PRESIDENT’S MESSAGE:

The last time we did a group show at the Maryhill Museum was in 2004. Since the Columbia Gorge is renowned for its winds, we thought then it would be a good idea to build a canopy out of bamboo and a cargo parachute. As it turned out it was a good idea. Some may say we were blessed with light winds, some might say sturdy construction and good design but I say it’s because we’re sculptors and godlike. By all rights that thing ought to be 2/3 of the way to China by now. One can expect temperatures between 95 and 105 degrees at Maryhill this time of year. Our spot was to be in the direct sun. Just plain awful doesn't begin to describe life in a booth at 105 degrees. Dress light, gather as many canopies as possible, bring plenty of sunblock. Try to put the demonstrators in the shade. And worry about it. Worry about it for six months. Worry about the pedestals, (our old ones are near impossible to transport). Worry about the back panels being ready, having enough canopies, enough participants, the brochures arriving on time, transportation for all that stuff. I like to worry. I worry good. I worried right up to the day before when my van decided to make a loud humming noise that sounded a lot like “Hi, I'm your water pump. I'm going to explode........ Have a nice day.”

So, how did all this work out? Ann Fleming had a design for pedestals wherein the columns are ABS plastic which lay flat for transport. To setup, one rolls them into a tube and snaps the ends together. The tops and bottoms fit into the tube.

Lyn Simon offered to build the columns which she did. 32 of them. Then she drove down to Woodburn and picked up 8 back panels that Ken Demo, Rick Gregg, Doug Mosley and others had built and drove the works out to Maryhill. In the meantime, the pedestal tops and bottoms were pulled together by David Lochtle built by he and Kevin Poe at Kevin’s house and finished by a goodly sized crew of volunteers. Kim Lewis offered to transport whatever needed to be transported: the pedestal tops and bottoms, and all the stuff I was going to haul in my van including 4 PNWS canopies, office supplies, tables, and other assorted items. He hauled me as well. I quit worrying. Always do once I'm on my way.

In short everything was done on time, we got there, we set up, the pedestals and back panels worked great. We had plenty of sculpture to display, 11 booths in all. Maryhill fed us a tremendous dinner on Sat. night. Gratis wine, beer and soft drinks to boot. We all got free admission to the museum. Camping on the grounds is special to say the least as we were perched on a cliff high above the Columbia. Then there’s his oddness Franklin the white peacock wandering around. It's a special magical place. We even made some money. Oh yeah, it never got hot. 75 degrees daytime high. It rained all Saturday night as I and all the insect friends I shared shelter with can attest. Perfect weather on Sunday.

Endless thanks to all who helped with Maryhill and to Deb Bouchette who hosted the last meeting. Sorry I didn't get there. I was too busy worrying.

Don’t forget early memberships. Pay by Sept. 15th and deduct $5 from your yearly dues. This year we'll be sending out Member Directories, and some of our new brochures along with your member cards.

Thanks to all, George
Pacific Northwest Sculptors

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This is a test.

We’ve had requests to print our meeting schedule a couple of months in advance to allow folks to plan. It will make it easier for some, and harder for the rest of us who are already drowning in information, or fly by the seat of our pant when planning.

The Portland October Meeting will be Wed, the 17th, at 7:00. at Carole Murphy’s home, 551 SE 15th, Portland.

contact phone is 503 235 7233.

Now, where and when is the September meeting?

Dates to Remember

Oregon Meeting is Wed, Sept 19, 7:00pm at Rob Arps.
Additive Workshop is at 24023 NE Shea Lane.
Unit 105, Wood Village 97060

Directions: Take the 84 freeway to exit 16. Turn Right.
The first light is Halsey, Turn Left. Take the next left onto 240th. His studio is in an industrial compound. Unit 105

Shop phone:503 489 1505
Rob’s cell 503 459 7659

Washington Meeting is at Joe’s studio.
Time and date to be decided. For more information contact Heidi Wastweet at email: Heidi@wastweetstudio.com or phone:206 369 9060

Maryhill Show a success!

PNWS sold over $3000.00 of sculpture in one weekend. 15% of the proceeds go back to help fund both organizations, 7.5% to Pacific Northwest Sculptors and 7.5% to the Maryhill Museum of Art
I am married to an artist. I am used to my husband jolting out of bed in the middle of the night to quickly work through an inspiration with fire in his eyes - and waking me up in the process. I have given up on keeping the back of the car free of metal debris and rust stains. I have learned not to throw away the old broken lawn mower because it might have a piece of metal that is a perfect fit for one of his sculptures. (we currently have two in storage). I have given up trying to keep his shoes clean.

But what I have gained and learned is worth much more than any of these little life adjustments. I have learned to look at the world closer than I ever did before. I used to walk through our woods and see only trees. Now I see figurative forms haunting the shadows and leading my eyes into new and energetic dimensions. I used to look at a sunset and just see the usual pink and orange, which to me seemed to look like the sunset I saw the night before. Now I see all the individual shades of color, the clouds that seem brush-stroked onto the sky, and I delight in the surprise of seeing the first star of the night as it suddenly reveals itself. I have learned to look for the deeper meaning.

