PRESIDENT'S MESSAGE:

I had it in my mind this month to do a piece about formatting digital images for juries. Then all those who juried for the Museum of Contemporary Crafts exhibit correctly submitted their images so the heck with that. Just as well since that sort of thing takes research and right now it's crunch time for Artwalk. We set up day after tomorrow and though we have all our ducks lined up in a nice military fashion there is always the chance for disaster. Like that time in Coeur d' Alene when the wind blew all the canopies into the lake or when the caribou got loose and ran amok in Beaverton Mall or the announcement at the Boise Art Museum show; “Everybody panic, there's a sandstorm coming!” We got lucky on that one as it passed overhead providing no more than a very strange and unsettling sight. Not likely we'll have a sandstorm here as we have nothing but mud but we do get a lot of tornadoes so I won't relax until it's over. We have three member booths that signed with Artwalk itself, some 21 sculptors in the group booth and Mark Chapman who'll be building a sand sculpture. Hmm, sand + tornado…

Thank you Marty Eichinger for providing the space for that and for our annual meeting. We are also in the initial planning stages for a series of classes taught members to be held there and at Carole Murphy's studio. The volunteer hours that the Artwalk participants put in will have additional benefit for us, Fire& Earth Art Center, and the art community in general.

At the annual meeting we elected our new board by ballots received and a show of hands to unanimous assent. As we had exactly the number of candidates as open positions this seemed a logical way to confirm their election. New board members are: Kevin Poe, Alisa Looney and Laurie Vail. For the full list see the contact page on our website; www.pnwsculptors.org. I've not been on any other boards but from what I've heard we are truly blessed with ours. Board meetings are congenial and productive. I've come to understand that is a rare thing.

Coming up we will have a window display at the Museum of Contemporary Crafts in April and May as well as demonstrations there on April 12, 19 and 26th. We will also have a brief demo on March 16th from 11:00 am until 12:30 pm as part of MCC's Spring Guild's Fair and again on July 13th as part of their Block Fest.

In October we will be displaying in City Hall in the Artrium and elsewhere in the building. Carole and Susan are also working on an exhibit for us at Portland International Airport.

Carole Murphy has taken over the email announcements and if you are not getting them please contact her at 503-235-7233 or sculptor@carolemurphy.com. Much of our information comes fast and furious especially with Lisa Strout researching Call to Artist that email is the only practical way to get such a volume of information out. If you don't have email you can set up a Yahoo or other freemail account at your library. It's worth the effort.

Finally I've been expanding the contact page to include everyone who is doing anything. Those listings are under the Committee's heading. If you need to know who is doing what that the place to look. Click the name for email.

See you at Artwalk,
Cheers,
George Heath

New PNWS Foundry Directory

The most up to date Foundry Directory in the the Pacific Northwest will be posted on the PNWS website in early March. The first posting will cover all of Oregon. Next month we will include the many foundries in state of Washington.

Compiled by PNWS member Leslie Bell of Lash Quality Metals, the Foundry Directory is a valuable resource for anyone interested in casting sculpture. It covers the many types of metals available to sculptors. Silicone bronze of course, but Herculoy or Everdur? Nonferrous metals such as Aluminum, and other alloys as well as cast iron and stainless steel.

For those who dream big, or work small, there are foundries that cast in gold or silver.

While ceramic shell investment for lost wax method is most commonly used, there are foundries listed that use green sand. From Monumental to jewelry scale there is a foundry for every sculptor's artwork.

There is even a listing for Vfi Corporation. It’s a virtual foundry operated by Dave Willis. He’s an extremely knowledgeable person that can interface between the sculptor and a foundry with problematic castings. Dave is also knowledgeable in the realm of having production castings in China, from which foundries to work with to how you get through the many steps of importing your own work.

