

Pacific Northwest Sculptors

May 2008

Promoting the Art and Appreciation of Sculpture

www.pnwsculptors.org

PRESIDENT'S MESSAGE:

We're all familiar with the limitations our particular mediums have. Ceramics can break, patinas wear off, molds and casting are expensive. Painters can portray just about anything imaginable whereas sculptors have limitations imposed by size and gravity. Think of Dali's "Persistence of Memory" as a full size sculpture and the sorts of issues that would present.

There is one media that provides no such limitations, digital 3d modeling. Want your piece to be the size of the Titanic, want it to dance on one toe or even move? Not a problem. Animation software can allow the artist to use the time element or combine the piece with sound. Other software routines are available that allow the viewer to see the piece from any angle or even manipulate the object as to color, texture and position within limits set by the artist.

To construct a 3d object a digital wire-frame is assembled either line by line, by welding various 3d objects together, by extruding a 2d shape or one of many other methods. Movable joints can be inserted with limits set on how far a part might bend, slide or twist. The surface or mesh can then be manipulated for greater detail. Finally the object can be skinned. One can choose from various surface textures, colors, reflectivities, and luminescence or any combination thereof. With 3d animation software any of these can be set to change with time. Plug-ins are available for hair, fire or explosions should you be prone to hairy burning sculptures that explode. One can then set up the viewpoint (camera either stationary or moving depending on the software), and the lighting and render the final image or movie. Two cameras can provide a 3d view.

Digital sculpture will never replace the real thing but it does provide degrees of freedom not otherwise possible. If you insist on a physical version, check the Rob Arp article in this newsletter.

Modeling software can be quite expensive but inexpensive and even free routines are available. Last I checked 3D Studio Max and Maya Alias, full featured animation packages were in the \$2,000 range. Rhino, a 3d modeling routine, runs about \$700 and Animation Master a 3d modeling and animation package developed in Vancouver runs about \$300. Blender, an open source animation and modeling package is free and available at www.blender.com. A student version of Alias Maya is also available for no charge. You may Google digital sculpture to see the current state of the art.

Enjoy.

George



A museum visitor models Susan Gallacher-Turners copper repousse' oak leaf mask. Bonnie Meltzer in background working with metals.

5 Artists- 5 Totally Different Techniques at the Museum of Contemporary Craft by Susan Gallacher-Turner

I demonstrated my screening sculptures at the Museum of Contemporary Craft in Portland, Oregon, alongside Joseph Highfill and Jonas Blaut who work in stone and clay. The next weekend, I showed my copper repousse' technique alongside Alisa Looney and Bonnie Meltzer, who work in steel and mixed metal sculpture. I wasn't sure how it would go as we each took our solitary studio work and process out to the public or whether I would enjoy demonstrating my sculpting technique or how it would be to work in the same space with four artist s I did n' t know, who work in completely different media.

I showed various copper repousse' pieces including my oak leaf mask, animal angels and fantasy landscapes and told museum visitors about the history of repousse'. I showed them how I created the landscapes in copper from the backside using a variety of tools, as well as explaining how I 'paint' the piece using chemicals and heat to create the colors and textures.

It was interesting working side by side with Joseph, Jonas, Alisa and Bonnie while answering questions about our work and chatting with curious museum goers. I liked having the camaraderie of coworkers for a change. I was even able to problem solve with them on a project I was working on. Although I didn't come up with my exact solution then, the conversation led me to an idea that I hadn't even considered.

It was inspiring and educational for me to learn more about these other artists and their techniques. I learned from the museum goers, who were generous in sharing their art experiences and techniques, too. All in all, sharing my solitary studio process with the public was an uplifted and energizing experience and I look forward to doing it again.

Susan Gallacher-Turner writes about art and life on her blog <http://sculpturepdx.blogspot.com>

Pacific Northwest Sculptors

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Board Meetings are open to all PNWS members. Come to a meeting to learn more about PNWS.

