap Meet
(venue TBA)

Mar 7    PNS Board Meeting @ Carole Murphy’s
7:00 PM
(See website for address)

Mar 29    Seattle Members’ Mtg.
7:00 PM
Studio of Heidi Wastweet
1952 1st Ave South, Studio #6
Seattle, WA 98134
(206) 369-9060

PNS, Portland Members’ March Meeting will be announced via email when scheduled.

Newly elected 2006 board members:

Brandis Svendsen (from PNS, Seattle)
Diane Ahrendt (also the ISI Treasurer)
Ann Fleming (new to the PNS board)
Maria Wickwire (returning PNS Secretary)
Rick Gregg (returning board member)
Paige Lambert (returning board member)
Carole Murphy (returning board member)
Julian Voss-Andreae (PNS Treasurer)

Continuing board members:

George Heath (PNS President)
Phil Seder (PNS Vice President)
Tim Tanner
Linley Schetky

THINK ABOUT HOW YOU CAN ACTIVELY PARTICIPATE IN PNS!
THINK ABOUT RUNNING FOR OFFICE!!

2006 BOARD OF DIRECTORS

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PNS SHOW COMMITTEES

NEWLY ELECTED 2006 BOARD MEMBERS:

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rickgregg@centurytel.net

ISI Display Tent
Rick Gregg, Chair
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rickgregg@centurytel.net

INTERNATIONAL SCULPTURE INVITATIONAL (ISI)

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director@isi-pdx.org

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jackie@jackiearts.com

Newsletter & Calendar
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Volunteer Coordination
Carole Murphy
(503) 235-7233
sculptor@carolemurphy.com

Show committee chair
OPEN

PNS show chair
OPEN

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New developments are in the works. Details in April issue.

**Members**

*Last chance to dance with the crucible!* Rick’s colleagues at C.C.C. have decided that Dave is not qualified to teach there. Last class will be a five week workshop from 4/4/06 to 5/4/06, and cost is $135.00. Don’t miss this final opportunity to cast bronze on the cheap.

*Dave Reese*

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**PNS, SEATTLE CHAPTER JANUARY MEMBERS’ MEETING**

*BY MIKE MAGRATH*

The February meeting of the Seattle Chapter was held at the studio of Eben Gramer.

March Meeting - Seattle Chapter
Wednesday, March 29, 7 pm
Studio of Heidi Wastweet
1952 1st Ave South, Studio #6
Seattle, WA 98134
(206) 369-9060
Tips for Successful Grant Seeking
by Preethi Burkholder

Grants offer key sources of financial support for sculptors. Grant seeking is an art that can be cultivated over a period of time; contrary to popular mythology, it is not a unique talent that an artist has to be born with. Winning a grant is an inexpensive way to raise money for your sculpture related projects.

Every profession has insider rules for succeeding or failing. Often, they are not posted on any walls or written in any handbooks. Rather, they are learnt through trial and error. Given below are some guidelines that can help sculptors to win grants. They are not hard and fast rules, but suggestions that can get you closer towards acquiring the art of winning grants. Here are some technical, practical, and spiritual “performance-enhancing” strategies that will help you to become a successful grant seeker.

Technical Tips

1. Attuning Yourself With the Funder
   “Attune” yourself with the funder. Attuning or connecting mentally with the funder refers to the way you find your voice within the proposal. It defines the way you decide to approach the proposal-- how are you going to tackle it? Put yourself in the funder’s shoes as you write the proposal. Speak to the funders in their language, not yours. Simultaneously you want to let the funders know that your project is unique. During the process of attunement you are likely to find your unique approach for the proposal.

   There are several ways of seeking attunement. Visiting the funder’s web site is an excellent start. Although every foundation web site is different, most of them follow similar formats and include the mission statement, previous grantees, and a home page. Read through them carefully and get a “feel” for the foundation. When available, read the president’s statement in the annual report, and review the foundation publications. If possible, talk with someone in the foundation who is responsible for awarding grants. This gives you a sense of their preferred style of communication. Note whether their style is formal, scientific/technical, or community oriented. Try to get a sense of where the funder is coming from and make a mental connection with the funding source. Then, transfer that energy into your grant application.

