Art may be more than a leisure activity. Artistic, representational thinking could have been fundamental in making us the way we are. “The arts are not frosting but baking soda.” Michael Gazzaniga from his book Human The Science behind what makes us unique.

**PRESIDENT’S MESSAGE:**

So then, Patrick has bugged me for the president’s message for the last time. I’ve still a couple more to write after this but this is the last newsletter that he will edit. It will take a committee to do what he’s done by himself for the last couple years and to that end we are forming the same. If you would be interested contact our volunteer coordinator Lyn Simon. You may give her a call or email her at metal_fx@comcast.net You’ll find her number in the listing of committee chairs in this issue. In the meantime if you see Patrick Gracewood, give him a hearty slap on the back for a job well done.

The annual board retreat is coming up. Board members will once again head for Maria Wickwire’s cabin at the coast. Unfortunately there will be no fishing, no crabbing, no walks on the beach, driftwood fires or browsing through shops. Instead we will hole up inside and have a brutal 12 hour meeting. It will be raining anyway. It always does. This will be the third year we’ve done this and as meetings go it’s very effective. We discuss structure current and future, and set goals for the short and long term. Phil Seder facilitates and keeps us organized and on track. It works well and if PNWS has become more effective it’s due in no small part to the board retreats. It is a tough two days but it works. It was intentionally scheduled in a rainy time so we will not be tempted to wander away.

As a 501 (c) 3 educational organization I am prevented from using our organization to politicize. I can however educate and to that end I would point out the Orphan Works Bills before both houses of congress. In a nutshell these would enable commercial and public entities to use works for their own purposes if they have done a reasonable search to find the artist. Reasonable search generally means checking a registry –yet to be set up- to which artists may register their work. The registry will likely be fee based and run privately. If a “reasonable search” is done and is unsuccessful the work in question may be used without fear of being sued for copyright violation. If the copyright holder does come forward at a later date he or she may demand fair compensation but cannot stop the use. I’ll leave you to draw your own conclusions. Once you have done so a letter to your congressperson would be helpful. They need to know your views to make the proper decision.

Whoa! That’s it. I’ve filled my space. Wasn’t that a dandy meeting at Stephenson Pattern Supply? What a toy store. Silicone mold-making products were described in detail as well as a few other products but only the surface was touched. There must be a half acre of ‘Wow, I wonder what I could do with this?’ Leslie and Rob Gray, (brother and sister), provided a wonderful buffet and are open to further meetings or on site seminars. They did however wisely decline my suggestion that they just turn us loose in there. Thanks Rob and Leslie. That was good one.

See you all at David Loctie’s George

**Such a Post Modern Moment**

I love working sculpture. It often pays my bills, but also because it’s free from having to be ART with a capital A. It can be direct, amusing, whatever, as long as it serves it’s primary purpose as bike rack or shop sign, etc.

I saw this steel shadow outside Philip Burnett’s photo studio on NE 50th. After taking the picture, it hit me. A sculptor taking a photograph of a sculpture of a photographer taking a photograph.

It was such a post modern moment that I had to leave immediately....... Patrick Gracewood

Architectural sculpture at Portland Art Musuem
Pacific Northwest Sculptors

Pacific Northwest Sculptors is a 501 (c) (3) dedicated to serving the public through educational programs and sculpture exhibitions. We are a dynamic, inclusive community of artists who inspire and support each other's growth with ideas, skills, and knowledge.

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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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September 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

November will be Wednesday, Nov. 12th, 6:30 PM
It will be potluck at David Locktie's
18410 Deer Oak Ave., Lake Oswego, OR 97035:

Directions to David Locktie's home,
From I-5 take the Lake Oswego/Durham exit to Boone's Ferry Road and head east. Take a right on Jean Road. Take Jean Road all the way to where it Ts into Bryant. Take a right on Bryant and the next possible right onto Deerbrush. Take the next possible right on Indian Creek. Go up the small hill and take an immediate left on Deer Oak Ave. We are the second house on the left.

503-620-4408 phone

This is the last group meeting of the year for PNWS. There are no December meetings.

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.

Quarterly issues in January, April, July, and October will have meetings listed for each three month period.. The PNWS website: http://www.pnwsculptors.org/ will have current listings of dates and meeting places under the Calendar heading.

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.