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Dates to Remember

June Meetings of Oregon and Washington chapters

Seattle WA

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

Portland OR meeting will be

Wed. June 11th at 7:PM

Joseph Highfill's studio

8565 SW 80th Avenue, Tigard, OR 97223 503-293-0583

I-5 South from downtown Portland. Get off on exit # 295 Capital Hwy. at the end of the ramp turn Left on and go through the light and to the first stop sign (about 2 miles) at 80th Ave. Turn right and go two blocks. My house is on the left.

I-5 North . The first exit past Hwy 217 is Exit # 293 Hanes, turn left at the end of the ramp and go to the next stop sign 68th and turn right . Go through the light and turn left on Pine. Turn right on 80th and go about a mile to my house on the left.

On Hwy 217 get off at Progress exit(going south) or the Washington Square exit (going North) go East on Hall to the 3rd light at Oleson, turn left. Go to the next light at 80th and turn right. Go 2 blocks and my house is on the Right.

Caution on I-5. The directions are very different depending on the direction you're coming from. They are totally different exits. I can accommodate about 8 cars in my drive all others can park across the street in the street. My address is on the mailbox. Plan to stay late. We'll have a bonfire for sure, and if enough people sign up in advance, mud wrestling.

Next Board Meeting at S Levine's studio June 4th at 9 am.

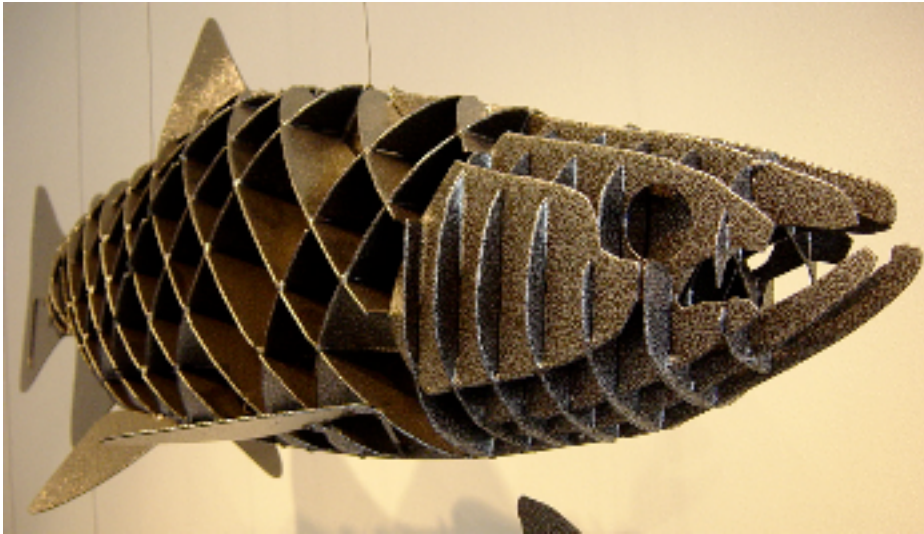
Leslie Bell is once again hosting our picnic/potluck summer meeting at her home in Camas, WA. **Saturday, July 19th from noon on.**

Leslie Bell and Bruce have decided to do a bang up **4th of July party**. All are invited, RSVP via email (lashmolds@gmail). Arrive no sooner than 4pm. BBQ going by 5:30pm. S'mores and camp fire. Fireworks at dark. Potluck, BYOB and bring a fireworks if you can. **Directions to Leslie's I-205 North crossing over the Glenn Jackson bridge toward Seattle. EXIT 30B** Note that exit 30 goes in three directions. You do want Exit 30B East toward Orchards / Camas. *West will take you to Vancouver Mall and 112th onto Gher Road. You don't want that.*