2. Follow the Guidelines
   Guidelines are the blueprints that must be followed when preparing the grant application. Most foundations have specific guidelines that applicants are expected to follow. For example, some opt for a brief letter of inquiry (LOI) that describes the funding request, while others seek a more detailed proposal that describes the qualifications of the artist, supporting artwork, and budget. Reread the guidelines. Check for technical requirements, writing formats, supporting materials, and deadlines.

   Most foundations use a two-phase application process. In phase one applicants are requested to send a summary or abstract of the proposed project with a short proposal. Typically the pre-screening application should contain the need statement, goals and objectives, methodology, budget, and evaluation. The acceptance rate on the initial phase is usually low. Some foundations decline more than 70% of their applications during the initial phase. Those selected to phase two are required to fill out a more detailed application. If you make it to phase two, your likelihood of winning a grant, although not guaranteed, is higher.

3. Table of Contents
   Long proposals consist of various elements including the executive summary, need statement, methodology, goals and objectives, personnel, budget, evaluation, bibliography, evaluators, advisory board, and attachments. When a proposal is long, i.e. over twenty pages, include a table of contents that gives the page numbers of the different sections. A table of contents can be provided at the beginning of the application as follows:

   - Introduction Page 1
   - Abstract Page 2
   - Need Statement Page 3
   - Methodology Page 10
   - Goals and objectives Page 15
   - Budget Page 20
   - Personnel Page 25
   - Evaluation Page 28
   - Bibliography Page 30

4. Pay attention to Technicalities and Details
   There are standard technicalities artists are expected to follow when applying for grants. Some foundations specify the technical requirements, while others assume applicants are already aware of them. The standard font size for most grant applications is 12. Avoid using fancy font styles such as Braggadocio, Comic Sans MS, and Harrington. Use a basic font style such as Times New Roman. Keep the typesetting plain instead of bold unless of course a title or specific word requires bold writing. Avoid ALL CAPS.

   Most proposals need to be double-spaced, although occasionally foundations request applicants to submit single spaced proposals as well. Do not justify the proposal. Justifying refers to typesetting the manuscript to align perfectly on both sides. Instead, align your proposal to the left.

5. Attachments
   Provide powerful and compelling supporting documents, also known as attachments. Attachments are those pieces of the proposal that supplement the main proposal. They are not afterthoughts. They go hand in hand with the proposal.

   Plan for attachments as carefully as you plan other parts of the proposal. Sometimes attachments need to be planned months in advance. Letters of support from government officials, college professors, and high school art teachers, for example may take time to arrange. Producing a CD or videotape as part of the proposal can take
Grants Writing (continued from page 4)
take time to arrange. Producing a CD or videotape as part of the proposal can take considerable effort and time. Anticipate the length of time each piece requires. Before you begin to prepare a CD or videotape, check with the funder to see if these items are allowed. Some funders restrict the types of attachments that applicants can include with the proposal. General supporting documents include letters of recommendations, letters of endorsements, previous grant award letters, and published articles. Read the guidelines carefully. If the proposal mentions a statement to the effect of “outside materials supporting your application may be included,” then it is a request for attachments. If it is a large size application with several supporting documents, it is better to include a listing of the attachments. The list will make it easier for the reviewer to browse through the enclosures.

Sculptors have wide ranges of attachments that can be included with the application. Sculptors can include photographs of their artwork, reviews that have appeared in magazines, and when necessary, the art work itself. Mailing your sculptures to every place that you apply is impossible. This can be a waste of your valuable artwork, an expensive pursuit, and also, very unprofessional. Usually, a sample of the sculpture work is sent only when the applicant has received direct, positive feedback from the foundation after the receipt of the initial application.