Many thanks to Leslie Bell for this invaluable new resource.
### Pacific Northwest Sculptors

#### 2008 Board Members

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Email/Phone</th>
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  |                   | gheath0006@aol.com  |
| Maria Wickwire  | Secretary          | (503) 244-0744  
  |                   | maria@palensky.com  |
| Susan Levine    | Co Vice president  | (503) 905-6046  
  |                   | julianvossandreae@hotmail.com  |
| Rick Gregg      | Treasurer          | (541) 905-6046  
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  |                   | susan@metalurges.com  |
| Carole Murphy   | Co Chair           | (503) 235-7233  
  |                   | sculptor@carolemurphy.com  |
| Phil Seder      | Co Chair           | (503) 750-6465  
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| Ann Fleming     | Treasurer          | 503 238 6181  
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| Alisa Looney    | Treasurer          | 503 238 6181  
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| Kevin Poe       | Treasurer          | 503 680 7260  
  |                   | julianvossandreae@hotmail.com  |
| Patrick Gracewood | Treasurer      | 503 804 3170  
  |                   | pmg@gracewoodstudio.com  |

#### Committees

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Email/Phone</th>
</tr>
</thead>
</table>
| George Heath    | Membership & Website | (503) 777-2769  
  |                   | gheath0006@aol.com  |
| Paige Lambert   | Fundraising        | (503) 636-9840  
  |                   | yayip@msn.com  |
| Patrick Gracewood | Newsletter &  
  | Calendar          | carolemurphy.com  |
| Phil Seder      | Marketing          | (503) 750-6465  
  |                   | art@philsederstudios.com  |
| Lawrence Morrell | Publicity          | (971) 235-3778  
  |                   | lmrorrell@comcast.net  |
| Rick Gregg      | Meetings           | (541) 905-6046  
  |                   | rickgregg@centurytel.net  |
| Carol Murphy    | Show Committee     | (503) 230-0588  
  |                   | susan@metalurges.com  |

### Dates to Remember

#### March meetings

**Portland**
- PNWS Wed March 19@ 6:00 pm
- Directions to Sara Swink's
- 461 SW Alderwood Dr.
- West Linn
- 503-638-9890

**From I-5**
- Take exit 288 to merge onto I-205 N/Veterans
- Memorial Hwy toward W Linn/Oregon City 2.8 mi
- Take exit 3 for Stafford Rd toward Lake Oswego 0.3 mi
- Turn right at SW Stafford Rd 0.2 mi
- Take your first left at SW EK Rd 0.9 mi
- Slight right at SW Borland Rd 0.9 mi
- Turn right at SW Bosky Dell Ln 285 ft
- Turn left at SW Alderwood Dr

**From I-205 S**
- Take exit 6 for 10th St toward W Linn 0.3 mi
- Turn left at 10th St 0.2 mi
- Turn right at Willamette Falls Dr 1.4 mi
- Continue on SW Borland Rd 0.2 mi
- Turn left at SW Bosky Dell Ln 285 ft
- Turn left at SW Alderwood Dr

Park on the street. Please don't block the driveway. The studio is behind the house in the green building on the left. Look for the yellow banner.

### Seattle

For Washington Area Meeting times and locations please contact Heidi Wastweet
Heidi@wastweetstudio.com
or phone:206 369 9060

### April Educational Meeting Portland

Professional photographer Eric Griswold will host a group meeting at his studio with tips on photographing your own work. Bring your portfolio for personal tips.

**APRIL 16TH at 7:PM**
beverage and snack only - bring portfolio

Eric also invites you to bring a small sculpture for demonstrating photographic approaches: glass, bronze, AAC, wood, stone, metal, cement, etc. You can see Eric's work at www.griswoldphoto.com
Many PNWS members ask, rightfully so, why are we in this? This last year I experienced exactly why. Most notably so was a collaboration with Mike Magrath on a project for the University of Washington. The University was planning a faculty honor wall to be installed in the Suzzallo Library and wanted bronze portraits of those six professors who had been recognized with the Nobel prize. They contacted Mike Magrath to ask if he knew someone with experience in relief sculpture. Because of our association through PNWS, he knew exactly who to call ...me! I was thrilled when he proposed to collaborate on the project. As fellow sculptors know this is often an isolated career, so I jumped at the opportunity to work with a fellow artist that I admire as much as Mike. We divided tasks in communication with the client and architects, research and designing. Then when it got down to the nitty-gritty, we each chose three portraits and decided to attack the clay elbow to elbow - literally. I know that I for one learned a ton by this experience and was pleased to share some of my knowledge with Mike too. Steve Anderson of Viking Fire Foundry cast the six and they turned out beautifully. The three of us got together to plan the patina and the University took care of the installation. The wall is now up on display in the Suzzallo Library, on the main level, below the right hand staircase to the reading room. Another fantastic collaboration brought about by PNWS!

