In recent board meetings we’ve been discussing the newsletter being a quarterly publication. It would be upgraded to a larger issue with better quality printing and a cover. Of concern is the great burden a monthly issue puts upon the editor who must not only do the layout but must also obtain and in some cases beg for content. On the flip side is getting timely information to the members. We (the board) all feel that frequent communications help cement the notion that we are a breathing and active organization. The e-mail notices that Carole Murphy has been sending solve part of this latter issue. However that only works if one reads their email. Not all do. We’re still kicking this around but one proposal is to send printed monthly updates to those who request them. The printed updates would be a synopsis of the e-mail updates sent in that month and should serve the purpose. You’ve likely noticed that the application (unless you filled out the abbreviated brochure version) has a couple boxes asking if one prefers a print or digital newsletter. We can use that part of our database to determine who would like the printed version of the updates. If we don’t have an indication one way or another I’ll contact that member to make sure they receive the updates in the preferred manner. Patrick Gracewood and Sara Swink (who in her other life was a graphic artist) will be collaborating on the next round of newsletters. So, most gracious thanks to them, that is the hardest single job we offer.

Alisa Looney recently sent me some images from the setup at Portland City Hall. I must say we are getting there. We do know how to put on a show. The credit for this one goes to Carole Murphy, Susan Levine and Laurie Vail and of course each and every person who helped with setup or is participating. I’m looking forward to the opening ceremonies this coming first Thursday. Considering that City Hall is a place frequented by contractors, architects, public officials one might consider this a fairly hot location for sculptors to display. Another email from Alisa a little later pointed out that we are featured on Sam Adams website. Indeed we have an image and blurb on the home page as well as a page devoted to the show. See http://www.commissionersam.com/sculptors. It’s hard to see how this show won’t give a boost to us both as an organization and individual artists. All hail Carole, Susan and Laurie.

Finally, thanks to Jim Callentine for hosting the last meeting. It was also attended by the Oregon Glass Guild so we had chance to meet some of those members. We were invited to swim but there was little cooperation from the weather.

Hope to see you at City Hall,

George
September Meetings of Oregon and Washington chapters

Seattle WA
For Washington Area Meeting times and locations please contact
Heidi Wastweat phone:206 369 9060 Heidi@wastweestudio.com

Portland OR

October, Wednesday 15th, from 5 to 8 PM will be an educational meeting at Stephensons Pattern Supply hosted by owners Rob and Leslie Gray. Learn their wide range of sculpting, casting and mold materials and supplies as well as cements, gypsum, polys and more. Get answers. Bring snacks, beverages and a note pad, you'll love this place - they have STUFF!
3223 NW Guam, Portland 503 228 1222
405 to 30 west 1.6 mi., left on 29th 0.1 mi., right on NW 31st 0.1 mi.,
right on Guam 0.2 mi.

Changes coming for PNWS Newsletter

After two years and twenty two issues, Patrick Gracewood is retiring as PNWS editor this November.

The Board is looking at ways of continuing the newsletter as a quarterly publication instead of 11 issues a year.

The newsletter is looking for your participation. Send in news of your shows, new work, and any information relating to your art, sculpture, studio space, etc.

To retrieve it, contact Sara at 503-638-9890 or sara_swink@verizon.net.
Julian Voss Andreae’s “ANGEL OF THE WEST” to be installed at the new SCRIPPS INSTITUTE

A large-scale sculpture based on the structure of the human immune system’s key molecule, the antibody, will be installed as the signature piece of the new Scripps Research Institute’s campus in Jupiter (Fla.) on November 3, 2008. Created by quantum physicist turned-sculptor Julian Voss-Andreae in his ongoing quest to create novel sculpture inspired by the molecules of life, Angel of the West is designed to help reestablish the Renaissance notion that the natural sciences constitute an integral part of culture.

Antibodies, the immune system’s “army of tiny angels constantly protecting us from ill and disease” (Julian Voss-Andreae) are also critical to basic research in the life sciences. Their ability to bind to specific molecules makes them a crucial tool for understanding the machinery of life, and has provided Western medicine with novel pharmaceuticals. Playing on the striking similarity of both proportion as well as function of the antibody molecule and the human body as famously illustrated in Leonardo da Vinci’s Renaissance icon “Vitruvian Man”, a representation of the molecule is surrounded by a 12’ (3.70 m) diameter ring. Where man’s arms reach up to touch the circle with his hands, the molecule’s flexible ‘arms’ ending in highly specific hand-like regions hold on to the ring. The antibody’s ‘hands’ function to hold on to the intruder, for example a specific part of a certain virus, tagging it for destruction through the immune system. Reminiscent of spiritual imagery, a set of rays emanate from the spot where the center of the human head would be located in Leonardo’s drawing.

Angel of the West will be dedicated to the president of The Scripps Research Institute, eminent scientist Dr. Richard A. Lerner, who is renowned for his ground-breaking research involving antibodies. For print-quality images and more information, please visit www.JulianVossAndreae.com/angel
Checking in with Joan Rudd

This past summer I had the opportunity to travel to Italy to see works of the Italian masters and to spend some time in a working stone studio, where commissions for saints etc were being executed.

