**PRESIDENT’S MESSAGE:**

Last month I mentioned some upcoming work on the website having to do with the resources page. Leslie Bell researched contact information for all the foundries in Oregon and is working on Washington foundries. The Oregon information has been posted.

I’ve also added a listing of photographers and a listing of stone suppliers submitted by Jonas Blaut. Looks like the nearest good stone supplier is in Vancouver BC. That’s a shame. The shipping must be painful.

I’ve also begun working with the categories to make researching easier. Eventually we’ll have what amounts to an interactive phone book for sculptors. Leslie has also done some work along those lines, which I’ve found pretty useful. Take a moment when you get a chance and look at [www.pnwsculptors.org/resources.htm](http://www.pnwsculptors.org/resources.htm) and see if there is something you can add. Where do you get foam, pigments, gold leaf, glass, tools, displays, laser cutting, silicon, etc.? A good regional resources page can grease the wheels for all of us.

While I’m at it let me mention the gallery pages. It’s free to be included there. Your picture does not have to be professionally shot. A decent exposure and an uncomplicated background will do. If you went to Eric Griswold’s for the last meeting you’re all set. I can even steal a picture from your website and provide a link to your site. In addition you may opt for a page of your own with 5 enlargements and a bio for $25.

Bear in mind that [pnwsculptors.org](http://www.pnwsculptors.org) gets 300,000 page hits a year. A presence on and a link from PNWS won’t hurt your site’s rankings. Besides, think of it, you’re in Rangoon, the monsoon is late, it’s hot, a gallery wants to see your stuff, your portfolio is in Beaverton. Say no more.

I was most sorry to miss Eric Griswold’s presentation. Good photos are critical to successful art show and gallery applications and nothing beats a pro shot but it can be done and done well, at home. Much appreciated Eric.

Thanks also to those who volunteered to demonstrate at the Museum of Contemporary Crafts. Thanks in particular to MCC for providing the space and for the work they’ve done in bringing the various arts organizations together.

Cheers,

George

---

My partner were walking towards PSU last month and saw an unusual site sculpture. From a distance the lawn appeared to be covered with thousands of spring bedding flowers. White violas and red cyclamen?

They were not flowers. They were small flags, many thousands of them. Called the **Iraq Body Count Exhibit**, each white flag represented at least 5 Iraqis, each red flag represented 5 Americans killed as a result of the ongoing invasion of Iraq.

At least 655,000 Iraq civilians and over 4,000 American soldiers have died as a consequence of the March 2003 invasion of Iraq. The information at the website, [www.iraqbodycountexhibit.org](http://www.iraqbodycountexhibit.org), says the IBCE is non-political, that the Exhibit speaks for itself. The installation made you rethink your relationship to the park and your relationships in the world. On a early spring evening, with a gentle rain falling, expecting flowers and finding thousands of grave markers in the heart of the city, it was profoundly moving and deeply political.

The Editor.
Pacific Northwest Sculptors

2008 Board Members

George Heath
President, web master
(503) 777-2769
gheath6006@aol.com

Maria Wickwire
Secretary
(503) 244-5744
maria@palensky.com

Julian Voss-Andreae
Treasurer
(503) 531-2309 503-577-1979 julianvossandreae@hotmail.com

Rick Gregg
(541) 905-6046
rickgregg@centurytel.net

Susan Levine
Shows Co Chair
503 230-0988
susan@metalurges.com

Laurie Vail
Materials Coordinator
503 830 0149

Carole Murphy
Vice President, Email information
Shows CoChair
(503) 235 7233
sculptor@carolemurphy.com

