Varnau bronze installed in Edmonds

BY DAVID VARNAU

I am honored to have had the opportunity Nov. 15 to install one of my recent sculptures outside the entrance to Cole Gallery in Edmonds, Wash. It was great fun talking to passersby as I set up the sculpture and anchored it to the sidewalk.

The sculpture is entitled “Ananda,” Sanskrit for bliss. When sculpting the piece, I endeavored to create an image that portrays a female who is both centered and grounded as she stands in a variation of the yoga pose called Eka Pada Rajakapotasana, or pigeon pose.

Why did I sculpt it?

Yoga poses intrigue and inspire me because they provide the opportunity for an image with very dynamic lines that create visual interest and provoke the question, “How does she do that?” With the more challenging poses such as this, our eyes are struck by the sheer beauty and power of the female form.

I returned to Cole Gallery the next day to photograph the piece when the afternoon sun was bathing it in light. As I was doing so, I glanced at the base of the sculpture pedestal and saw the telltale signs of dogs having marked the object as their territory, as they might at a fire hydrant.

Ah, the hazards to which public art is exposed! Learn more at www.davidvarnau.com.

ANANDA is the title of this bronze yoga pose by sculptor David Varnau. The piece was installed Nov. 16 in front of Cole Gallery in Edmonds, Wash.

PNWS sharpens focus on show opportunities

BY PAUL HAIST

The chairman of the Pacific Northwest Sculptors Shows Committee wants to involve every PNWS member in putting three-dimensional art in front of buyers.

Dave “Gonzo” Gonzales, a board member who previously served as the group’s volunteer coordinator, was recently named to succeed Wendy Dunder in the Shows post. Dunder ran the Shows Committee for two years.

Exploring show opportunities for PNWS members was a central topic of the board’s Nov. 4 meeting where it was decided that the Shows Committee would host a twice-yearly, membership-input meeting focusing solely on finding or creating show opportunities.

Outgoing PNWS President Carole Murphy set the tone of the conversation when she said, “I don’t know anyone who doesn’t need more places to show.”

Gonzales elaborated on the theme. “I want to get the sculpture out there for each individual artist and PNWS.”

See SHOWS, page 4
Board elections just around the corner

The election of board members for Pacific Northwest Sculptors is coming up in February.

The election will take place at the PNWS Annual Meeting set for Feb. 20.

Outgoing PNWS President Carole Murphy encouraged members to consider serving on the Board. She said that Board members gain valuable insight into and experience in the arts community.

“The more you work on the board the more you are connected to other art organizations and galleries and so on. Your name gets out there and people begin to recognize it just from being on the board,” she said.

Citing here own experience, she added, “You get more connected to the members of PNWS and you begin to understand more and more about marketing, shows, publicity and the art community. You can begin to make things happen, not only for yourself but for other artists that you respect and appreciate. You learn how to speak in public, you begin to have more confidence in your dealings within the art world and around your own art personally.”

Persons may be nominated to serve as directors by the president, by the Nominating Committee, by any two directors or any three members in attendance at the meeting. All nominees must consent, either verbally or in writing, to having their names placed into nomination.

All PNWS members at the meeting may vote.

Each year, one half of the board is elected so that at no time could there be a board that consists entirely of directors without board experience. The term of office is two years.

PNWS bylaws stipulate a minimum of eight board members. Currently, there are nine board members.

Board members elect their officers from among themselves.

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<th>Upcoming PNWS Member Meetings</th>
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<tr>
<td><strong>February Meeting</strong> Elections, Potluck Hosted by Marty Eichinger Friday, Feb. 20, 6:30 p.m. 2516 SE Division St. Portland, OR 97202 503-784-9092 <a href="http://www.EichingerSculpture.com">www.EichingerSculpture.com</a></td>
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<tr>
<td><strong>March Meeting</strong> Potluck Hosted by Dave Gonzales Friday, March 20, 7 p.m. 10008 SE Ramona Portland, OR 97266 503-270-9394 <a href="http://www.GonzoIronInsanity.com">www.GonzoIronInsanity.com</a></td>
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<td><strong>ADX</strong> adxportland.com</td>
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<td><strong>Columbia Art</strong> 1515 NE Burnside, Portland 97214 503-232-2116</td>
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<td><strong>Courtney Frisse, Photographer</strong> <a href="mailto:courtneyfrisse@gmail.com">courtneyfrisse@gmail.com</a></td>
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<td><strong>Fiberlay Co., Inc.</strong> 3223 NW Guam, Portland 97210 503-228-1222</td>
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<td><strong>Georgie’s Ceramic and Clay</strong> 756 NE Lombard St., Portland 97211 503-283-1383</td>
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<td><strong>International Sculpture Center</strong> <a href="mailto:isc@sculpture.org">isc@sculpture.org</a> <a href="http://www.sculpture.org">www.sculpture.org</a></td>
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<td><strong>LASH Quality Molds and Sculpture Supplies</strong> 4702 NE 102nd Ave, Portland 97220 503-251-6959</td>
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<td><strong>Pearl Packing</strong> 1230 NW Hoyt St., Portland. 503-227-6655, 503-962-9919 Email <a href="mailto:info@pearlpacking.com">info@pearlpacking.com</a></td>
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<td><strong>Quimby Welding Supply</strong> Locations in NW Portland and Tualatin</td>
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<td><strong>Southern Oregon Soapstone Co., LLC</strong> 541-479-4862 <a href="mailto:SouthernOregonSoapstone@mail.com">SouthernOregonSoapstone@mail.com</a></td>
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<td><strong>Stan Brown Art and Crafts</strong> 13435 NE Whitaker Way, Portland 503-257-0059</td>
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Want to put your work in front of buyers?