News and calls for artists will only be available through email,

Great art derives both from humility before the past and a conviction that what has already been said is not enough.  - Delacroix
Two years, twenty two Issues, and lots of things in between
by Patrick Gracewood

I’ve been with Pacific NorthWest Sculptors since the first meeting at the Queen of Sheba restaurant. It has grown beyond any of our original expectations. Initially a way to meet other sculptors, PNWS is now an organization that offers much more: opportunities for professional development, (See page 4 for info on the Voice of Your Art), different venues for showing our work, chances to learn new techniques and materials.

It’s still a great way to meet other sculptors.

I took on the newsletter thinking I could help without having to attend meetings. Little did I know that it would force me to meet so many people and learn skills other than sculpture. When I began, I asked a writer for help. Her words of advice were, “It’s good to have a strong opinion. It’s called a voice.” “Edit ruthlessly. Cut out anything extraneous, you just cannot change the meaning of what a person is saying.” “Don’t clutter things up with too many different ideas. For the reader, simple is easier to understand and remember.” I’ve found that advice works as well for sculpting as it does for writing.

Under the end of the month deadline and last minute additions, something I wrote and liked would be deleted to make more space. Lessons: Don’t get too attached to your work. Leave space for last minute revisions. My working motto for getting the newsletter out each month became: Done is better than perfect. I’d send out one month’s issue and begin immediately on the next so that working was more fluid than dead lifting an entire month in one day...

Being editor gave me permission to ask questions, to be more curious about other folks art, why and how they make it. Seeing is important to learning about art. So is listening. Sculptors are storytellers, even when our work is abstract. Hearing Rick Gregg talk about coaxing steel into a sweet bend, listening to what the material is telling him or Sarah Swink speak about her dreamlike quirky ceramic figures gives a visceral appreciation for their work.

The newsletter is a good place to practice telling the story of your art, sharing the excitement of beginning or finishing a piece. The writing and photos doesn’t have to be perfect. Fear of it not being perfect not only stops us from creating art, it also stops us from promoting and selling our work. Lesson: Put it out there! (I had a captive audience of 650 Garden Writers of America looking at my botanical sculpture for 90 minutes at their 2008 Awards Banquet because I wasn’t afraid to ask if there was any venue for garden inspired sculpture at the conference.)

Finding Voltaire’s quote: “I disapprove of what you say, but I will defend to the death your right to say it.” allowed me to have my own aesthetic opinions and wholeheartedly celebrate our collective creativity. PNWS is not about any one kind of aesthetic or medium. We all are here trying our best in an art form that takes a lifetime to learn.

Thank you to each artist who shared their work and process in Artist Profiles. Thank you to everyone who helped make the editor’s job easier by including all the pertinent information with their art images. It’s well worth the time to think your goal through and supply all the information you want others to know about your sculpture or show. That makes it much more likely you’ll be published than if you leave it to someone else to dig up your information.

I’ve enjoyed these last two years and everything I’ve learned. It’s time to put that time and energy back into my own art, which now includes writing about sculpture. My online sketchbook is called “Shadows on Stone“ at http://shadowsonstone.blogspot.com/

I’m looking forward to reading the next incarnation of PNWS newsletter.

Patrick
Carole Turner’s “Swan” in Vietnam

Carole Turner spent two months in Vietnam, where she completed her latest large scale sculpture, "Swan." Carved of white marble, "Swan" stands nearly 10' tall and is prominently sited at the Abalone Resort and Spa, Thuan An, Vietnam. This voluptuous sculpture speaks of heaven and earth and explores a recurring theme of transcendence.

The unusual female form struggles as she twists to emerge from the stone and with a nod to Leda, her arms are actually swan necks and are unfurling, pre-flight. Her head is an egg shaped void, signifying rebirth and possibility. Originally, the sculpture was installed, as planned, to allow for sunrise and sunset to be viewed through the void. However, shortly after installation in the Reception courtyard, the upset hotel manager pleaded with Carole to have it rotated. It seems that it was just not acceptable to have the ample posterior facing such a prominent area of the hotel – Buddhist considerations, not to mention feng shui. Carole had been concerned that the nude sculpture may not be suitable, but the design had been selected. The crane returned to rectify the situation and all was well.

Carole was in Vietnam to participate in the world famous Hue Festival and 5th Hue International Sculpture Symposium. The only American, she joined 24 other sculptors from Vietnam, Australia, Austria, Belgium, China, England, France, Germany, India, Italy, Japan, Korea, Peru, Philippines, and Thailand.

