President’s Message

Where the spirit does not work with the hand there is no art. Leonardo da Vinci --

It scares the dickens out of me how fast this president's message comes around. I thought I just wrote this. Having turned 59 again it's best not to dwell on such things so I'll just move along.

Membership time is upon us. We almost but did not raise the dues at the last board meeting so yearly dues remain at $55 for colleagues, $100 for allied members and $30 for students. However, if you order before Sept.1 and save me the fuss of billing, you may deduct $5 from the above fees. Your dues keep us going and entitle you to attend meetings, receive the newsletter, participate in events and shows, have an image of your work on the PNWS gallery pages and to receive a copy of the new member directory. And you get to meet a lot of sculptors. What could be better than that? In your membership packet this time you'll receive a member directory, discount cards, and our new brochures.

The brochure, by the way, is at the printers who will print a proof and return it to us for the ok. Two years ago we thought the brochure would be an easy thing. It wasn't. Finally Joyce DeShon got her hands on it and took it to completion. Once printed and in our hands, they'll be distributed to area art supply houses, art schools, museums, galleries and any other likely hangouts that might do some good. The goal is to increase awareness of our group and become a truly regional organization where even those sculptors in out of the way places can benefit from membership.

The Gottlieb deadline has been extended to August 8th. You still have time. Located at SW 2nd and Yamhill. The Gottlieb is one of the top galleries in town. Don't let this one slip by. If we do well here it will open some doors for us both as an organization and as individual sculptors. Contact Susan Levine at 503-230-0588 or susan@metalurges.com. I'll also be posting a link to an application on the pnwsculptors calendar and events page. We have a tremendous amount of talent in this group, most not getting the attention they deserve. Time to correct that.

So far we have 15 participants who are up to date and committed to the Maryhill show. If you are interested and have not received a packet or have received one and not sent back the forms it is time to do something about it. Call me at 503-777-2769 or email me at ghealth6006@aol.com. The portable pedestals are on track, we'll have enough canopies, tables and transportation and most are bringing something to work on. Looking good so far. Show dates are August 18th and 19th and setup for us begins at noon on Friday the 17th. Get seen by a legendary museum's staff, watch the moon go down perched on a castle wall. Watch the sun come up at Stonehenge. This is the 'where' in; “where in the Sam Hill?” See the fabulous albino peacock. Get close to Rodin.

Thanks to Doug and Kathryn Mosely for hosting the annual picnic on July 15th. I always get a big kick out of going to their place.100 years of metal parts are just under the surface there. Old hay rakes, pump parts, wagon tires, Model T axles, whizbangs and whatnots. A sculpture mine for Doug, Rick and I played and extended game of what the heck is that? We ate Bert Roman's goat. Who would have thought anything made out of a goat could taste that good. (picnic photo below)

That's it for this month. See you at Deb Bouchette's August 15th.

Thanks to all, George

<table>
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<th>Time to Renew your Membership</th>
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<td><strong>Annual Dues are due in September</strong></td>
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<tr>
<td>Sculptor dues $55.00/yr.</td>
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<td>$5.00 discount if paid by Sept. 15</td>
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<td><strong>Student dues: 30/yr.</strong></td>
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<td><strong>Allied Industry members: $100.00 /yr.</strong></td>
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Last Chance to participate in the PNWS Maryhill Show Aug. 18th and 19th. If you want to be a part of this event contact George at 503-777-2769 or by email at: ghealth6006@aol.com
August Dates to Remember

Portland Meeting will be at the home/studio of sculptor Deb Bouchette.

August 15th, Wed - 7:00 PM
9465 NW Old Cornelius Pass Rd. Hillsboro, OR 97124
503-690-2448 (home)
503-380-0328 (rarely used cell phone...use if someone is lost)

The meeting will be in Deb’s studio, a converted tractor barn. Parking will be in the meadow. Bring lawn chairs or other things for sitting.

********************************************************************************************

Seattle Meeting: Contact Heidi Wastweet or Eben Gramer for details on who/when/ where.

Heidi : Heidi@wastweetstudio.com or 206 369 9060
Eben: Eben@gramer.us or 425 881 3079

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Maryhill Museum Festival of the Arts- PNS will again be headlining this event to be held August 18th and 19th at the Maryhill Museum in the Columbia Gorge. Camping is available on the grounds for participants. Click the Maryhill image on the home page for images from the 2005 event.

Contact George Heath if you would like to participate
g Heath@gr a mel us.com
503-777-2769
Artist's Profile: Jason Johnson

I'll pass on the 3rd person bio. Consider this a letter to you, my fellow Pacific Northwest Sculptors about how I came to be sculpting here and now. And yes, this is the short version.

