Once a year our board members arrange a two-day, one night trip to the beach. The purpose is to take stock of events and progress since the last of these retreats and map out goals for the next year. We arrived at 10:00 am, dove into the meeting and had it until sometime after six with a break for lunch and a short nap. Our monthly board meeting was in the morning on the next day.

At our 2005 retreat we gave PNWS a committee based hierarchical structure and gave those committees some goals. Goals were to establish ourselves as a respected art organization, increase membership, encourage volunteer participation, provide educational opportunities as well as opportunities for members to show and exhibit their work. We established marketing, membership, volunteer, publicity, education and show committees.

At this retreat we first gauged our progress in achieving the goals we set in late 2005. In all we've done pretty well. Membership is steadily increasing, our brochure is done, the directory is done, the shows committee under Susan Levin and Carole Murphy has done very well. We fell short in a couple areas. We had thought as a way to encourage volunteering we could establish a points system whereby points were awarded for work done. A member's point total would be considered when deciding whose work would get premier placement at show. That turned out to be too ponderous for our situation but we did decide that volunteer hours would determine one's commission at any PNWS sponsored events. Long distance members may gain hours by writing newsletter articles and placing brochures or making phone calls.

We also felt a need to focus more attention on workshops and demonstrations and set the stage for a couple of those. Coordinating these events is an area where we need additional volunteers. We will also be personally inviting members to board meetings particularly if they have some useful and needed skill set. Of course any member is highly encouraged to attend any board meeting, we value your input.

Due to the work involved, we discussed having the newsletter be a bimonthly publication next year. What do you think? Volunteers to write articles are needed. You may also elect to receive the current newsletter issue as a pdf and help save PNWS the costs of printing and postage. Meetings will be scheduled far in advance and past issues will be available as pdfs through our website. There is more but I'm running out of room here.

When the notes are compiled we'll make them available. Many thanks to Rob Arp for hosting the last meeting. We got to watch his 3d scanning and carving gear in action and he let us raid his scrap pile.

Particular thanks to Maria for hosting the retreat at her family's Pacific City cabin and thanks to Phil Seder for facilitating the discussions. Phil snores by the way, Patrick does not and apparently I do.

Cheers, George

Halloween Sculpture- “For the Love of God”

As memento mori, or vanitas, Damien Hirst's sculpture “for the Love of God” is disturbing on many levels. A real human skull cast in platinum, retaining its original teeth, it is covered with 8,601 high quality diamonds. Sold for around $100,000 million dollars, it is the most expensive piece of contemporary art ever created.

“Death is such a heavy subject, it would be good to make something that laughed in the face of it,” says Hirst. Inspired by the Mexican skulls covered in turquoise, “For the Love of God” was named by his exasperated mother saying “For the love of God, what are you going to do next?”
Oregon Meeting is Wed. Oct. 17, 7:00pm at Carole Murphy’s home: 551 SE 15th Portland. Contact phone is 503 235 7233

Washington Meeting is Saturday, October 20, 3:00PM at Pam Hom’s studio
18791 Cedardale Road, Mt. Vernon, WA 98274
Use Exit 221 (Conway – Lake. McMurray)
The daytime meeting was chosen because it is a pretty trip up there and her place is close to an interesting alpaca farm, plus right next to Pam’s studio there will be a pumpkin carving contest for the benefit of Children’s Hospital. The link below will let you see pictures from the September meeting and many previous meetings, if you like. http://pacific-nw-sculptorsspaces.live.com/

November Oregon Meeting is Wed Nov. 14, 7:00 pm at Patrick Gracewood’s studio 4920 NE 55th 97218 contact phone 503 804 3170

PNWS Board Retreat
Pictured from the left back row: Rick Gregg, Carole Murphy, Maria Wickwire, Paige Lambert, George Heath. Front row: Susan Levine, Patrick Gracewood, and Phil Seder.

Corrections
Julie Martin’s polybronce and enamel sculpture, “Sup-Man Cape”, in Lake Oswego’s Gallery Without Walls is located is on 1st Street, between A and B streets
Artist's Profile: Carving Stone with Virginia Wolf

Throughout my life my work has always been related to art, beginning with two-dimensional work then going into film, design and finally ending up with sculpture. Remembering that my father had done some three-dimensional work, why not try it myself, I just sort of drifted into it without any formal training except a workshop here and there and looking over other sculptors' shoulders.

Growing up in Germany I was surrounded by a family who had a strong aesthetic sensibility and always encouraged me to do and look at art with a fresh mind. I remember fondly the many weekend mornings I strolled with my father through the nearby Folkwang Museum, which is still a draw to me when I am in my hometown Essen.