This deeper meaning is also at the core of Doug Mosley’s art.

Doug has a personal relationship with each piece and scrap of metal he uses in his sculpture. I have heard him say that he sometimes doesn’t know whether the metal ultimately creates his art or he does. I have never seen an artist give so much respect to his medium. He has researched the time in which his metal artifacts were used and has learned of the hardship their owners endured just to live day to day.

When you observe Doug’s designs you experience the past in the present and you can sense the presence of those you never knew you followed. Without them and all their quaint and seemingly obsolete inventions, technology as we know it today would not exist. Without the iron we wouldn’t have the steel. Without the horse drawn plow we wouldn’t have the combine to harvest grain. So much changed for mankind when these implements were designed and created and redesigned - then, in a moment, they were gone and forgotten.

Doug lends his own passion for invention to these artifacts and awakens the voice of that moment in time when the modern world was taking shape. He creates new life from these forgotten cast offs and showcases the beauty and pride people used to put into their work – like the draftsman adding the art deco flourish to the handles and feet of a 1930’s welder. Today we have disposable everything from razors and cameras to cars and spacecraft. Everything is flat, dull and easily forgotten as are the workers who are now laid off from their factory jobs and the slaving children who replace them in distant sweatshops.

To look at a Doug Mosley sculpture is to experience the excitement of when the modern world was truly modern and you could simply work hard and make a good living, buy a house, and drive your car off the lot paid in full. His art is infused with a fire that illuminates a path to the past.
Eric Miller: An engineer for artists and an artist for engineers by PM Gracewood

You know you have a great idea for a piece of public art, but as soon as a sculpture is larger than coffee table size, or goes into a public area, a lot more than aesthetics comes into play. Do you need a forklift? Have you got the necessary permits? Insurance coverage? Will your artwork stand up to direct assault? Who is responsible for maintenance of the art? Every issue and detail involving public art also needs a creative solution. That knowledge is often beyond a studio artist’s experience. That’s where Eric Miller comes in.

Eric Miller of EK Miller Company, LLC, is an engineer for artists and an artist for engineers. He works closely with artists and their clients to develop successful artwork for public and private venues. Miller provides an experienced interface between the creative world and the business of art. An artist himself, he has been in business since 1990 and has worked on hundreds of projects from small fabricated elements of larger works to complex, multi-vendor installations, overseeing Savoy Studio’s large architectural scale glassworks in resorts, casinos and restaurants world wide.

Like the art, each project Miller works on is unique. It could be as simple as a one hour consultation with an artist to discuss project planning, troubleshooting each step of the way, or complex long term involvement. He usually bills by the hour, but also provides all needed services for a percentage of the total project budget. This is sometimes an easier way to manage unexpected costs. His rate is somewhat flexible, demanding on the project, and runs from $75-120/hr. Strategic planning can save major headaches down the road.

In the last three months Miller has worked with Portland sculptor Mel Katz, glass artists Roger Thomas, Linda Ethier, Studio Ramp, and Savoy Studios, as well as Provenance Hotels, The sisters of the Name of Jesus and Mary, and the Oregon State Fair.

Miller helps the artist to frame and present their artwork in ways that the construction industry can clearly understand. Miller says, “Developing sculptural forms for public spaces involves a variety of people and institutions. Each of these groups have entrenched, traditional methods for doing business. It's how they discuss and implement their projects. If you present your ideas using their language, they understand you quicker. That makes it easier for them to see a benefit from working with you as an artist. Your creative work and your role as an Artist deserve respect and a unique place in this process. The more you adopt the professional standards of the industry, the more successful you will be.”

Eric Miller’s Thoughts to consider

- Artists practice broadening options and relish choice. They often postpone decisions for as long as possible.
- Contractors make money by making quick decisions and implementing them. They appreciate limited choices and a narrowing of options.
- Architects are the artists of the construction world. As an Artist, when you enter this arena you maybe pushing against someone else's perceived turf.

Some things you must do.
1. Put your name, the project name, your work’s title, and the date on every document- no matter how trivial.
2. Return your contacts (email, phone, etc.) immediately.
3. Ask every possible question you can think of. Most people will answer them once. Be sure to remember the answers well.
4. Develop a budget and stick to it. The unexpected will happen, so hold some in reserve for contingencies. Have your financing in place before you start. Be ready to pay all of your vendors on their terms, so be sure you know what that is before you start.
5. Plan your project and stay flexible when conditions change.
6. Understand your liability risks and implicit warranties of your work. When planning your budget, research your risk exposure, discuss it with your insurance agent, and add it into your budget. It never hurts to consider long term risks and possible maintenance issues.
7. Remain clear in your mind that you are the one responsible for the project. When you purchase services from experts, you are never letting go of this responsibility.
8. Understand who your customer is and direct every communication through them. Avoid any lateral moves even when this seems expedient.
9. Always do what you say. Don't say what you can't do. Avoid excuses, explanations, or justifications no matter how defensive you are feeling. Never lie, but only tell as much of the truth as you need to.
Some things you shouldn't do
1. Assume anything. Most of the construction world has practiced limiting their scope as a way to make money. Don't get caught holding the bag when details are missed.
2. Design in isolation. Don't retreat to your safe place and go crazy working on your masterpiece. Be conversational in your design work, stay loose and be willing to adapt your designs to the input you receive from the other project participants. When they see you doing this, they will be more inclusive of you as their own work grows and adapts as well.
3. Give anyone a drawing that needs any explanation. Nothing turns off busy construction people faster than bad drawings. Learn to draw and learn their format. They won't learn yours. Or hire someone who knows how.
4. Be surprised when things start changing and your work has to change also.

