PRESIDENT’S MESSAGE:

It’s the start of 2008 and we’ve plenty of stuff coming up. Time sure zips by.

First though, I want to thank Patrick Gracewood for hosting the last meeting way back in November. We got a look at his latest project; 72 foot of bas relief sculpture for the proscenium arch for Garfield High School in Seattle. The frieze was part of the original 1922 design for the school but was never installed. Having grown up in Seattle I mentioned to Patrick that Jimmy Hendrix went to Garfield. One thing led to another, Patrick substituted a portrait of Hendrix’s face for one of the two Greenmen that flank the archway. Now Mr. Hendrix will gaze down on all those future students who enter therein. I just think that’s totally cool.

We will be part of Artwalk this coming March 1st and 2nd. It will be installed in Marty Eichinger’s building for the event. I’ve sent out plenty of messages about it but if you’ve missed them somehow and would like to be a part of it let me know at gheath600@aol.com or 503-777-2769. The fee is 10% of sales and some volunteer time preparing the space. Each participant is allotted two 22” pedestals or the equivalent wall space.

We also have an event in the planning stages at the Contemporary Crafts Museum. We will have a small display area from March 17th to April 28th with the demonstration area being ours on the weekends. We will have an additional demostration there on March 14-16th.

In May we’ll have a PNWS sculpture display at City Hall. More will be forthcoming on Contemporary Crafts and and City Hall shows as the details are hammered out.

We are also signed up for an online show with ArtandDesign.com. Details on that are in this newsletter.

Elections are also approaching. If you would like to nominate someone or yourself for a board position contact any board member or me. Elections will be held at the February meeting. Ballots will be mailed at least two weeks prior to the meeting.

Hope to see you at the next meeting, Jan. 16th, Wed. 6 PM
(note the earlier hour) Susan Levine’s home/studio/gallery,
MetalUrges 3601 SE Division St, Port. 503 230 0588

Cheers, George

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Why I Choose to Keep Doing Art
by ceramic artist Jan Edwards

1) The personal- I believe that the ones of us who are “chosen” to do creative work all our lives are not necessarily the most “talented” among us, but are the ones of us who most NEED to do it. As Isadora Duncan once said, “If I could TELL you about it, I wouldn’t have to DANCE it.”

2) Developmental - As we reach the age that many of our friends are retiring... not only can I not afford that option, but as an artist, I am just “Hitting my Stride”. Why Quit now ? This is the fun part!

3) As a human - In times of war, deceit, and destruction, it is all the more important that some of us continue to be involved in Acts of Creation.
Pacific Northwest Sculptors

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Julian Voss-Andreae

2008 Meetings Portland
Jan. 16th, Wed. 6 PM (note the earlier hour)
Susan Levine’s home/studio/gallery, potluck
3601 SE Division St, Port. 503 230 0588

Feb. 13th, Wed. 7 PM, - elections -
Marty Eichenger's studio, potluck
2502 SE Division St. Port. 503 223 0620

Seattle WA Jan/Feb. meeting dates
For time and locations please contact
Heidi Wasted
Heidi@wastweetstudio.com
or phone:206 369 9060

The Art of Art Marketing
with Marty Rudolph.

A two day workshop Feb. 2&3, 2008 will take place at the Fire & Earth Art Center, 2516 SE Division, Portland. For more information contact Marty at 541-352-3535. or email martyr@martrudolph.com or

Artand Design Online and PNWS
collaborate for online sculpture exhibiton in February 2008.
Called "Statement of Presence" -
A Showing of Northwest Sculptors.
See article page 5

Nouveau Chick
2005 India Ink
by David Lochtie

Working sketch, clay model ready for molding, above Greenman and prototype ornament for Garfield High School, Seattle Wa.
Viking Fire Foundry is Born by Donna Lawrence

Once upon a time there was a boy named Steve who loved to make things. One day he discovered someone carving stone and said, “I want to do that,” and he began carving soapstone then marble, alabaster then granite and basalt. One day he saw someone casting bronze and he said, “I want to do that”...well you get the picture. That was 17 years ago and he has been in love with sculpting and casting bronze ever since.

He started Viking fire foundry in 2006 with his life partner Donna. Viking Fire Foundry in Ballard is our baby. It is a small but dedicated foundry committed to making beautiful bronze. Steve says, “Donna is a huge inspiration and support to me. She has been a big help in starting the foundry. Although she had never walked into a foundry before we met, she is not afraid to roll up her sleeves to jump in and do what needs to be done. She is trying her hand at sculpting and likes to do patinas.”