Stone as a medium captured my interest right away. In terms of material reaching back to geological origins, it is lasting and dynamic and resonates of the earth. Stones are the bones of the earth and they have almost a spiritual quality for me, chipping away my impatience. They tame my chaos and hold it together. It is the act of cutting open the earth and polishing its surface, creating an interface between the inner spaces and the outer skin.

I start carving and when it is finished I see it - so I hope -. I don't find it satisfying to have the answer before starting, the answer should be a question, it is not about solutions it is asking questions it is also a way to explain myself to myself. I love the aesthetics of simplicity and art does not have a decorative function for me. My finished pieces must have a remnant of unfinishedness. And concepts are important to me - not objects. The work is satisfying when it balances between form and content, past and present, self and world. And it is a constant play between idea and execution, restraint and release. Ultimately my aim is to break all rules of safety. At the end I always hope that the work transcends its materiality and communicates and the viewer sees the complexity in its simplicity.

Please visit my website: virginiawolfsculpture.com to see some of my work.

"Baghdad"
stone torso on the left

"Fallobst/ Windfall"
upper right carving

"Abflug/ Departure"
lower right carving
Portland Open Studios- FOUR PNWS ARTISTS OPEN THEIR STUDIOS by Bonnie Meltzer

The thing I like best is the meetings of PNWS at members’ studios. It gives me insight to other artists’ work. Portland Open Studios gives the public that insider view on a larger scale. Susan Levine, who I met through Portland Open Studios, urged me to join PNWS even though most of my work hangs on a wall and is more 2.5 dimensional than 3D. This October 13 and 14 my studio will be open as part of the tour. Three other members of PNWS, Sara Swink, Joe Pogan and Nicky Falkenhayn, will also have their studios open, but are on the westside weekend, October 20 and 21.

I call my work extreme mixed media. When someone visits my studio they see paint; hand and electric tools; canning jars filled with screws, garters, lenses, circuit boards and hard drive motors; discarded books; crochet hooks; spools of wire, 2 old irons for ironing on heat transfers and an old ironing board that is going to be a sculpture one day. One artwork could contain painted wood with digital photography; crocheted wire; computer parts and other found objects all in the same piece. Preparing for the tour is an art in itself. Cleaning is a necessary part of getting ready but has some unsuspected benefits besides finding that missing pliers.

Six years ago while cleaning the studio for Portland Open Studios I found two little crocheted shapes that I made for an artwork but didn’t use. They suggested bushy eyebrows which created a chain reaction that continues to this day. I gathered other materials, made drawings and begun work on that piece as my demo for that year. Those wild eyebrows took center stage. A few years later “Reflection at Middle Age” was bought by a visitor to Portland Open Studios. It is a large painted plywood portrait of a middle aged man wearing a 4 foot long tie depicting a stage of life on every stripe. His bushy beard, hard disk eyes, and those eyebrows give his face quite an expression. The purchaser became a volunteer for Portland Open Studios making the significant contribution of writing and hosting an online application (a great help to me). This spring he asked me if I could make an outside artwork for his patio. “SURE”, I said, even though I had not intentionally made pieces to withstand weather. Panic struck! Bringing this story full circle, I called Susan Levine for advice. She generously shared her knowledge of making artwork that can withstand the rigors of being outside. The bigger than life flattish aluminum figure cut from a sheet of aluminum is a gardener dressed with a crocheted wire vest and sun hat; painted garments embellished with reflectors; and copper circuit board clogs. She is holding a real rake in one hand and a simulated hose made from stainless steel computer cable in the other. She may be in my studio for Portland Open Studios this year before she goes to her permanent home.

Nicky Falkenhayn is a first year artist to Portland Open Studios. She applied because she has loved going on the tour in years past. Showcasing her sculpture rather than her knit wire jewelry was a goal she set for this year. Here sculptural work has much in common with the jewelry if you disregard scale. Both are like 3 D line drawings, the jewelry delicate and elegant, the sculpture strong and powerful, but non the less lines and the spaces between them. She makes great use of mixing dense welded steel areas against ethereal knitted wire ones which make an unusual autobiographical body of work.

Sara Swink also takes an autobiographical approach. Two years ago she applied to Portland Open Studios even before she moved here seeing that it would be a way of welcoming herself into the community. Her most recent figurative ceramic sculpture expresses the upheaval of moving and getting settled in a new location in a humorous and serious way at the same time. Her use of unusual combinations of people and animals, mostly fish, give psychological and symbolic dimension to the work.

Joe Pogan has a pretty good collection of junk in his studio--nuts, bolts, gears, all matter of hardware. Out of these millions of tiny pieces Joe welds them into a solid mass to form delicate birds and fish. Besides the income he gets from Open Studios he appreciates not having to travel to far off places that take him away from his studio for too long. He says he has a lifetime of hardware and is tickled at visitors reaction to the piles of stuff and its transformation into sculpture.