6. Establishing Institutional Affiliation
Sometimes, sculptors with institutional affiliation have a better chance of winning a grant than those applying on their own merit. If you do not have any kind of institutional affiliation, it may be a good idea to seek affiliation with an arts council, magazine, museum, university, or a nonprofit organization. Volunteering for an arts council is one way to establish institutional affiliation, or if you are a student at a university, the art department is a possible place to get connected to.

Practical Tips
1. Keep Receipts
When you are using grant funds for a specific project, hold on to receipts related to the grant activities. Sometimes foundations specifically ask for proof of receipts of expenses. Receipts give an indication of how monies were spent and if the project was conducted at all. Receipts are usually requested from individual grant award winners and less from nonprofit organizations. Saving receipts is also a good thing for tax purposes. In the event of an audit, you can prove how you spent the grant money.

2. Keeping Copies
Always keep a hard copy of your grant applications. Even if you have it on disk, on CD, or in the hard drive, make a print out of it and file it carefully. Sometimes foundation staff officers make telephone calls to potential candidates to ask questions about certain parts of the proposal. Remember, a telephone call from the funder can determine whether or not you receive the $50,000 grant that is at stake. If the executive director of Rose Foundation calls to ask a questions of indirect expenses in the budget you have to be able to answer the question right away. Being able to consult the budget quickly is critical. This is where a copy of the hard copy comes handy. If you conduct the conversation from the top of your head and have forgotten the figures you put on the proposal eight months earlier you will most likely get rejected. Getting the computer started and then trying to remember which disk or file it was in can cost you time, by which time the staff officer might be inclined to think that you are sloppy and disorganized. All these hassles can be overcome if you have carefully filed away a hard copy of the application form.

3. Adhere to Deadlines
Keep track of your deadlines for grants. As you start researching funding sources, you will find that there are many places that you can apply to. Being aware of their deadlines is important. Develop your own method of keeping track of deadlines. Technologically savvy artists can use Outlook or QuickBooks to jot down deadlines.

4. Don’t Put All Your Eggs in One Basket
There will be times when you will read through the grant guidelines and be fully convinced that the foundation was set up solely to support your particular cause, because your project matches perfectly to fit the funding criteria. Eagerly you complete the application, post-it, and wait in anticipation for five months, when the decision is due. You are certain that you are going to win the grant and therefore, and have therefore decided that there is no need to apply to other sources.

Don’t put all your eggs in one basket! Waiting for five months, putting everything else on hold is thoroughly inadvisable in the world of grant seeking. There is never a guarantee you are going to win a grant. The key to winning grants is to apply continuously. Few people receive grants on their very first shots.

Spiritual Tips
1. Transform “No” to “Yes.”
Getting a rejection letter from a funding source after you have sweat for months researching and writing your grant application can be a big letdown. The best way to handle a rejection letter is with your head up. When one funder sends a rejection letter, you still have numerous chances of getting the funding you need. The key is to not give up. Taking rejections personally is never a good thing. You are just one more applicant who has been declined. Some funders automatically reject grant proposals in the first two times they are submitted. Why? Because they are looking for tenacity. Dance the dance according to their tune. Resubmit as many times as it takes. Use rejections to your advantage. Transform the word “no” into “yes.”

2. Seeking Internal Catharsis
If you have not been able to achieve the artistic goals that you once set for yourself, but are convinced that you are much better than the neighbor artist who is a financially successful artist, an easy place to crouch is self-pity. Self-pity is one of those emotional corners that we create for ourselves as an escape. Self-pity can become one of the most destructive character defects. It can drain you of all your positive
Grant Writing (continued from page 5)
energy that you could channel into your artwork. As long as you feel sorry for yourself and blame someone else for your dreams turning to dust, you don’t have to accept the consequences of your actions.

The catharsis comes from within. Accept the need to change your thinking process. You can achieve your goals. Vital to this is a simple mental twist that comes from within. Once that mental twist occurs, you will find that the opportunities available for you as an artist are endless. The internal catharsis does not come “automatically.” You have to seek it and make it happen. Be active not passive, about seeking inner cleansing.