TURN A YIELDING RIGHT ONTO FOURTH PLAIN. Continue to follow NE Fourth Plain (which is synonymous with SR-500) Continue forward on SR-500 approximately **7.5 miles** going through some curves and street name changes. No abrupt turns will be taken for this distance though. Landmarks to note along the way. After making this yielding turn, there will be a **24 HOUR FITNESS AND BIMART** on your left and a **DUCKS TOOLS** on your right. *If you didn't make this yield, there will be a Carwash on your left and a Taco Bell on your right. Unless you want to go to Amboy, now is the time to turn around.* **SAFeway STORE** on your right at 162nd Street. It is about 3.5 miles ahead. Continue east approximately **4 miles**. You'll go thru a 35 mph curve. **LANGLEY TOWING** on your right, up further, a **VOLUNTEER FIRESTATION** on your left. **Three 20 MPH curves** smack dab after each other. Immediately after the third look for A WHITE LIVINGSTON MOUNTAIN SIGN on your right, a regular street sign on the left 53rd Street.
TURN LEFT ONTO 53RD STREET. You cannot turn right. 53rd becomes Bradford along the way. Continue up the mountain approximately 2 miles. Incline most of the way. When you begin to decline at 276th, this is your queue to slow down.
TURN RIGHT ONTO 282ND. Proceed 2/10 mile on a single paved road. **TURN LEFT AT THE OWL.** There is no street sign for 49th Circle. If you were to go forward, you would simply turn a circle in the neighbor's driveway. You will also see a RED DEADEND sign down about 75 feet. **OUR HOUSE IS ON THE RIGHT. WE WELCOME YOU!** Your cell phones may or may not work. Mine works when I hit the 282nd/53rd (Bradford) intersection. I will make every attempt to put out some balloons or a sign the 53rd Street turn and at your next turn at 282nd. Parking is limited. If we fill up below I will place a sign or balloons at 281st letting you know to turn there. I will also put some where you should park and walk down the hill. I'll give you a ride back up if you don't want to walk it.

Our phone number is unlisted. I will gladly accept calls for LASH @ LASH. If you choose to use this number for LASH business, I will politely decline the call.

Artist's Profile : John Mayo



Q: You have been doing sculpture full time for about 8 years now in White Salmon Wa. What is it like living in a small town and making art?

A: It has its challenges for sure. One thing is it is easy for me to get sucked into being on all sorts of different boards and organizations. When I get over extended my creative side is the first to suffer. In the past 5 years, I have been the chairman of the planning commission, on city council, the president of the White Salmon Arts Council, and pulled into all sorts of other roles and boards. It has taken me awhile to figure out how to protect my creativity and give it the space it needs.



Q: Are there many people making art in the gorge? Do you find it a stimulating environment?

A: There are a lot of folks making art but there isn't a unifying force. Lots of people are out in the woods with a studio in their house. It is hard to get the feeling of community with other artists here. I have been working at creating some ways of getting artists together.

Q: You have created a studio building in downtown of White Salmon out of an old industrial building. Tell us about that.

A: My wife and I found this building in the heart of town that had been empty for almost 20 years. It was really cheap. We call it the Hatchery Studio Arts Building. We rent out studio spaces to artists. We have 7 nice art studios and we have been able to keep them full for the past four years. It really has helped create a sense of community among artist in our area. My studio is here also. I have a wood shop and metal shop as well as a small gallery with windows onto the main street.

Q: Lets talk about your work. I see a lot of engineering influences in it and am reminded of ship building, or scaffolding with the ribs, etc.

A: I come from a family of scientists and engineers. Growing up I was always drawn to art and creativity but it didn't seem like a legitimate profession. I studied physical geography as an under grad and spent all of my electives in the sculpture department. I earned my MFA in Industrial Design from Savannah College of Art and Design. I learned to use the tools of industry there like CAD and rapid prototyping. At the time nobody seemed to be using the power of computing and technology to create fine art so I dove in and started doing it.

Q: Most of your work seems to be frameworks of wood and steel that look like a vessel that still needs a skin. Why do you work like you do?