Patrick Gracewood
Newsletter Editor
503 804 3170
pmg@gracewoodstudio.com

Phil Seder
(503) 750-6465
art@philsederstudios.com

Ann Fleming
alpottery@comcast.net

Alisa Looney
503 238 6181

Kevin Poe
503 680 7260

Monarch Sculpture Park

503 830 0149

Materials
Laurie
susan@metalurges.com

Shows
Susan Levine
(541) 905-6046

Rick
julianvossandreae@hotmail.com

Andreae - Julian Voss
maria@palensky.com
(503) 244-0744

President,
503 235 7233
pmg@gracewoodstudio.com

Gregg,
503 238 6181
art@philsederstudios.com

Julian Voss-Andreae

gheath6006@aol.com

Paige
(503) 577-1979
julianvossandreae@hotmail.com

Rick Gregg (541) 905-6046

Kevin Poe
503 680 7260

Monarch Sculpture Park

Saturday May 31st, 1:00 to 5:00 PM

8431 Waldrick Road SE, Olympia, WA. USA
phone: 360 264-2408

Our first joint meeting of the Oregon and Washington chapters of PNWS will be held Saturday, May 31st, from 1:00 to 5:00 PM at Monarch Sculpture Park. Indoor and outdoor facilities are provided as well as a full kitchen with fridge.

There will be a double advantage for attendees; Monarch's Open Studio Gallery starts June 7th and PNWS has an open invitation. The show runs from June through September. Our host understands that some members may not wish to tie their work up that long so pieces may be pulled at any time.

This will be a great chance to meet our other half and show your work as well. There is no charge for the park use but they do except donations, which I feel is in order. Tables are there but we could us additional chairs. We'll need to provide our pedestals, Myrna, the director, is out of town at present and I don't know how many she can provide. We'll need to consider our other show/pedestal needs during this time period as well.

Members can bring more than 1 piece. More info when I talk with Myrna.

Directions to Monarch Sculpture Park

• I-5 South past Olympia / I-5 North from Portland
  • Take Exit 99, turn east on 93rd Ave. S.E.
  • 3.8 miles to 3rd stop sign: turn south on Old Hwy. 99
  • 2.3 miles: turn east on Waldrick Road S.E.
  • 5 miles to railroad tracks,
  • 0.7 miles to Butterfly Tree, a colored iron sculpture

Monarch Sculpture Park is an 80-acre facility in the foothills of Mount Rainer, Tenino, Washington. Ten acres are currently being developed. It is an artist designed park and art center with a one-acre hedge Maze and a Bird and Butterfly Sanctuary. Streams and ponds accent the natural setting where 25 sculptures are placed. Thirteen sculptures are in the permanent collection and are by noted national and international artists.

Works by emerging artist are also on the grounds. There is an ongoing call for artists to exhibit works on the grounds for a two year period. Monarch offers a Residency Program for visual artists. Summer Visiting Artists Workshops, Art Retreats, Symposia, Conferences, and Annual Exhibits in the Indoor Gallery, special family events and guided tours are offered.
Free Rhino 3d Workshop -
Interested in a free one-day workshop to learn using ‘Rhinoceros 3d’, a 3d modeling tool? Imagine a graphics program like Illustrator, only in 3d. You can design sculptures in Rhino and then export the parts to rapid-prototyping, CNC milling, or laser/waterjet-cutting shops or machines. An example for an artist using Rhino throughout his complete process is Micajah Bienvenu (http://artmb.com/). Other people using Rhino are industrial designers. Another benefit is that Rhino allows to ‘render’ the sculptures (make a real-looking image), which is great for proposals. Here is the Rhino website: http://www.rhino3d.com/
We can get a workshop in Seattle and, provided we find a computer lab, one in Portland (I have so far asked PNCA; please let me know if you have other ideas). Seating is limited to about 12 people, so email me quickly to get on top of my list (info@JulianVossAndreae.com).

West Linn’s first public art- The Grindstone Project
Artists are invited to submit qualifications to design a sculpture for future siting in West Linn’s Willamette Park, incorporating six historic paper mill grindstones.

Three finalists will be paid a design fee to develop a presentation concept. Deadline to submit a letter of interest and support materials is June 2, 2008. For complete details and information visit: www.sitekreator.com/grindstonesproject

PNWS RESOURCES NOW ONLINE LINKS
If you have not been on our website lately, it's time for a visit.

Leslie Bell has been working on a resource guide. Jonas Blaut contributed stone information and George Heath has uploaded it all to our site. This is good stuff. Just organizing all our different needs into categories have been a major effort. A thing like this is exactly where our Pacific Northwest Sculptors website will really shine. Each category with a hyperlink to a list of suppliers.