There are likenesses and differences between all of us on the tour. Some use the same materials, others the same techniques and there is even an overlapping of subjects but all of us have a unique way of making highly personal imagery. To learn more about Portland Open Studios and to link to individual artists’ sites go to www.portlandopenstudios.com

Bonnie Meltzer, Publicity & Website Coordinator
phone: 503 285-3131

Steel sculpture by Nicky Falkenhayn
Jim Callentine opens Mail and Ship in Clackamas -and mixes Business with ART by Jim Callentine

How did I get into this business? Glass was not bringing in the income I needed, the business where I had my mail box said they were quitting because of a franchise dispute. They were selling all the assets, a ready made business. Sounded good to me. As part of the legal action, I could not be trained by the previous owners, have the database, or communicate with them for one year. Talk about a leap of faith. I lost a few customers right off, hired some friends to help and I went to the Association of Mail and Parcel Centers (AMPC) work shops. I had already been in business for a couple of months so I was ahead of the game for new owners.

I always wanted to have a gallery but the start up in outer Southeast area was just too scary. When I took over so I continued to get rid of a lot old shipping displays. I started to bring in some of my glass, set up some art displays and then watched regular customers wonder “what is going on?” In the seminars they have the 120 second rule- if you can get the customer to stop for 120 seconds, you should be able to get interest in your store and sell them something.

The transformation was fun to watch, people at first would run in dump their package and get out. Now people look forward to coming in, seeing what is on the walls and what is new. Marion Gilliland, part of the 3 Rivers art guild in Redland sells well with his metal sculptures all heat colored and has a nice dimension to them. Connie Tripp member of the glass guild makes Mardi Gras masks of which 6 were ordered by the producer of the Ugly Betty TV series. Betty Ortiz who lives in the apartments around the corner paints oils. Michele Thoresen of the 3 Rivers guild paints watercolors. Kim Baker does fabric art and shadow boxes. Edward Puchalski impressionist, modern artist died at 97 and left 318 oils to his neighbor. My charcoal get a lot of positive response I need to do more or find someone who works in charcoal or pencil.

The OPA placed a notice in their paper, I shipped for one person but can not get anyone here to show clay. I think pottery will sell great in this area. I have shipped a bronze piece for a PNWS artist and hope to be doing some work with the Burning Bronze Place. Large shipping is in the works i.e. anything over 150 lbs. Creating and pallets are on the way but it is hard to beat Gateway. I'd rather work with them than against them. We also have special rates for color and black and white copies, scanning, Graphics design and presentations, CD and DVD creation and coping, mail, packing and shipping supplies. I am also working to set up bulk mailing and addressing of given areas.

I ship all major carriers DHL, UPS, FedEx, as well as the Post Office. If you need a quote here is what I need. Dimensions LWH, weight, Ship to information, you pack it or do I? Insurance---you are covered for $100. I do have third party insurance for values over $100 at this point rules on insured kicks in.

For those of you who do not know Sunnyside is exploding with housing and there has never been and still is not any art of any kind of art in this area. I am doing the missionary work and think it will pay off. There are a lot of artist in the outer SE area and they are starting to drop by. I place flyers, cards, programs of up coming events on the counters and in the windows. Anyone that wants to advertise something stop by and place some hand outs around the business.

Mail & Ship is a member of Association of Mail and Parcel Centers (AMPC) as well as the Neighborhood Parcel Centers. These Organizations' are dedicated, mostly to independent Mail and shipping centers who have taken training in domestic and international shipping, packing and Commercial Mail Receiving Agents for the US Post

**Mail & Ship**

is located at 14674 SE Sunnyside Rd, Clackamas Or 97015. Open from 9 a.m. to 6 p.m. Monday through Friday and 10 a.m. to 2 p.m. Saturdays. For more information call 503-658-7700. Fax is 503-658-7750

**Commission Rates and Residuals for PNWS Shows**

If a member contributes no volunteer hours during any year, their commission for any show sponsored solely by PNWS would 25%. Should they volunteer 10 hours that drops to 15%, 20 to 10% and for 40 or more hours, 5%. It will be up to the member to keep track of their hours. Some adjustment may be necessary in the above percentages should another organization be a cosponsor.

**Residuals: We passed this policy resolution:** On any piece sold within 30 days of a PNS show, as a result of a lead generated through that show, artists will agree to pay a sum equal to whatever their commission to PNS would have been. This agreement will become part of the written agreement forms signed by artists before participating at shows. After those 30 days people are most welcome to donate the whole/part of the commission to PNS if the sale was caused by the PNS show.