In August 2007, we took on a new partner, Garvin Foote, who has been a huge contribution. He is passionate about sculpting, an experienced foundry man, and a positive force in the world.

A bit about Steve Anderson: “I always felt like being a carver made me a better sculptor because it teaches patience. When I sculpt it is as if my hands intuitively know what to do. I allow my subconscious to take on the task. It doesn’t let me down. I enjoy sculpting for the Zen like experience I get.”

A bit about Donna Lawrence: “I was a political consultant when I met Steve at the 2004 Art of Resistance. The best thing about having the foundry is making art together. I love to see the joy on an artist’s face when they come to pick up their finished artwork.”

A bit about Garvin Foote: “Creating art is my passion. Whether it is in two dimensions or 3D, it’s about the reaction people have to my work. The ability to communicate my thoughts through a variety of mediums and seeing people respond in a positive way makes all the hard work worth it in the end. Making great artwork and exceeding expectations is truly gratifying. I have been a sculptor for the past ten years and truly enjoy working with Donna and Steve at our foundry.”

The foundry experience has helped me learn a great deal more about the complex process of lost wax casting. This process has been around for thousands of years. Many of the same principles and techniques are used today and it is exciting to be apart of something with so much history. I truly love to work with bronze. It’s allure, strength and lasting beauty make it a wonderful medium to work with. It allows the artist to tell their stories for many lifetimes to come.

Viking Fire is a worker owned artist collective. We believe collaboration not competition creates excellence. We are proud to bring our personal values to our workplace. Since each one of us is an owner, our clients receive the highest quality for their artwork through our individualized service and outstanding metal crafting skills. We like to make art that stirs the imagination and inspires the soul.

A few of the artists we have had the privilege of working with are Mike Magrath, Heidi Wastweet, Kim Graham, David van Zandt, Jim Ayala and Louie Cotrell.

From mold making to patinas Viking fire is your foundry. We deliver world-class work with a community flavor. We are committed to casting the art exactly as the artist wishes. If you want your fingerprints left in the texture or need something touched up in the metal we can do it. We would love to have you come by to watch a metal pour. We are a very friendly bunch and love to share the process with guests.

SAVE THE DATE MARCH 8, 2008 FOR VIKING FIRE’S GRAND OPENING & DONNA’S BIRTHDAY PARTY

Viking Fire Foundry is located at 4710 Ballard Ave. NW, Seattle WA 98107

Contact us at our website www.vikingfirefoundry.com email: communicationisfreedom@yahoo.com

phone: 206 297 0643
Thinking about Molds by Leslie Stewart Bell

You have poured hours, love, heart and soul into the creation of your original sculpture that you intend to cast. The next step is construction of the mold.

You anticipate this mold to last your entire production run regardless of what you are casting into it. With this in mind, there are several issues to consider including what your mold is made of, storage, and possession of the mold. There are numerous mold materials used in the production of molds. Your mold will likely be made from a tin based silicone or a polyurethanes rubber. A silicone mold can last for many years. An accelerator or fast catalyst will shorten labor time when making the mold, but also drastically shortening the library life as well. Personally, I choose to use a catalyst that is specifically formulated by the rubber company to extend the library life. I have molds on my shelf that are 15 years old, and still in great shape. Polyurethanes will probably not have the library life that silicones offer. Proper mixing and absence of moisture are two key criteria in with polyurethanes.

Proper storage of molds cannot be overemphasized. Clean and dry the mold per manufacturer's recommendations. A master casting made of plaster or selected resins to retain the original shape will discourage distortion. Molds should be left in the mother mold or completely flat surface for a block mold. Do not bind the molds or wrap in plastic. Any distortions that are present when storing could stay with the mold forever. Ideally, the storage area must be dry, cool and well ventilated. Never store molds where they will be exposed to heat or UV light exposure. Store all molds on a level surface, and never stack molds.

I always encourage the artist to personally store the molds. Few foundries have ideal storage. I have been completely appalled at what I've seen at some foundries, such as rubber skins folded and tossed on top of their mothers, coated with ancient dust and foreign particles. Molds piled on the floor so high that I have no idea how they could find the mold they might be looking for. A mouse infestation at one foundry reeked havoc, as the mice chewed the rubber up for their nests.

Another good reason to personally store your molds is a legal thing called a Molder's Lien (O.R.S. 87). God forbid that we ever get into irresolvable issues with a foundry, but it does happen. Should a foundry allege a bill that is contested, the foundry can simply hold the mold, write a registered letter to the author, and then sell the mold for a non-paid contested bill. There are many problems with this Statute. Foremost, there is a question that revolves around copyrights (Title 17), but; the costs to litigate such an issue are extreme.