Any NW sculptor stumbling on it would be pleased as punch and think well of us. We need information on wood carving resources. If you see that we’re missing one of your suppliers, let us know and we’ll add it to the list.

http://www.pnwsculptors.org/resources.htm

Email Notices
There has been some trouble sending out PNWS information e-mails. Some servers are refusing the email. Some classifying the group PNWS email as spam because I am sending out to the whole group. If you could add my email sculptor@CaroleMurphy.com, to the white list on your server, you will again receive the call to artists and other wonderful information. (You also might want to check your junk mail, it might have gone there as well.)

Thanks much, Carole Murphy
Who am I?

The name is Jonas Blaut AKA The Chiseler.

I started my Art 61 years ago and followed many paths for different reasons. My goal has always been to be different and this led me from photography to ceramic sculpture and steel sculpture. Candle making overlapped that. I moved into stained glass and etched Glass; using a technique that only five people in the world used. From that I went into stone sculpture. After 6 years of successfully selling my work I moved to Oregon. I start the first school with comprehensive courses in stone sculpture. I retired from that and continued stone sculpting. I am currently studying flame-working glass; kiln working glass, and jewelry design and assembly. I’m also a retired precision machinist

No two pieces are the same. I let the stone tell me what it want’s to be. I work in all stone - from soapstone, alabaster, marble, granite, opal, to zoisite. And everything in between that I can obtain. I’ve had a lot of people tell me “I would love todo that but I don’t have the talent’ or “It’s too hard.”

My answer’s horse feathers! All you have to do is use your imagination and allow yourself to have fun.

I firmly believe this is true for any artistic expression.

Jonas Blaut  

The chiseler’s chisels.....etc
Thinking About Sculpture: Texture

by Patrick Gracewood

In Frank Herbert’s sci-fi classic, Dune, the hero must learn to walk across the desert sands without falling into a regular rhythm that could be detected by the monster sand worms. While I loved the book, I never realized how valuable that lesson would be in my sculpting career. Good sculpture requires the ability to make consistently irregular marks. Making a mark, a pattern, a surface on sculpture must be conscious decisions.

I’ve had to study surface texture and how it relates to the overall sculptural form in order to create large scale sets for film. Working large has benefits for studio work because you come to understand how viewing distances relate to sculpture.

We can only work on our art up close, at the length of our arms. But the finished piece will be seen at many distances. It’s natural to want to put in fun details but texture is like the icing on the cake. If you start detailing the form too soon, your sculpture will not have any substance. Better to spend the time getting the forms just right, then add the finishing surface marks. **What’s important is how the surface textures support the story your sculpture is trying to tell.** Too strong a texture destroys the shape it’s resting on, becoming form instead of surface. Too smooth a surface often reveals an unresolved form, and reads as weak or bland. Smoothness as a goal in itself makes the eye slip off and go somewhere else. The surface irregularities, be they how you applied the clay or used the tool, are what catch the light, slow the eye down and allow it to linger on your art. Not a bad thing....

Obsessive textural detail is the downfall of many a sculpture. Because it’s there in real life doesn’t mean it will work on your art. Look at how hair or feathers are treated on many sculptures. Too often you’ll see each feather or lock of hair scratched out with a thousand dry little lines. You don’t see the barbules of the feathers or individual hairs unless you’re magnifying glass close. Sculpt for light and shadow to give a better look of the softness of feathers or hair. Less is more, especially on smaller scale work.

We try to make our work lifelike. But often the more lifelike you try to make something, the deader it looks. (see the life casts of Duane Hanson or DeAndrea for macabre sculpture.) Like the line from Archibald MacLeish, “**A Poem should not mean/But be...**” art needs to suggest and evoke rather than literally copy what it is trying to depict. Suggestion rather than imitation. That’s where the fun and the work is. What kind of marks do your current tools make? How are you using them? Is it time to expand your toolbox with a raid on the kitchen, a browse through the hardware store?

Keeping a good photo reference file of textures, both real and other artist’s interpretations is valuable. Look at not just what they made but try to understand how they made it. What tools did they use?

Have you ever taken the time and sat down and made yourself a new tool? Like everyone I started out with purchased sculpture tools, but the ones I use now are all hand made for a specific purpose, a texture I wanted. All you need is some aluminum or wood, a saw, some files and sandpaper. The tools you use are part of what makes your art unique. Why not take the time to make yourself a few special tools?