Heidi Wastweet  WASTWEET STUDIO 1952 1st Ave. S #6, Seattle, WA 98134 (206) 369-9060 www.wastweetstudio.com

Rick Gregg is showing at

Two Vaults Gallery
602 South Fawcett Ave.
Tacoma, WA.
253 759-6233

February 21st thru April 11th

Rick is showing new sculpture in steel and mixed media. At left 'Wildling' is welded and forged steel, 23" high with soapstone base.
Right is "Nomad Eclipse" steel and fire patina on concrete.
Portland, OR. artist Julian Voss-Andreae has just finished a 5’ (1.50 m) tall sculpture commissioned by eminent scientist Roderick MacKinnon of Rockefeller University in New York City. The sculpture portraits an *ion channel*, a key ingredient of our brain and the very structure whose elucidation had earned MacKinnon the 2003 Nobel Prize in chemistry. The Nobel laureate who praised the artwork as "really fantastic" in an email, commissioned Voss-Andreae after he had traveled to NY on a grant provided by Portland's Regional Arts and Culture Council.

Voss-Andreae portrayed the ion channel as the element providing the 'spark' of creative thinking. 'Birth of an Idea', as the sculpture is aptly called, consists of a welded steel structure that represents the path of the amino acids comprising the ion channel molecule. In the center of the structure sits an object fabricated from steel wire, representing the pore in a style reminiscent of scientific illustrations of molecules. The wire cage contains a colored blown glass object similar in shape to a hot air balloon located at the site of the 'central cavity', the location in the molecule where the molecules provides an artificial layer of water to the ion in order to 'lure' it through the pore. The steel structure rests on a pedestal crafted from massive, finger-jointed wood panels reflecting the interlocking geometry of the four molecular sub units.

Ion channels are of deep significance to us since they form the tiny pores in our nerve cells that let charged atoms go through to ensure that the cells 'recharge' in order to fire repeatedly, which is the process at the basis of all our intellectual and emotional responses to the world and our creative powers. The ion channel is the basic logical unit of the brain, similarly fundamental as a transistor in a computer.

German-born Julian Voss-Andreae moved to the US in 2000 after his graduate research in physics at different European universities. In 2004 he graduated from the Pacific Northwest College of Art in Portland (Ore.) with a BFA in sculpture. Digital images in print quality and more information available upon request (Please contact JulianVossAndreae@hotmail.com)


The Fire & Earth Art Center Opens

The Fire & Earth Art Center celebrated the opening of the Fire & Earth Annex on Friday, February 1st. After many weekends of PNWS volunteer help, the space was transformed into a gallery/workshop setting, available for both artists and teachers to rent. There was an enthusiastic turnout for the open house, and Marty Rudolph held the first event Feb. 2nd & 3rd, her popular Art Marketing Workshop. If you are interested in renting the space, please contact Marty Eichinger or Ardis DeFreece for rates and availability. 503-333-7225

New Exhibition Page on PNWS Website

George Heath has designed a new exhibition page that lists current and upcoming shows. There are also links to cosponsoring organizations. To stay up to date, go to http://www.pnwsculptors.org/exhibitions.htm.
Get Started on Your Artist Statement by Eric Miller

Writing an artist statement may be the most frustrating, scary thing we have to do as artists, well except for pay taxes and go to our openings. Although we all make statements about our creative process, or about our creations, all the time, it's not until we need a printed statement that it sprouts horns, and roars.