DIY show worked for Janice Leader

BY JANICE L. LEADER

My friend Garland Horner has always been interested in art. Garland knows that I am a sculptor and she wanted to come to our home and view my sculptures. She came, saw my work and was impressed. She fell in love with my “Garden Reef” sculpture and purchased it for her garden.

A few days later, Garland approached me and suggested that we have an art show and sale at her rooftop garden. I was thrilled by the opportunity and we started planning what we needed to do to make this happen.

We set the date for Sunday, Sept. 21, far enough out so that Garland would have time to arrange her garden to best represent my sculptures. I would have time to get photographs of my work, make business cards, update my portfolio and make personnel invitations.

Garland and I invited 40 personal friends. Most of the 25 who came to the show didn’t know I was a sculptor and had not seen my work. They seemed amazed by the variety, style and beauty of the sculptures.

It could not have been a more perfect day—warm, sunny and the flowers and plants with their reds, yellows, purples and greens. Each sculpture was carefully tucked in around the flowers and plants that best complemented that particular sculpture.

The show was successful for me because I could present my work my way to friends who were supportive and interested in purchasing one of my sculptures. Thirteen finished sculptures were presented, one had previously been sold and two additional sculptures have potential buyers. One work in progress was there so people could ask questions and see part of the process.

It seemed like I talked all during the show, answering questions about the medium, the process, how did I come up with ideas, what inspired me. I found I had no difficulty answering any and all questions to their satisfaction. It gave me confidence in presenting my work. I am not suggesting that you should invite only personal friends. I understand from some sources that the more you invite the more exposure potential.

The point is that you can present your sculptures in your home, in your garden, the park. You can present your sculptures the way you want to or have someone else do it. You can have control. Simply put, it’s an alternative way to present your sculptures.

A FRIEND’S GARDEN was the venue for PNWS member Janice Leader’s sculpture show and sale on a sunny day last September. The two pieces shown here—“Ancient Sea Snail” above and “Garden Reef” below—are executed in aerated cement. In the photo at right, Leader, center, explains to visitors how she makes her sculptures. She believes that when it comes to showing one’s art to potential buyers the artist can take control.
SHOWS: Artists must set aside time for marketing

I want to make PNWS known as the place to go when you’re looking for sculpture.

One way to do that, he said, is to “get more people involved in PNWS. More brains bring more ideas.”

He said, like most artists, “I just want to be in the studio creating art, but in order to make a living at it we have to do all the other stuff.”

He stressed that marketing one’s work is an ongoing project, a regular part of what the artist does.

“Doing it this week and then not for a couple months, people forget,” he said. “The road I’m taking is to get everyone in the organization involved. Not just doing the grunt work, but getting their ideas about how to get the word out. It’s part of doing it as a living.”

After several ideas for near- and longer-term show opportunities were mentioned by various board members and others in attendance, Gonzales suggested that it would be most efficient if various PNWS members volunteered to explore the opportunities—one per person—and report their findings to him for presentation to the full board.

Among show opportunities discussed at the meeting were the Northwest Natural Street of Dreams event, Leach Botanical Garden and the upcoming Curious Gallery, as well as a possible sculpture project in Portland’s Hillsdale neighborhood.

The Street of Dreams is an annual Realtors and builders’ show of homes. The 2015 event is set for July and reportedly includes opportunities for artists to have their work on display and for sale in the model homes. Murphy, who said the show’s interior designers are the ones to reach out to, will report back on this.

The Leach Botanical Garden is a public park in southeast Portland. Gonzales reported that he had spoken with a representative of the park who said it was undergoing renovation and may be “open to having a sculpture show there.” Gonzales will explore this opportunity.

Curious Gallery (http://www.curiousgallerypdx.com) is an arts festival modeled after the wunderkammer (curiosity cabinet) festivals of Europe’s Renaissance period set for Jan. 10-11 at Crowne Plaza Downtown-Convention Center. PNWS member Lupa (http://www.thegreenwolf.com) will look further into this opportunity.

The Hillsdale Sculpture Project is a nascent two-year project proposed by Lake Oswego Festival of Arts publicist Tiffany Schuster. The first year is dedicated to fundraising, which could include a reprise of the PNWS pop-up shows at the Hillsdale Farmers Market and other area venues. A portion of the sales of small sculptures would be earmarked for the acquisition and installation of larger sculptures in the second year of the project. Dunder will explore this opportunity further.