A: When I first learned CAD it was on an early program called MicroStation. The first time we created a 3D object on the screen I was fascinated by the way the computer created a wireframe image so that the viewer could understand the form in 3D even though it was a 2D image on the screen. It was a sort of an epiphany to me. This wire frame model is the best way yet for humans to understand a 2d image of a 3d object.Continued on page 4

top photo "Aphasia Migration" (detail of 1of 10 fish, each 33" long) 2005, steel,Below photo "Distance and Direction", 2007, Steel, 72"high



Artist's Profile : John Mayo continued from page 4

I use this as a starting point for my work. I create very organic forms in my sculptures that often come from nature. I create them in steel or wood using a sort framework that conveys the shape and skin of the object only using flat steel plate or wood. I am relying on the viewer to complete the piece with their mind.

Q: Where do you sell your work?

A: I have pieces in Springbox Gallery in portland and they have done a great job for me. I just brought a body of work back from Seattle where I was in a gallery, and I show alot in the Gorge. We have many visitors here like the coast. It a nice bonus to sell the work out of my studio as I get a bigger slice of the pie. I would like to get my work out to the coast and back to Seattle. Can you Hook me up?

Q: Do you have a website?

I do, it is www.johnmayodesign.com but I found it hard to keep updated so I started an artist blog- it is www.beholdthemayo.blogspot.com. I really like the blog format because it is so easy.

Q: Thanks, and Good luck! Beholdthemayo is the best blog name I've yet heard.

A: Thank you for asking. Its an honor! Please drop by and see my work and the art studios!

at left "Vessel for Calm Water", 2007, Steel, 55" high

Rob Arps and ADDITIVE WORKSHOP take sculpture into the Twenty First Century

Rob Arps business **Additive Workshop** has come a long way since he started in 2005. It rapidly out grew the cramped quarters of his basement and small garage and hasn't stopped growing. Additive Workshop now occupies two bays in the Wood Villa Business Center, an industrial park just off I 84 in Wood Village, Oregon.

Additive Workshop is a full service sculpting studio where the traditional skills of hand modeling and carving meet Twenty First Century technology. Eighty percent of their business is artist's sculpture, the other twenty percent is signage and industrial prototypes for companies like Nike. Recent projects range from giant puppets for Broadway shows and Michael Curry productions to monumental lions and cougars for zoos and state parks.

Rob is continually updating his machinery to keep pace with sculptors need for enlargement and reduction of their maquettes. The latest addition is a white light 3D scanner. It can scan everything from a cargo plane to a dime and can take two million points of reference in one shot . Multiple shots are registered over each other in the computer to capture a precise rendition of any object. The white light scanner immediately made obsolete his \$50,000 fixed point scanner. What used to take two weeks to scan can now be scanned in a day. Previously the scanning time had determined the shop's ability to take on new projects. Since Rob installed the white light scanner the milling machines have run

Rob Arps with costume prototype for Broadway show "Toy Story"



constantly." It's increased my efficiency by a hugh amount" he says. He's booked four to six weeks out but "can turn around a project in a week if you're willing to pay for it." Since each job is unique, cost is estimated by three different factors: Machine time-compute and milling time, labor, and materials rate.

continued on page 5

Additive Workshop Continued from page 4

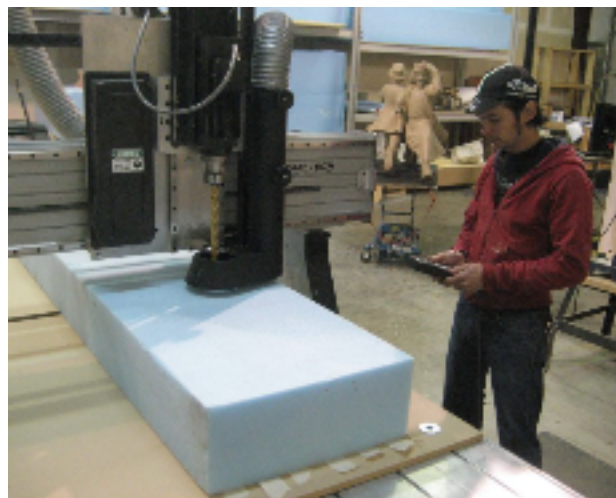
Current in-house project included a pregnant woman and a chased silver urn. I didn't see the finished nude, but the clarity of detail of the urn reduction was impressive. The raised ornament was full and round, the incised lines were as crisp as the original. Rob then told me the object was printed. He did not mean a photo but the actual object was printed by rapid prototyping. Rapid Prototyping (RP) takes a digital file and "prints" objects in three dimensions, layer by very thin layer.