The studio was working on several interesting commissions during my time there, including a life-size St. Sebastian. As soon as they got that beautiful torso really smooth, they drilled it full of holes and put in the arrows to depict the martyr’s death!

They also produced two Pans playing pipes, mirror images of each other, very tricky. When an artisan would finish a sculpture, he would tear up his paper hat. Done!

I brought three small terra cotta maquettes with me, and made four more while I was there. I worked with one artisan to transfer two of my clay reliefs into marble reliefs, and with a second artisan to enlarge one of my figurative maquettes three times bigger into travertine. He did this using the ancient compass method, which is very exacting. (Aside from the trip expense, this part actually cost less than enlarging either by digitizing or with a pointing machine here in the NW.) Plus I now have a good understanding of how to use the compasses myself to do enlargements.

My trajectory in art has always leaned towards expanding the media in which I work. The course of figurative work remains the same, but the range has increase over time to include murals, reliefs in terra cotta, and now stone.

Currently, I have some work at Oasis Gallery in Seattle, through Nov 26. More images and information on my background can be found at www.joanruddsculpture.com

Regards, Joan

Jason de Caires Taylor

How many times have you heard about an artist going overboard on an installation? With the sculptor Jason de Caires Taylor, he and his sculpture sink to the bottom of the sea to install each new piece. The results make a powerful statement with their dreamlike beauty.

Highlighting natural ecological processes Taylor’s interventions explore the intricate relationships that exist between art and environment. His works become artificial reefs, attracting marine life, the shifting sand of the ocean floor. The works change from moment to moment.

Jason de Caires Taylor has gained international recognition for his unique work. His sculptures highlight ecological processes whilst exploring the intricate relationships between modern art and the environment. By using sculptures to create artificial reefs, the artist's interventions promote hope and recovery, and underline our need to understand and protect the natural world. The sculptures are sited in clear shallow waters to afford easy access by divers, snorkellers and those in glass-bottomed boats. Viewers are invited to discover the beauty of our underwater planet and to appreciate the processes of reef evolution.

Visit his website http://www.underwatersculpture.com/
1. If you are an artist who would like to have your work featured in quARTerly, send me your CD of 10 high resolution images with a self addressed stamped return envelope for review. There are very few candidates waiting in the wings at present. The odds are much better than the 1-in-10 of getting in the Eugene Celebration Mayor’s Art Show.

2. A juried competition to create a truly ARTFUL quARTerly 5th Birthday Cake is hereby announced. Entries must be delivered at The Emerald Art Center 5th and Main in Springfield by 5:00 pm, Friday, December 5th. The winning cakes will appear in the Spring issue, and all cakes may be consumed at the party following judging. First prize is a sculpture by yours truly, second prize is $50 cash. All entrants will receive a one-year subscription to quARTerly magazine, delivered to their home. Come join us for a gala birthday reception with cake, ice cream and champagne punch, December 5th, 500 Main Street, Springfield, Oregon.
Artists are our living treasures, our scribes and oracles, our enlightening fools who, knowingly or not, challenge the vary way we see. They enrich the quality of our life in pursuit of their individual voice. This is their folio and forum to promote their industry - which also serves to define our own sense of home and place. quARTerly is their at cost marketing resource.

................................the quARTerly mission statement

An Interview with Jerry Williams of quARTerly

“I didn’t do it for the money, I just wanted to be WONDERFUL.”

I wish that I had said that, but it was Marilyn Monroe.

I broke my left arm three times before I turned eight years old, convinced that one’s capacity to fly was a matter of will power and magic. I KNEW that, should I ever wear ice skates, I would be a star in the Ice Capades. When I first tried them on, I was horrified to discover my ankles turned to noodles on the ice.

Five years ago, forgetting that I had failed college freshman English three years in a row, I was inspired to produce an OREGON art magazine. Having never published anything more complicated than my own resume (impressive as it is), I taught myself the basics of magazine layout. Distribution of 7,000 copies was more frustrating. I still feel on occasion that I am distributing Watch Tower or Awake.

Oddly, businesses showed little interest in advertising in a fledgling art magazine published by an un-connected, notorious, loose cannon. Then there were dangers associated with standing “above the horizon” in our small town world of visual art...particularly when one is rattled with such self-possessed passion.

Social arsonist that I am, I burned a few thousand bridges, scorching other egos. Yet, despite my personality liabilities, and by dint of tenacious determination against all odds, I have prevailed to produce a magazine that, in its 5th year, narrowly covers its own printing and distribution costs. 130 boxes are distributed from Astoria to Ontario, Brookings to Joseph. I can now die knowing that should quARTerly fall, another impassioned fool is more likely to take up the mantle. (See mission statement, http://www.quARTerly-online.com/)

My favorite Hirons coffee cup says it all: “Life is not about finding yourself, but about creating yourself.”

Each of us are major works of art. I just won’t know ’til it’s over if I am a comedy or a tragedy. I haven’t given up flying high one way or another, but time is running short. How many more quARTerlies will there be?
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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
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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

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