The search for creating good textures also gives you permission for that ongoing collection of interesting rocks, bones, fabric, any surface that catches your interest and inspires you. The full range of texture in your sculpture is what draws the viewer closer. It’s what makes them want to touch your art and be touched by it.
Tax Relief Bill for Artists  There is a pending bill to allow artists to deduct the full market value amount of their artwork when donating to museums and non-profits. Follow this link to lobby for its support and please pass it on:  
http://capwiz.com/artsusa/issues/bills/?bill=9680576  sent by Eben Gramer  

The Dancer an exhibition of art by Degas, Lautrec, and Forain, Portland Art Museum closes May 11. If you haven’t seen the drawings, paintings, and bronzes, there’s still time. Forain was a good illustrator but pales against the draughtsmanship of Degas and Lautrec. It’s so amazing to see the real art up close.  

The exhibition empties out into the gift shop where you are confronted by a room of Degas/Lautrec merchandise. What is truly odd is that there are replicas of Degas’ dancers for sale, but they are not casts from the actual art. They’re not as carefully modeled or as interesting. So who made them? What are they? A Degas-like object? Degas-lite in resin? What do folks think they are buying? It’s a very postmodern appropriation art dilemma. -pmg  

Freedom of Teach is a website where “Artists teach Artists”. They have master sculpting workshops and sell anatomy models, as well as 3D modeling DVD’s. visit  FreedomofTeach.com  

The German American Society will start an Art & Craft Fair & flea market this year on July 19th 10 am – 6pm. The intention is to make it an annual event The site is the grounds of the German Haus on 7901 SE Division Street. Registration information is on the website: www.germanamerican.org  More details are coming soon. Questions contact Petra Brambrink at petra.brambrink@comcast.net  

Non-Juried Call to Artists. L'une - a new contemporary north coast gallery currently accepting submission of innovative and distinctive artwork in all media to round out the opening show this spring. If you are interested in submitting your work, please contact us with the following: your name and contact information, up to ten samples of your work (max 8.5X11 if using postal mail, medium quality jpegs if using e-mail), and a brief description (including media and dimensions). Emails should be sent to: artists@gallerylune.com. Postal submission sent to: Gallery L'une, P.O. Box 369, Manzanita, OR. 97130. Please include SASE if you would like your samples returned.  

Arts Downtown, Puyallup's Outdoor Gallery, invites artists to exhibit sculptures in the Puyallup community for one year. Arts Downtown seeks art created by professional and emerging sculptors for this open competition. For complete guidelines, please visit: www.artsdowntown.org. For more information or clarification please contact our Art Selection Chairperson: Carmen Bennett carmenbennett63@msn.com. (253) 537-3944 (253) 297-1583 (Cell) Mail submissions to: Arts Downtown Art Selection, Carmen Bennett, 3512 170th St. Ct. E., Tacoma, WA 98446. Deadline: October, 5, 2008  

Coos Bay Museum - PNWS showing in 2009- We'll be showing at the Coos Bay Museum in January/February of 2009. I’ll send out a notice later with more specifics but for now, just know that this is an incredible space and we will be putting on quite a show. All that want to participate are welcome. Information on joint endeavors to bring artwork down will be happening as well. This is a really large space, one room alone is around 30’ x 50’ and we can have access to more, depending on how many participate. Carole Murphy email  Sculptor@carolemurphy.com  

If you’re going to Las Vegas soon, check out the new Town Square Mall, The exterior architectural ornament was designed and sculpted by Patrick Gracewood. Additional photo on next page.
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 800-422-8852
QUOTES@MAIDENFOUNDRY.COM www.MAIDENFOUNDRY.com

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 NE. Burnside, Portland 97214
(503) 232-2216

Georgie’s Ceramic and Clay
756 NE Lombard St., Portland 97211
(503) 283-1383

LASH Quality Molds and Sculpture Supplies
4702 NE 102nd Ave Portland 97220
503-251-6959

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

Stephenson’s Pattern Supply
3223 NW Guam, Portland 97210
(503) 228-1222

Quimby Welding Supply
(NW Portland and Tualatin)

Irontech Welding and Ind Supply
6417 SE Powell, Portland 97206
(503) 774 5745

Mail & Ship
14674 SE Sunnyside Rd
Clackamas OR 97015
503 658 7700

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

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