The technology that is now available to artists takes a while to understand. Learning the language, the new tools, the range of possibilities is worth the effort. Rob says "People initially are afraid of being replaced by technology. But then they quickly recognize the benefits. It's a tool that allows for the most efficient use of the artist's time and skills. The most important thing in art is the concept. These new tools level the playing field and save a tremendous amount of time and materials."

For large works Rob uses his CNC (Computer Numeric Control) machine, a robotic router to carve the sculpture out of large blocks of foam. No armature is necessary for monumental works, another time and money saver. The artist can work at a comfortable studio scale like half live size and spend the time to get the maquette just right. Additive Workshop can enlarge it to any size. The artist can then clay up the form him/ herself or let artists Heather Soderberg and Victor Trejo, who work with Rob as independent contractors, cover the sculpture's foam surface with a thin layer of oil clay and hand tool it to give what ever surface texture the artist desires.

Rob has also hired Troy Koning Wilcox to help him keep up with the workload. Troy, a PSU sculpture graduate, is learning the computer programs and all the machinery and tooling that make the volume of work that Additive Workshop produces possible.

To see Additive Workshop portfolio go to www.picturetrail.com/robarps
Rob Arps is available at **503 459 7659** or rob@additiveworkshop.com www.additiveworkshop.com.



Sculptor Troy Konig Wilcox on the CNC robotic router

Rapid Prototyping is changing how we can create art

It's called many things: Solid Freeform Fabrication, Rapid Manufacturing, Desktop Manufacturing, Direct Manufacturing, or Layered Manufacturing, 3-D Printing. Rapid Prototyping (RP) is like modeling in that thin layers of material are built up rather than a subtractive method like carving or milling where material is removed. It includes methods such as stereo lithography, which uses resin, and selective laser sintering, which employs powdered metal, ceramic or plastic. See examples of sintered bronze at the URL below.

Rapid Prototyping begins with a digital file. That can be created by using computer aided design software such as Rhinoceros 3-D, Magnetic resonance imaging (MRI) or even by using the scanned image of an existing object. (See above article) The digital information is translated into standard tessellation language, which breaks down the drawing into a pattern of triangles. The image is then sliced into hundreds or thousands of layers, which can be as thin as 0.1 millimeters and "printed" by specially designed machines.

The beauty of all RP technology is that it creates curves as easily as straight lines. Because RP builds layer by layer, hinges gears and other moving parts can be baked right into the finished part. No mold seams, no mold! No mold means that the same machine can create radically different kinds of goods. An edition of sculpture could be produced with each cast being subtly or radically different.

To learn more Google Rapid Prototyping. There's an RP homepage with articles including several on creating art via rapid prototyping.
<http://home.utah.edu/~asn8200/rapid.html>

Astoria Visual Arts Offers DJ Garrity Sculpture Workshop

Sculptor, DJ Garrity will lead "The Rhythms of Stone Workshop," a fascinating exploration of stone sculpture at the Astoria Visual Arts Association in June. "The workshop has been popular with artists who want to sculpture to their body of work. "The gardening community has also been a strong presence. The classical association between the art of gardening and the art of sculpture inspired students to create unique additions to their landscape". No experience is required. Garrity will also be leading workshops in 2008 at The Oregon Botanical Garden. The dates for the AVA workshop are June 7,8 & 21,22 from 9:00-3:30 . The fee for the program is \$285.00 and includes all materials and the use of hands tools for the course. Class size is limited to 12. Register for the "The Rhythms of Stone Workshop" by contacting the Astoria Visual Arts Association, 453-A 11th St. 503-325-4589 or DJ Garrity at 503-368-6453 and visit www.djgarrity.com.