The simplest statement I make is to my Mom when she calls and asks, what are you working on? For her I edit out nearly everything. I'm unlikely to tell my Mom about the deep and challenging questions I have about the universe. I'll usually give her an upbeat summary of my successes. This is fine for her, but isn't enough for pitching a client. For them I might add something about my process, or a source of inspiration. I adjust my statement every time to my audience. Gallery, client, editor, all hear statements designed just for them. Each of these has a specific function with the recipient in mind.

An artist's statement is as varied as there are artists, and as different as each artist's need. Despite these differences, they all have one thing in common: they must be about the artist, not their art. This is a personal statement about you; it's not about your art per se. A work of art maybe one shape or another, this color or that, and certainly changes over time, but its existence is always because you created it. A good artist's statement speaks to why the art exists (that's about you), not how it came into existence (that's all the boring stuff that needs so much explanation).

For example, you may have been thinking of some peculiar thing that inspired you to create a sculpture that is now in a gallery, and the gallery director has asked you for a statement. Unsure of the source of the inspiration you may feel you have to generalize about why you create art, how profound the world is, and how hard you are trying. All fine things to discuss over a beer, but hardly appropriate for an artist statement the gallery can use to sell your work. The gallery needs, and the customer wants, something revealing and personal about you and why this art, in this gallery, at this time. The customer wants more than just a piece of your work; they want a piece of you.

A good artist statement allows them to feel as if they know something about you, something perhaps no one else does. If and when this occurs, then you have added value to your art for the customer, and added value to yourself in your galleries eye.

You should begin to develop your artist statement right away and only stop when you are no longer creating anything, as in, for the rest of your life. This is a living document that will morph and grow as you do. Add to it all the time, knowing full well most of it will be edited out when you create a statement from it.

When you're talking with family and friends, and you say something well, right it down. If, while answering a question about your art, you hear your spouse describe it in a way that feels right, put it down on paper. Read what your gallery publishes about you, read about other artists, and if it's true use it. Keep collecting all of these fragments and relentlessly try to incorporate them into this living document that is about you as an artist. If you do, you will have plenty of sketch material to develop just the right, tailored statement for a variety of uses.

If you are interested in learning more I will be teaching a short workshop at PCC SE Center on Writing an Artist Statement, Community Ed, Spring Term. Email me for more information. Eric Miller eric@ekmillerco.com

Thinking about photography-
A dialog with ceramic artist Richard Brandt by PM Gracewood

PG: More people know a work of art through pictures of it than will ever see the actual sculpture. Having already made the piece, I want to be done with it. It seems you must have the right photos to represent the artwork: slides, jgs, websites, cds and dvds, postcards, brochures and you tube videos. It feels like an endless cycle of making art about the Art.

RB: I tell my students "At every conceivable point when you are in contact with your art, you must see it as an opportunity to express yourself. When you're at the photographers, the photograph is the art at that point. You let go of ideas about the integrity of the actual art so that the photographs will speak of the spirit of the piece, not merely document its statistics. If that means propping it up one side of it to get a better view, or creating very specific lighting, so be it.

It means thinking about "What are you documenting?"

continued on page 6
Thinking about photography - a dialog with ceramic artist Richard Brandt by PM Gracewood

"Seeing through an interpretive eye. The artist must interpret their work using the photographer and the eye of the camera. Before a photo shoot I take rough photos of my work both outside and in the studio to "sketch out" the views I might want to use. This is really helpful. It gives me a very realistic idea of what the photographer will be seeing and allows me to see the way the lens changed my work. Perspective and scale can be surprisingly altered. I was able to see my work from a fresh perspective. The burden of what I remember having to "document" was gone.

Seeing how your sculpture changes through the lens of a camera can be quite a shock (for better or worse). I liken it to getting up in front of a lot of people to speak into a microphone and, upon hearing your amplified voice for the first time, you forget what you were going to say. So better take a look through your camera...move around the piece, on top of it, move in for details, have some fun with it. Then view the photos on your computer. You might be very pleasantly surprised, or have a better idea of how to get what you want from the photos.