Gonzales stressed his commitment to making PNWS the central address for sculpture in this region.

“I want PNWS known as the place to go when you’re looking for sculpture,” he said. “We do that by having more shows.”

Why do I pay my PNWS dues?

BY PHIL SEDER

As a sculptor, I’ve been fairly inactive over the past three years. Furthermore, my sculpting studio is self-funded, meaning that everything that goes into it—supplies, web-hosting fees, dues etc.—all comes from the sculpture I sell.

I may not be a starving artist, but I run a starving studio…at least right now.

Yet year after year, I cheerfully pay my dues because, frankly, it’s good value. PNWS provides me with a wonderful newsletter, a well-curated call to artists, discounts on art supplies, the potential to participate in one or two high-profile shows a year and, best of all, access to a community of great people.

I’ve worked with many communities over time, in business, in education and the arts. Frankly, PNWS members are what I call “real people.” More than anyone I’ve ever worked with, members are there to give and to share and to grow. They will look at the most rudimentary artistic accomplishment, praise it without reservation, then take the fledgling artist by the hand and patiently help him or her move to a higher aesthetic plane.

That is the true value of a PNWS membership.

Phil Seder specializes in fabricated metal sculpture. Learn more about his work online at www.philsederstudios.com.
Sculptors can work with a live model for a modest fee at Francisco Salgado’s Figure Study Group. Salgado offers a 10-week session that meets every Monday night for three hours at the Shop People shared workspace at 416 SE Oak Street in Portland. The fee for the 10 weeks is $100.

The model usually offers the same pose for two or three weeks. The program is designed for amateurs who want to build figurative skills and pros who want a live model to work from. The sessions are limited to a maximum of 10 people.

The group will take December off. A new 10-week session will begin in mid-January.

To learn more or to enroll contact Salgado at 503-951-8548 or send him an email at francisco@campbellsalgado.com.

## Ceramics Show, sale at Clay Circle Studio

Sara Swink, along with 10 ceramic artist members of her Clay Circle Studio in West Linn, and guests silversmith Stephanie Wiarda and wood carver Stan Peterson of Little Art in the Trailer, invite you to the third annual holiday show and sale featuring original hand-built sculpture, ornaments, gifts and jewelry.

The show takes place Saturday, Dec. 6, 9 a.m. to 4 p.m. and Sunday, Dec. 7, 11 a.m. to 3 p.m. at Clay Circle Studio, 461 SW Alderwood Dr., West Linn. For more info call 971-271-0480 or visit www.facebook.com/events/748007568598253/

## Sculpting classes in aerated cement with Carole Murphy

Sculpt with aerated cement, a material that looks like stone but is much easier to work with. Students then finish the piece with a variety of possible patinas.

Classes are small enough to make it viable for each student to follow their own direction. Nurturing the vision in each student, respect is given to the individual processes, while assuring that the capacity in each student is touched upon. Each class includes beginners and accomplished artists. Some come just to get their creative juices flowing.

All tools and materials are supplied and students work from realism to the world of abstract. Three individual classes per week are taught in Murphy’s Studio, 1405 SE Stark St. in Portland. To see students’ works go to: www.carolemurphy.com/studentgallery.html.

(503) 235-7233
Email: sculptor@carolemurphy.com

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**Offered by Artists**

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## Tax Court ruling favors artists over IRS

A U.S. Tax Court ruling in October effectively defined the business of making art as fundamentally different from other businesses and, therefore, not subject to some Internal Revenue Service litmus tests for business expense tax deductions.

An Oct. 6 story in the New York Times (http://tinyurl.com/mpn9xbx) hailed the ruling as “an important victory for artists.”

The IRS accused New York artist Susan Crile, also a professor at Hunter College, of underpaying her taxes over several years by deducting expenses related to her production of art.

The IRS argued that for tax purposes she was a college employee, not an artist.

In his Oct. 2 ruling, the judge in the case said Crile had “met her burden of proving that, in carrying on her activity as an artist, she had an actual and honest objective of making a profit” and that under tax law she should be considered a professional artist.
Visit us online. Use your smartphone to click on the QR code above and you'll be taken to our website, www.pnwsculptors.org.

PNWS Spotlight

Building Murphy wanted for art center leased to another

Outgoing PNWS president remains committed to plan

PNWS outgoing president Carole Murphy, second from left in photo, led board members on a tour in October of the empty commercial building that she wanted to transform into an artists’ center with studios, classrooms, a gallery and more. The building was leased to another party before Murphy was able to finalize arrangements to acquire the space. She remains committed to pursuing her vision with another property in the heart of Portland’s Pearl district. With Murphy in photo are, from left, Board members Marlena Nielsen, David Gonzales, George Heath, Isabelle Johnston-Haist and Julian Voss-Andreae.