Viking Fire Foundry is fired up by Donna Lawrence

March was a month of celebration. On March 8, Viking Fire was unveiled to the artist community. Our grand opening acknowledged our introduction to the art world, we gained many new clients and added a very talented new associate to our foundry team.

12 sculptors works were beautifully displayed in our gallery. We had a live band. Garvin Foote, a foundry member, said, "I want to thank everyone for making our grand opening such a success." "This isn't just about business," said Steve Anderson, a Viking Fire founder. "It's about sharing our foundry with the community by making it inviting to everyone not just artists."

At most foundries each employee is a specialist in their area. At Viking Fire we are all specialists at each stage of the process - mold making, wax and metal chasing, and patinas. This level of expertise, combined with a sculptor's eye, results in the highest possible quality for their work of art.

Brandis Svendsen and Steve Anderson and the crucible of art

Also in March, we had the privilege of accepting Brandis Svendsen into our foundry family as our newest member. She is an accomplished young artist with public commissions and a solid set of foundry skills. She received the opportunity to create another bronze husky for the University of Washington.

Brandis said "I have a new appreciation for the vast amount of craftsmanship that goes into turning a clay sculpture into a bronze work of art. I've experienced the care the team at Viking Fire takes with each piece of artwork they are entrusted with. It's a perfect situation for a sculptor to have their vocation at a foundry. My dream is to stay at Viking Fire becoming a partner as we continue to thrive creating beautiful bronze works of art. It is inspiring to be a part of a team that is so committed to excellence."

Steve, Donna, Garvin and Brandis are **Viking Fire Foundry**. We are located at **4710 Ballard Ave, Historic Ballard, WA** We can be reached at **206-297-0643** and check out our website at www.vikingfirefoundry.com



Maryhill Museum's Outdoor Sculpture Invitational features Alisa Looney's Roll and Play

"Roll & Play" invites the viewer to feel the freedom we feel when we roll around and play on the floor or in the grass. I created this piece to remind us to enjoy our lives, and make time for play, like we did so naturally as children. I chose yellow because it is a playful color, and reminds one of the color of sunflowers, and the brightest days of life.

This piece is intended for outdoors, and is extremely durable, made with 3/8 inch thick steel plate. "Roll & Play" is very similar in size and style to "Going for your Vision", which was voted people's choice, and purchased by the City of Lake Oswego in 2006.

To see more work by Alisa Looney, go to: <http://alooney.com>

"Roll & Play" by Alisa Looney, 2007



PNWS at Alberta Art Hop

Five sculptors showed their work, demonstrating their art-making process on Saturday May 17, in the heart of the Alberta Arts District. Artists Carole Murphy - Carved Aerated Cement, Rick Gregg - Sculptural Welding, Susan Gallagher-Turner - Copper Repousse, Jason Bump - Clay Sculpting, Jonas Blaut - Stone Sculpting and Jackie Woodward - Clay Sculpting. Jason, Susan, and Jonas pictured at left

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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

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 5145

Mail&Ship

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503 658 7700

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



*Which committee(s) will you volunteer for (See p. 2)
Do you wish your information to be shared with members in the PNS Directory?*

Sculpture Medium:

E-mail Address: _____ Website: _____

Renewing Member? _____ Phone(s): _____

New Member? _____ How did you learn about PNWS? _____

Street: _____ City: _____ State: _____ Zip: _____

Name _____ Date: _____

Pacific Northwest Sculptors invite to you 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.

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.

PNWS Membership Application/Renewal

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



"Aphasia Migration" one of ten by John Mayo