Secondly, the Lien Statute can allow a foundry to hold every mold one owns over a dispute in regard to a single sculpture contested debt. There is an actual case in Clackamas county where the court has a controversy including the words "the", and "a" in the Lien Statute allowing just this. Does the molders lien statute violate Due Process of Law giving the power of judge jury and executioner to the Foundry?

A mold is your investment for all future castings of your creative endeavor. Choose your mold material and catalyst carefully. Having the foundry store your mold certainly makes life easier with a simple phone call to place an order. Weigh the consequences with awareness. Perhaps a damaged mold or inaccessibility to the mold is a high price! The choice is yours!

Leslie Stewart Bell operates LASH Molds and Sculpture Supplies located at 4702 NW 102nd Ave Portland 503-251-6959

Lighting Your Studio with Compact Fluorescent Lamps

The use of Compact Fluorescent Lamps (CFLS) is estimated to result in a $47.00 savings over the life of each bulb. CFLS save money as the lights draw far less power and last far longer. Australia has committed to a mandatory phase out of incandescent by 2010. Ontario,Canada is moving to ban conventional incandescent bulbs and other inefficient lighting technologies by 2012. Changes in US law will also mandate more efficient lighting by 2010.

The down side is CFLs take longer to switch on, can interfere with radios, cordless phones and remote controls, and won’t work with dimmer switches. (Editor: If you’re in your studio working, having something that makes it difficult to talk on the phone seems like a really good idea.)
The online show is exclusive to PNWS members. Sign up will start January 3rd, the show will begin running in February, 2008. ArtandDesignOnline.com has wanted to host online shows' with nonprofit organizations and has offered PNWS a show for simply becoming a paid member as a group, (a $10 a month fee with no obligation to continue membership). This is an online show link to the last show produced:
http://www.artanddesignonline.com/MyInnerCircle/forum/41869/not_guide/guide_0/Announ-3-invitational/Announ-3-invitational.html
Here are a few samples of members of PNWS that have already joined, Rick's has 4 pictures up with his free membership, Carole has 12 with her paid membership of $10. per month.

Rick's - http://www.artanddesignonline.com/Member_template/member_temp_portfolio.php?p=29641&m=41827&bc=Search&pageName=search_member_results.php&pageSize=12&currentPage=1&sortby=1


I am thrilled with all that is offered through these guys. They are waving their normal $300 fee to create the show. When you get a membership, whether free or paid, there are many other things that are offered. For example, each member has an "inner circle' where they can run a forum, create pages special only to a prospective client, show other works of friends, show ongoing works, etc....Check it out, your gonna love it!! It is a little complicated, I hope I have stated it all clearly. Let me know if you have any questions. Carole Murphy sculptor@CaroleMurphy.com phone 503 235 7233

To be eligible to participate we must register with ArtandDesignOnline, either as a free listing or paid member. A paying member pays a fee of $10. per month (no fee for being in the show), a non-paying member pays a one time $5 fee to participate in the show. Each person participating will get their own listing and will also be listed on the PNWS page on ADOL, along with being a part of the online show.
Free individual membership to ArtandDesignOnline is offered, where you can
Setup and edit the content yourself with 4 pictures on the portfolio page along with many other extras.

Invitation from ArtandDesignOnline

Dear Pacific Northwest Sculptor's,
Hi, my name is Larry Lubow. I am fellow sculptor and the founder of ArtandDesignOnline.com. We are a visual search engine. A community of artists, designers, creative people and places. 2007 we started The Online Invitational shows viewed on Youtube and other popular movie sites.

ArtandDesignOnline.com. and PNWSculptors.org have joined forces to present an online show called "Statement of Presence" A Showing of Northwest Sculptors. Statement Of Presence will be a series of short movies, showcasing and promoting the Pacific Northwest Sculptor's member's unique talents. January 3rd 2008 the information and online registration form for the "Statement of Presence" will be posted on PNWSculptors.org and ArtandDesignOnline.com.

Only Pacific Northwest Sculptor's members are eligible to participate.
I hope you will take advantage of this opportunity.,

Larry Lubow ArtandDesignOnline.com.