3. Aim for the Top and Believe in Your Self
Believing in yourself is a critical part of grant seeking. When you believe in yourself and invest the hard work required to making your dreams come true, these positive traits enhance your self-esteem and confidence, which subconsciously translate into a winning grant proposal.

My father once told me a story that abs had a profound impact in my pursuing my artistic passions amidst overwhelming vicissitudes: “Two men, once out of prison, stepped into the outside world. One looked below and saw mud; the other looked up above him and saw the stars.” My father then looked at me and asked “Which person do you want to be- the one who points his face at the mud or the one who points his face at the stars?” This philosophy has taken me a long way in life. It has had a profound impact on my thinking process as an artist. It taught me as a child, and now as an adult, to believe in myself and not to settle for less. Always aim for the top and believe in yourself.

Internet Sites for Grant Seeking
1. www.fdncenter.org
This is the Foundation Center web site. It offers information about funders, donors, seminars, and award information, among other things. Click on “Funding Sources” and move to “Grantmaker websites.” There are three categories under grant maker websites. They are private foundations, community foundations, and corporations. “Private Foundations” are recommended for the beginner level grant seeker. Each foundation is listed alphabetically. By clicking each letter of the alphabet you open wide doors of discovering hundreds of foundations that give funding for various projects. It is free of charge and is user-friendly. The Foundation Center web site is ideal for both the beginner and advanced level grant seeker.

2. www.grants.gov
This web site provides organizations with the ability to search for federal government grants. Click on “Find Grant Opportunities.” Under select grant opportunities do a basic search by typing in your field of interest. You will get a listing of funding available under each

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CALLS FOR ARTISTS

PORTLAND OPEN STUDIOS

Call to Artists in All Media
Event: October 14, 15 Westside & October 21, 22 Eastside

Artists show off your studio and your talent. Give the public a chance to See Artists At Work by becoming a Portland Open Studios Artist. Only 96 artists are chosen from the metro area to open their studios and become part of an exciting regional art event.
Application and information at www.portlandopenstudios

SLIDES AND APPLICATION DEADLINE: March 15

NEW- Kimberly Gales Emerging Artist Scholarship
Artists between the ages of 20 and 30 years old can apply for a scholarship that would waive the Portland Open Studios fee and also give the winner $100. See www.portlandopenstudios.com/scholarship.html for more info.

2006 SEARCH FOR PEACE ART EXHIBIT to be held 3/18-19 in the St. Pius X Community Center.
The exhibit theme is: We Search For Peace in our Hearts, Peace in our Families, Peace in the World. For Entry Forms and more information see www.SearchForPeaceArt.org or call 503.646.5449. The Search For Peace welcomes original artworks relating to peace and non-violence, by artists of all ages. A Search For Peace engraved Peace Medal and many other prizes, for each of the 4 age divisions, will be presented at the Award Ceremony, 2:30 PM, 3/19, in the St. Pius X Community Center, 1280 NW Saltzman Rd. Portland OR 97229.
Deadline: 3/13/03.

Call to Artists from Sequim (WA) Arts for entries for its annual juried art exhibit (5/11-14). Work in both 2D and 3D form accepted. Cash prizes over $1,000. Juror: Susan Ogilvie. Entry fee: $25 for 3 slides. For more details visit www.sequimarts.com or call Carol Eichler at 360.582.0927, caroleichler@yahoo.com or send SASE to Carol Eichler, 1250 Thornton Drive, Sequim, WA 98382.
Deadline: 3/13/06.

STRONG & HEALTHY FAMILIES, a juried exhibit designed to showcase small format contemporary art during National Child Abuse Prevention Month in April, 2006. Work is being sought that reflects the world as children might see it through their eyes. Open to all artists. Work must have been completed in the last two years. Artists must be over 18 years of age. Entry fee $5 per art item. Send slide or CD entries to: Children’s Trust Fund of Oregon, 1410 SW Morrison Ave., Suite 501, Portland, OR 97205, tony@ctfo.org.
Postmarked Deadline: 3/15/06.