Marty Rudolph Marketing presents The Voice of Your Art Workshop
Nov 7,8,9 at the Fire and Earth Art Center, 2502 SE Division St Portland Or.

A workshop for artists who want to learn how to talk about their art, their process and themselves, with words that build passion and purchase. There will be sessions with master storyteller Will Hornyak, art consultants from Portland Galleries and personal attention from art marketeer Marty Rudolph.

To Register for this workshop: E-mail: marty@martyrudolph.com or call: marty@541-352-3535

Editor's note. Having taken the workshop I can personally attest to its value. It’s difficult to have to articulate what makes your own art special. Marty brings her enthusiasm and love for art. She is able to both support and challenge participants to think, rethink, and speak about their own art. You leave with a better understanding and confidence in yourself and your art. That is worth a great deal.
The Rock, a monument in bronze, grows in Alaska

The Rock is a new sculpture funded by Ketchikan Public Art Works (KPAW) in Ketchikan, Alaska. The large figurative sculpture was created by Dave Rubin, assisted by fellow artists Terry Pyles and Judy Rubin.

Consisting of seven life-sized figures, each figure embodies the different histories and activities that helped create Ketchikan. The figures are: the Chief, the Logger, the Fisherman, the Miner, the Aviator, A Native Elder Woman, and an Elegant Lady.

With the figures all sculpted, the art is being molded by Leslie Bell of LASH Quality Molds. Portland OR. $150,000 was allotted by KPAW for the artwork, with an additional funding from other sources of $100.00 to complete the work.

David says "I was born in New York, was able to go to all the museums, attended The Art Student's league in Manhattan and the Rielly league of Artists in White Plains. I always say that everyone starts off coloring - I just never stopped."

The success story of the Rock should be read by everyone who has submitted an art proposal. Drawn up at the last minute and accepted and funded, Rubin and his team learn the meaning of answered prayers..Be very careful of what you wish for because you just might get it. Rubin was injured at the very start of the project, incapacitating him for the physical work of sculpting. He writes honestly of how he and the artists working with him adapted and kept sculpting. Realizing the bid was woefully underestimated, Rubin also became the fundraiser for the project. You can read about they got the commission and the creation and work on the Rock at Rubin's website: www.rubinarts.com.
Kim Graham’s sculpture at the Bellagio, Las Vegas

I spoke with Kim earlier this year about her work and process. Kim creates beautiful, one-of-a-kind sculptures. Her elegant work ranges from unique fine art pieces to large scale architectural projects. It’s taken her 15 years to get the skills, the tools, and the space where she can create large scale work like the enormous tree installed at the Bellagio.

She works with volunteers to create her large works. Participants learn everything from welding to finishing techniques and work on whatever the project needs. “They get paid in muffins and pizza and the chance to acquire sculpture skills in a working environment. I get my pieces made. It’s a win/win situation.”

“Because of tight production deadlines, we don’t have time to fall in love with the piece.” It’s a good thing too because there’s a lot to love when the result is a 3 or 4? story tall storybook tree with a worn, wise face and fantasy pink cloud-like blossoms.

She sent PNWS a photo CD showing stages of the artwork.

Kim’s architectural ornament and fine sculpture can be seen on her website. www.kimgrahamstudios.com

Leslie at LASH Quality Molds & Sculpture Supplies is selling her Johnson Gas Furnace.

This rugged, highly efficient furnace is designed for melting such metals as aluminum, brass, silver and gold. They combine fast melting with simple, quiet operation. Johnson Gas Appliance Co. Model #920. Serial number; 174 FM. Requires a #30 crucible (100 lb bronze). Unit weighs approximately 900 lbs. Controller has all safety features, and set up for natural gas but will take propane. Runs on 60 cycle single phase 240,000 Btu/hr, reaches 2399 degrees F. More information can be found at: http://www.johnsongas.com/industrial/frn-crucible.asp.

This unit sells new for over $7000 and shank and tongs sold individually new for about $650. Leslie’s asking price is $1500 as is for the entirety. It is a used unit, fully operational.

Also selling an industrial vacuum system set up with a large steel chamber. This is a 220V, three phase unit. Also, a smaller 110V vacuum pump perfect for setting up with a small chamber. Both are Sargent-Welch units. Inquire for price.

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(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
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**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**
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**Irontech Welding and Ind Supply**
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(503)774 5145

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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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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
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