Lighting Your Studio with Compact Fluorescent Lamps continued from page 4

The major caution is that Compact Fluorescent Lamps contain mercury, a toxic material. While safely contained in intact bulbs it can escape from broken CFLs into the immediate surroundings. If you break a bulb, ventilate the area. If possible reduce the temperature. Wear appropriate personal protection- Gloves, and a dust mask to prevent inhalation. Sweep up, don't vacuum, all of the glass fragments and fine particles. Use a disposable broom and dustpan like, two stiff pieces of paper. Pat the area with sticky side of masking or duct tape, Wipe the area with a damp cloth. Place all waste and materials used to clean up in a closed container and label it Universal wast broken lamp.”
PNWS News

......a paintbrush in one hand, a mixing bucket in the other
by David Lochtie

At the invitation of Patrick, I will write a few words about moving from the picture plane to the sculpted form, and then throw in some praise for the PNWS organization.

In two decades as a painter I have spent much of my time thinking in line, shape, and color. For me, the satisfaction of mark-making and the exhilaration of spreading pigment have endured. I still regard pretty much any surface as game for painting, any wall as a mural-in-waiting. So I don’t come to sculpture as an abandonment of the brush. If anything, I am hunting for new ways to present painting.

I joined PNS to learn how to construct concrete forms against which to secure painted cementboard. My "Hand" series features the thumbs and forefingers of giant hands, emerging from lawn or concrete, holding two or three pieces of cementboard painted to look like playing cards. The backerboard panels stand well against the elements, and new paints and lacquers make outdoor paintings feasible as never before. I had ideas for the images on the cards, but I wasn't sure how to create the thumb and forefinger of each piece, to make them durable and transportable to the site.

Enter PNS member Carole Turner. She helped my junior high art classes create giant gargoyles with styrofoam cores and cement veneer. So I learned a possible technique for my "Hand" series, which I used for the prototype, and was invited by Carole to attend a monthly gathering of PNWS. There I met a bunch of folks excited about my idea and thrilled to make suggestions. I joined. Everybody has been so friendly. Carole Murphy introduced me to AAC, and showed me how to make a mother mold for the finger models I made in her studio.

Julie Martin was a gracious curator for my "Catching the Tune" show at Bella Perla. And at the end of a temporary installation of "First Hand" in a Lake Oswego park, Doug Mosely came forward with an enthusiastic offer to trade for it. I am very grateful for all the cheerful help given me. As I transition from 2-D to 3-D, the biggest change is probably that of moving out of solitude and into happy collaboration.

Sculpting in cement is hard work. I love the physical labor of building up or carving away material. It reminds me of the job I had as a young man working on a ranch. We pitted tools and muscles against wood, earth, concrete, water, and steel, and I slept contentedly at night. I count myself lucky to have grown up working among hay bales and barns, tractors and cattle; sweating away on large pieces of art taps a deep nostalgia. Painting offers equivalent elations, but is often largely cerebral.

I still think in terms of shape when contemplating materials, but now the shapes can morph into forms, or be painted front and back. Messing around with scraps of cementboard and Oregon Carving Stone has led to a small series of painted cement sculptures. I love juxtaposing several paintings within a sculpture.

So off I go, with an idea in the corner of my brain that refuses to get lost. I'm carrying a paintbrush in one hand, a mixing bucket in the other, and a grateful heart between........David Lochtie

To see more of David Lochtie's work: www.davidlochtie.com
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Sculpture House tools are increasing in cost, doubling in price in some cases. LASH Quality Molds will hold 2007 prices over until Jan 21, 2008. Ask for your PNWS member discount on your purchase.

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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

3223 NW Guam, Portland

Stephenson’s Pattern Supply
(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

Rick Gregg
Classes / workshops for 2008:

Blacksmithing Basics

Introduction to Oxy-Acetylene Welding

Sculptural Welding
(some welding experience necessary)

Sculpting in Cement

If there is enough interest these classes will be scheduled in SE Portland.

Call Rick at (541) 905-6046
or email at RickGregg@centurytel.net
Pacific Northwest Sculptors
4110 SE Hawthorne Blvd. #302
Portland, OR 97214
www.pnwsculptors.org

**Membership Application/Renewal**

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

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

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<table>
<thead>
<tr>
<th>Sculpture Medium:</th>
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Renewing Member?

New Member?

Name: ____________________________

City: ____________________________

State: ____________________________

Zip: _____________________________

Street: ____________________________

Date: ____________________________

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

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

Member discounts

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New Member?

How did you learn about PNWS?

---

Renewing Member?

---

Phone(s): ____________________________

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---

Website: ____________________________

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Sculpture Medium: ____________________________

---

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

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Gabby by Steve Anderson