WALK OF THE HEROINES, RACC is seeking artists/teams residing in the United States for three public art opportunities for Portland State University’s Walk of the Heroines. The total art budget is $155,000. The three opportunities for public art are: a Stage Wall ($65K), Water Course Sculpture ($75K), 5 small wall niches ($15K). The artwork should reflect the themes of inspiration, education, discovery, artistic expression, diversity and community which have been woven throughout the project since its inception. Artists/teams may apply for one or all of the opportunities. While it is not required, the committee encourages teams of artists to apply for the entire site and supports the inclusion of emerging artists on those teams.
Deadline: 3/24/06.

NATURAL CYCLES, temporary art installations. The Friends of Tryon Creek State Park and the Regional Arts & Culture Council (RACC) in Portland are pleased to invite artists/teams living in Oregon and Washington to submit proposals for temporary one-year installations in Tryon Creek State Park beginning in September 2006. Up to five artists will each receive an honorarium of $3,000
Proposals Due: 4/10/06
continued from page 7

**Bellevue Sculpture Exhibition** The Bellevue (WA) Arts Commission announces the 2006 Sculpture Exhibition for professional sculptors. For the fourteenth year Bellevue will host its celebrated Biennial Sculpture Exhibition. The venues this year include the award winning 17-acre Downtown Park and the new Bellevue City Hall. Up to 12 sculptures will be selected for indoor exhibition at the new City Hall, and up to 34 will be accepted for outdoor exhibition at the Downtown Park and City Hall. The exhibition runs from June to October 2006. Each accepted artist will receive an honorarium, $250 for indoor or $500 for outdoor, plus travel stipend and free professional installation of art work. No entry fee. For entry information: Visit www.cityofbellevue.org/arts.asp. Or e-mail to: bac@ci.bellevue.wa.us. Or send SASE to: Bellevue Sculpture Exhibition, Bellevue Arts Commission, City of Bellevue, PO Box 90012, Bellevue, WA 98009-9012. Or fax to: 425.452.5225. For more information, call the Arts Commission at 425.452.4852.

**Deadline:** 3/15/06, 5pm.

**TILT GALLERY & PROJECT SPACE** is currently seeking submissions for the juried exhibition *Horizon Line*. Artists are invited to submit up to three images for consideration. The gallery is interested in showcasing new and experimental work that pushes the concept of landscape beyond its classic definition. Two- and three-dimensional work in all media is eligible for consideration. This exhibit will be juried by Mark Brandau, editor and publisher of *Portland Modern*. For prospectus please email Josh Smith, Curator and Director at tilt@jjfab.com.

**Deadline:** 3/20/06.

**GRANTS APPLICATIONS DUE 3/13/06 - FY 06-07**

**General Support Grants** provide general financial support to arts organizations in Multnomah, Washington, and Clackamas Counties. First-time applicants must consult with RACC grants staff regarding eligibility and criteria at least two weeks prior to proposal deadline.

**GRANT APPLICATIONS 4/3/06 - FY 06-07**

**Professional Development Grants (Cycle I)** assist artists or arts administrators with opportunities that specifically improve their business management development skills and/or brings the artist or the arts organization to another level artistically.

**GRANT APPLICATIONS 4/17/06 for Individual Artist Fellowship in Visual Arts.** The Fellowship recognizes artistic achievement and excellence and offers individual artists greater opportunities to advance their work. The program is intended to help tri-county individual artists of high merit sustain or enhance their creative process. One $20,000 Fellowship in the Visual Arts will be awarded in 2006.