PG Often we defer to the photographer’s experience and don’t insist enough on our own vision for the art. The result is a photo that we’ve paid for but don’t really want to use.

RB It’s a balancing act of relying on your photographer’s professionalism AND getting the image you want. The best photo shoots are a collaboration. You need to interview a photographer to see if you can work with them. Do they understand your needs? Will they allow your participation in the photo session? You can take the rough photos or sketches of your ideas of the art with you to the photographer.

You need photos that capture the spirit of the art, that’s what catches the viewer’s attention."

Kinetic Sculpture on YouTube by Carole Murphy

Most of these are kinetic sculpture videos with a few others thrown in for a little extra flavor. Enjoy!

http://www.youtube.com/watch?v=XliOko5xrr0
http://www.youtube.com/watch?v=y7usX-f97Os&NR=1
http://www.youtube.com/watch?v=Y2KkGFuRLew&feature=related
http://www.youtube.com/watch?v=Kv7xv2iX0zQ&feature=related
http://www.youtube.com/watch?v=FMqftVhOuTw&feature=related
http://www.youtube.com/user/Willa1980
http://www.utubefunny.com/Interactive-Sculpture-Video__OOT6jQko-bQ.html#Video
http://www.youtube.com/watch?v=PrdRrAjpcDM&feature=related

Help make the Foundry Directory Better

If you know of a foundry or related service such as pedestal or base manufacturers, installation services, patina experts, etc., that we haven’t included in our new directory please let us know. We want it to be the most inclusive listing of foundries and related services in the region.

Send any information to Leslie Bell at at 503 251 6959 or email to lashmolds@gmail.com or contact Patrick Gracewood at pmg@gracewoodstudio.com.
For email use Foundry Directory in the subject line.

I went to visit the new Cathedral of Los Angeles and was impressed with how sculptor Robert Graham created the architectural frame for his sculpture of Mary. The elliptical shaft is gold leafed and glows with any ambient light. pmg.
Our $500 Guarantee!

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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.

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Member Discounts
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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)

Irontech Welding and Ind Supply
6417 SE Powell, Portland 97206
(503)774 5145

International Sculpture Center
isc@sculpture.org
www.sculpture.org

If you have leads for sculpture related businesses who would give PNWS members a discount contact Carole Murphy at
503-235–7233
or sculptor@carolemurphy.com

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

Class or workshop space for rent
My studio is perfect to use on a part time basis for either classes or workshops. I hold a class there one night a week it easily hold 9 to 12 students, can hold quite a few more without any difficulty. Reasonable rates. Inner SE Portland. Call Carole - 503 235 7233, or email at sculptor@carolemurphy.com

Sculpture Classes
Create in an environment that supports and enables the discovery of your own unique approach to sculpture, whether it be in a contemporary or realistic form. Teacher - Carole Murphy Monday nights, 6:30 to 9, 1405 SE Stark, Portland. $20. per class. email or call 503 235-7233, sculptor@CaroleMurphy.com, www.CaroleMurphy.com
Membership Application/Renewal

Pacific Northwest Sculptors
4110 SE Hawthorne Blvd. #302
Portland, OR 97214
www.pnwsclulptors.org

Nomad Eclipse by Rick Green
Steel and flame patina cement
17” high on sandstone base

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

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

New Member?____
Renewing Member?____

How did you learn about PNWS?

Phone(s):___________________________________
E-mail Address:_____________________________
Website:___________________________

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 pro-rated.

Have you renewed your membership?

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

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

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)
Irontech Welding and Ind Supply 6417 SE Powell, Portland 97206 (503) 774 5145
International Sculpture Center isc@sculpture.org www.sculpture.org

If you have leads for sculpture related businesses who would give PNWS members a discount contact Carole Murphy at 503-235--7233 or sculptor@carolemurphy.com