Marble Dog at right and flowers on page 2 are 19th Century grave sculptures photographed in Provincetown MA by PM Gracewood.
Husky Sculpture at University of Washington

The unveiling of a new Husky Statue created by Brandis Svendsen, will take place at 11:00 am on Monday, September 24, 2007 during "Dawg Days" at the Husky Union Building on the University of Washington Campus.

The statue is a gift to the University from the Class of 2006. Come down to celebrate Dawgs of the past, present and future with members of the Class of 2006, the artist and the UW community, and be one of the first to have a picture of your family with the new Pooch on the Porch!

Designed and sculpted by Brandis Svendsen, a graduate of the UW Class of 2006. She majored in sculpture. Having grown up around animals and riding horses since she was able to walk, Svendsen has a deep appreciation for and connection to them. She believes animals can stir emotions in the viewer in ways the human figure cannot.

The Great and Powerful AHHHZZ

Pay no attention to that man behind the screen......................

What got everyone’s interest at September’s meeting was Rob Arps’ Additive Workshop machinery. Sculpture has always been a labor and time intensive process, so when presented with ways of saving weeks of hand work artists are paying attention and cash. It is transforming how we think about making sculpture.

Starting with one industrial space, Additive Workshop has been a success since it opened in 2006 at it current location. Now filling three bays, Rob plans to purchase more "Magical" machinery with descriptions like the White Flash and a 3D digital printer. Additive Workshop is helping PNWSculptors keep up with the fast changing tooling technologies of the 21 Century.

I’m interested in purchasing a good sturdy sculpting stand. Metal, 3 legs, a crank, and low to the ground as I sit when I work (25 - 40” would be about right.) Where do folks go around here to buy one or have one made? I’ve been shopping on line but most are too tall and pretty spendy for what they are. Thanks, Joelle

Contact me @ 509 427 3619 joelle@gorge.net

One bedroom cottage for rent. Available Nov. 1. Perfect for one person, wood floors, includes garage, country setting. No smokers. Near Willamette Village, West Linn. $700/mo. Sara Swink, sara@claycircle.com, 503-638-9890

Pratt Fine Arts Center is a nonprofit arts education and resource center located in Seattle. Pratt offers art classes for every age and every level of ability in four fully-equipped art studios: glass; sculpture; drawing, painting and printmaking; and jewelry/metalsmithing. Each year, more than 3,200 students and 500 working artists are served by Pratt Fine Arts Center’s studios and education programs. phone 206 328 -2200 x2 59
Our $500 Guarantee!
We will deliver your casting, on the date we promise!

We’ve been casting sculpture for over 30 years, providing high quality work to some of the world’s finest sculptors. Give our team of artisans the opportunity to cast your next project and see why we stand above our competition.

Call or email for Quotations
503-668-8097
QUOTES@MAIDENFOUNDRY.COM
800-422-8852
www.MAIDENFOUNDRY.com

Additive Workshop
Enlargements and Reductions for Sculptors
Rob Arps 503 459 7659

THE STEEL YARD
Is Ready To Serve Your Needs
HOURS 8-5 Monday–Friday · 8-12 Saturday
Retail and Wholesale Distributors of
A Wide Variety of Industrial Products

- ANGLES · CHANNELS · FLATS · STRIPS · ROUNDS · SQUARES
- REBAR · EXPANDED · GRATING · SHEETS · PLATES · BEAMS
- SQUARE, ROUND & RECTANGULAR TUBING · PIPE · MORE!

BUY · SELL · BARTER · TRADE · CONSIGNMENTS TOO!
6880 NE Columbia Blvd.
Portland, OR 97218
Phone (503) 282 9273

Member Discounts
Your PNS Membership Card can be shown at the following businesses

Columbia Art
1515 E. Burnside, Portland
(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.
Pacific Northwest Sculptors
4110 SE Hawthorne Blvd. #302
Portland, OR 97214
www.pnwsulptors.org

Membership Application/Renewal

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)?

______________________________________________________________
Sculpture Medium:
______________________________________________________________
Website:
______________________________________________________________
E-mail Address:
Phone(s): ____________________________

Renewing Member? Yes No

New Member? Yes No

Name: _____________________________________________ Date: ____________
Street: __________________________________ City: __________________
Zip: ________ State: __________________

New Member? ______

How did you learn about PNWS? ________________________________

Renewing Member? ______

Phone(s): __________________________________________

E-mail Address: __________________________ Website: __________________

Sculpture Medium: ________________________________________________________

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

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

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

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

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

New members are prorated.

Year subscription to the newsletter. Please fill in the new application form below to receive your 2007 membership.

Year subscription to the newsletter. Please fill in the new application form below to receive your 2007 membership.

Unraveling Knots stone carving by Virginia Miller