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Call for fine artwork in all mediums for the 7th Annual Village of Willamette Arts Festival in West Linn, OR (9/16-17). This is an outdoor festival held the each year in the historic Willamette District of West Linn that includes fine art, music, and food. This is a juried event that accepts approximately 60 artists from Clackamas, Multnomah, Washington, and Clark counties. Jurying will be by slide entries only. Please email rhonda@rhondaforsberg.com if you would like to be put on the mailing list for an application. Visit www.village-arts.org.

**Deadline:** 3/31/06.

**B STREET GALLERY** The B Street Gallery on West Burnside is a place where local civic artists can share their perspective on this colorful street that pulses through the center of our city. The B Street Gallery invites local artists to participate in a two-year long program, that explores the spirit and attitude of Burnside in their gallery space located on the corner of NW 13th and Davis. The gallery will feature new work from multiple artists every 3 months. Gallery space includes 3 walls and window displays. Artists are responsible for installing their work. Press releases will be distributed and an honorarium of $1,000 will be given to each participating artist. Artists will be able to sell their displayed art while at the gallery. Civic Housing LLC in partnership with Ziba Design is sponsoring this show in conjunction with the erection of a new urban residential tower on the corner of 19th and W Burnside, *The Civic*. The B Street Gallery will showcase the plans for *The Civic*, as well as provide information for prospective buyers. For exhibiting in Aug or Sept 2006, please submit artwork examples and inquiries to: The Burnside Project, 202 NW 13th Avenue, Portland OR, 97209, Attn: Jacqueline Sella Cobbett. For more information email: burnside_project@thecivic.com.

**Deadline:** 4/1/06.

**Art In Bloom: Annual Garden Art Showcase.** Contemporary Crafts invites artists to participate in Art in Bloom, a month-long sales event in May 2006, designed to encourage gardeners to incorporate art into their indoor and outdoor gardens. We are looking for garden-oriented art and craft objects, including outdoor sculpture, handcrafted fountains, planters, furniture, stepping stones, birdhouses and feeders, kinetic sculpture, trellises or any type of ornamentation suitable for outdoor installation. All media will be considered. If you have questions or would like to request an application, please contact Simon Mangiarcina, Sales Gallery Manager, at 503.223.2654 or simon@contemporarycrafts.org.

**Deadline:** 4/1/06.
Continued from page 8

Wilsonville Citizens for Public Art is accepting submissions for a Public Sculpture project. They will accept slides or digital format of work, there is a $500 honorarium. For more information: contact 503-682-6178, Mail submissions to: Wilsonville Citizens for Public Art, PO Box 2812, Wilsonville, 97070.

Deadline: 4/7/06.

Tilt Gallery and Project Space is currently reviewing artist portfolios for the 2006-2007 exhibition season. Presenting artist lectures, exhibits, and special projects, Tilt Gallery and Project Space specializes in emerging and under-recognized artists, both regional and national. In order to contribute to the rich visual culture of Portland, Tilt Gallery and Project Space primarily exhibits experimental and difficult to show work. Proposals for installation and site-specific work are welcomed. Artist packets can be sent to Tilt Gallery and Project Space, 625 NW Everett, Suite 106, Portland, Oregon 97209. For questions or more information please contact Jenene Nagy, Director and Curator at tilt@jjfab.com.

Deadline 4/14/06.

Wallowa Valley Festival of Arts is accepting artist submissions for their 2006 Arts Festival. The art show features local and national artists, working in all types of media. For entry form and more information see: http://www.wallowavalleyarts.org/festivalarts_signupform.htm. Return completed form by April 15, 2006, to: Festival Committee, P.O. Box 526, Joseph, OR 97846. For questions concerning Arts Festival 2006, contact Director, Walter Smith 541.426.4620, walterj@bmi.net or visit our web site: www.wallowavalleyarts.org or email: festival@wallowavalleyarts.org. Deadline: 4/15/06.