**PNWS News**

**PNWS Members Julie Martin and Rick Gregg Have New Sculpture in Lake Oswego.**

Rick Gregg's fabricated steel and resin sculpture, **YoungSong**, has been accepted as part of Lake Oswego's Gallery Without Walls. YoungSong is located on the corner of 2nd and Evergreen.

Julie Martin also has sculpture in Gallery Without Walls. Titled “Sup-Man Cape” it is polybronze and enamel. Located at

Artists Reception is Sunday Sept. 9 at 3:00pm at Millennium Plaza Park. A Walking Tour follows at 4:30 to see all the newly sited sculpture.

**Seattle Sculptors take in Art on the Steps**
Heidi Wastweet has posted photos an artwalk of Seattle public sculpture.
http://www.kodakgallery.com/l.jsp?c=ux2bx6k.92effuyo

**Cavener Stichter Workshop Photos**

**Fundraiser for saving Swift Chimney**
Patrick Gracewood sculpted a limited edition terra cotta bas relief as part of the Village on the Green’s efforts to save a chimeny used by migrating Vaux’s Swifts.

Other contributing artists are sculptor-potters Katie MacFadden, Richard Brandt, and Jan Edwards.
Busy Summer for Julian Voss Andraea

Julian installed a sculpture based on the hemoglobin molecule in Zurich, Switzerland in a private collection last month. Called "Heart of Steel 2", it is about 7' tall, made from stainless steel and glass.

Julian was also juried into a show in downtown Seattle in connection with the Seattle Art Museum. His sculpture "Quantum Man 2" is on display on the Harbor Steps right below the SAM until October 20, 2007. The piece was very favorably covered in a recent "Seattle Times" piece that said, "For sheer sparkling energy, Julian Voss-Andrae's "Quantum Man 2" is another winner. Moving through space one layer at a time, like it's been sectioned by an MRI machine, "Quantum Man" is a blur, sort of a 3-D version of Marcel Duchamp's locomoting "Nude Descending a Staircase."

Another piece from that series was purchased a month ago by a private collector and donated to the Maryhill Museum of Art in Goldendale, WA.

Both the Hemoglobin as well as the Quantum Man happen to be successor pieces of sculptures that had been covered in Science Magazine (one of the world's most important science journals) in 2005 and 2006. The first Quantum Man, the piece pictured in that Science article, has in the meantime received the "People's Choice Award" in the City of Moses Lake, WA and was recently purchased by the city for its permanent collection.

To read the article in the Seattle Times http://seattletimes.nwsource.com/html/thearts/2003807339_visart27.html
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(503) 232-2216

Georgie’s Ceramic and Clay
756 N Lombard St., Portland
(503) 283-1383

LASH Molds and Sculpture Supplies
4702 NW 102nd Ave Portland
503-251-6959

Stan Brown Art and Crafts
13435 NE Whitaker Way, Portland
(503) 257-0059

Stephenson’s Pattern Supply
3223 NW Guam, Portland
(503) 228-1222

Quimby Welding Supply
(NW Portland and Tualatin)

International Sculpture Center
isc@sculpture.org
www.sculpture.org
Contact Carole at 503-235–7233 or sculptor@carolemurphy.com

“Point-up” Enlargement Machine For Sale

Based off the Robert Payne Machine, the point-up technique employs one pointer that follows the contour of the original sculpture, while a second pointer provides a guide to see and create an enlargement of the first. The two pointers act to reproduce another sculpture of larger or smaller size. Machine has several parts and sizes—please call for details. Asking $5000.00 Interested buyers contact Eichinger Sculpture Studio 503.223.0626 or studio@eichingersculpture.com

Powcon 200SM inverter MIG Wirefeed Welder
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Contact Eric Miller at 503 422 2343
email: eric@ekmillerco.com
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. Please fill in the new application form below to receive your 2007 membership.

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Date: __________________

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How did you learn about PNWS? ____________________________
Phone(s): __________________________________________
E-mail Address: __________________________
Website: _________________________________

Annual dues are due in September. $5 discount if paid by Sept. 15th. New members are prorated.

Member Discounts

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?
(See p. 2)

Which committee(s) will you volunteer for (See p. 2)

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www.pnwsulptors.org

Flying Backwards Steel sculpture by Doug Moseley