SCULPTURE WITHOUT WALLS (6/17-May, 2007) is open to all professional and amateur artists living in Wyoming, Montana, Washington, Idaho and Oregon. This exhibit hosts a wide range of works from sculptors representing a wide assortment of artistic approaches for a year-long exhibit. Each artist may submit up to two original works. As part of the exhibit the public votes to determine the winner of the People’s Choice Award which will be purchased by the City of Moses Lake for up to $10,000 and over $3,000 will be awarded in cash for artistic merit. For entry information and form please contact the Moses Lake Museum & Art Center at: 509.766.9395. Email tmulkey@ci.moses-lake.wa.us or download a prospectus at www.mlrec.com/museum.html. Mail inquiries to: Moses Lake Museum & Art Center 228 W. Third Avenue Moses Lake, WA 98837.

Deadline: 4/22/06.

NATIVE PERSPECTIVE, a traveling exhibition coming to Vancouver, WA from the Missoula Art Museum. The exhibit includes 15 contemporary works by such notable Native American artists as Lillian Pitt and Neal Ambrose-Smith and is meant to provoke thought about the impact Lewis & Clark’s Corps of discovery has had on native societies. Artists of all ethnicity who wish to express their thoughts and feelings about Lewis & Clark and the westward expedition are invited to submit their work for consideration. Open to all Pacific NW artists in the following media: Painting, drawing, printmaking, photography, ceramic, sculpture, collage, mixed media, fiber and jewelry. Only original art will be accepted. Fee $20. Show will be exhibited at the Clark County Historical Museum this summer. For more information call 360.993.5679, or email: cchm@pacifier.com. Deadline: 4/26/06.

Request for Design Proposals: Loveland High Plains Arts Council (LHPAC) – CO The Loveland High Plains Arts Council (LHPAC) is requesting design proposals for site-specific artwork/landscape for the purpose of screening a natural gas pump station located in Benson Park Sculpture Garden in Loveland, Colorado. Benson Park Sculpture Garden is a public park which has over 100 sculptures on permanent display. This park is also the site of Sculpture in the Park, the largest outdoor juried sculpture show in the country. Contact LHPAC for the complete RFP information package: P.O. Box 7006 125 East 7th Street Loveland, CO 80537-0006 Phone: (970) 663-2940 FAX: (970) 669-7390. Or visit our website at www.sculptureinthepark.org. Deadline: 4/28/06.

Call to Artists. The open-air art museum Europos Parkas (Vilnius, Lithuania) is opening a competition in partnership with the electric networking and supply company Ryt? Skirstomieji tinklai to develop a sculpture. The theme: “Light, electricity, energy.” The aim of the competition is to promote new forms of artistic expression and inspire creativity in the framework of open-air art museum. The only stipulation is that the sculpture artistic idea corresponds to the main theme proposed and that it should have been presented recently. The competition is open to everybody. There is no entry fee. For more information or to register, contact: Gintaras Karosas, Europos Parkas President, Joneikiskiu k., LT-15148 Vilnius r., Lithuania. (+370 5) 2377077, 2 377070, Fax: (+370 5) 2377077, hq@europosparkas.lt, or www.europosparkas.lt. Deadline: 4/30/06.

Grant Writing (continued from page 6)

field. You can apply for federal grants online thereby reducing paperwork.

www.grants.gov web site gives the funding agency, the sub agency, funding opportunity number, CFDA number, program name, and closing date. It keeps applicants informed of the newest grants under a section titled “Grants Made Available in the last seven days.”

Author’s Bio: Preethi Burkholder has won many grants on behalf of artists. For a comprehensive listing of funders awarding grants to sculptors, contact her at preethiburkholder@hotmail.com Visit her web site at www.giftedhandwriting.com.

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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 and calls for artists, and a one-year subscription to the newsletter.

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

Annual dues are due in September. New members are prorated.

Name: __________________________
Street: __________________________
City: ____________________________
State: __________ Zip: __________
Phone(s): _________________________
E-mail Address: ____________________
Website: __________________________

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

New Member? ☐ Renewing Member? ☐

Dues: $55/yr

Pacific Northwest Sculptors
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