I suppose they let me know I was an 'artist' in the fourth grade. That year I was allowed to teach my first art assignment, yet was busted for selling drawings at 10 cents a pop. I received first place in the all school art show, yet when I was too disruptive, they put a cardboard box with a window cut out over my desk. There I was, a gift to create, a desire to share that gift with others, and a tendency to somehow break the rules. An artist. Things have pretty much stayed the same.

Aside from the occasional ceramics project, I was an illustrator and oil painter till my sophomore year at Hillsdale College, when classical sculptor Anthony Frudakis insisted I take his class. By this time I had traveled Europe enough to be inspired by some of the greatest figurative pieces ever created: from Hellenistic, to Michelangelo and Bernini, to Rodin and Juan Munoz. Sculpture seemed to come naturally. Once I had created my first armature, I couldn't sculpt enough figures, deities, mythological creatures and such. It was as if all of my drawings, paintings and ideas were being manifested in clay, and like Prometheus, I could now breathe life into my creations. At this time, I went to Oxford to study Renaissance Art and Architecture as well, and then graduated from Hillsdale with degrees in Art and Political Science.

I also had collected a community of plastacine figures that wanted to be cast in bronze. I discovered Oregon, and in 1994 moved to Mt Hood to grow a beard, live out my Jeremiah Johnson fantasy in the wilderness and more importantly, learn how to mold, cast and build bronze sculpture. And so it was that I spent the next six years skiing, kayaking, camping and sculpting, casting, welding. I engaged the mountain on a physical and a spiritual level and drew from these moments of elation to create sculpted snapshots of my experiences. As I wanted these sculptures to defy gravity itself, I made several as wall reliefs. These pieces led to a commission in Breckenridge, CO of the ten foot tall "Back Country Bliss". I'm still adding to this collection with my Mt. biker and a unique golfer on the way.

After six years on the mountain, I longed for the high energy, raw creativity, and intellectual activity of academia, and so I signed up again; this time for my BFA and MFA in Sculpture from the University of Oregon. In the surreal world of graduate school I explored a more conceptual approach to my work, and forever changed the way I view and engage the world through art. My experiments with different disciplines and new materials were across the board, from tent constructions, to skin flex rubber casting, to animation. My sculpture became a reflection on my sympathetic, satirical, and sometimes cynical view of our human condition.

I was also given the opportunity to teach multiple sculpture courses and stone carving seminars in graduate school. This led me, in 2003, to take a position teaching sculpture at the Interlochen Center for the Arts outside of Traverse City, Michigan. I found that I love teaching, so when asked to run the visual arts department at the Leelanau School, I took the job. Here I taught art history, drawing, painting, sculpture, ceramics and I started a stop motion animation and film program. I won teacher of the year my first year there. I took students on trips to England, France, Thailand and Greece. Though I loved teaching at a boarding school where I lived on campus, coached sports, was an advisor and closed down dorms... it consumed all of my time, energy and attention. I could see sculpture slipping from my activities due to my many responsibilities. I chose to move on, and sculpt full time.

After another long trip to Europe, I came home this year inspired again. I dove into years of sketchpads with images longing to be sculpted and have been in a near frenzy of creation to catch up with my ideas. I have recently completed a commission for Peace Poles USA, "May Peace Prevail on Earth", and am excited to release a new body of work, that once again, I sculpted and then drove out to Oregon. If you like, have a look at my web site for images, a book on my MFA work, and a short film, "The Creation of Back Country Bliss" at www.jasonjohnstonsculpture.com (under construction). Please don't hesitate to contact me with any questions, comments or opportunities at j319j@aol.com.

Sincerely, Jason Jon Johnston
Ms Stichter at work on new sculpture.

My brain is still tumbling like a dryer full of tennis shoes, from the inspiration, tips, techniques, methods and materials, crazy stories, and demos Beth Cavener Stichter just shared with us during a three-day hands-on sculpture workshop at Hummingbird in the Applegate Valley west of Ashland.

The workshop's overall impact for me could be summed up in one word: "Freeing!" Beth generously shared *all* of her process with us, holding nothing back--demystifying large scale ceramic sculpture from initial concept to final patina. In just one weekend she removed all barriers to creating whatever I can reasonably conceive--up to, oh, about cow size.

She uses the solid sculpting method, usually using between 2000 and 3000 lbs of clay to sculpt an animal form. Then she methodically slices off cross sections and hollows them out to a thin wall, burnishing them firmly on the inside to compress the clay for strength. She usually completes the initial sculpting in a few days, but then takes two to three months for hollowing out, reassembling, firing and finishing. The resulting sculpture, initially 2000 lbs, now weighs just 150 lbs.

One of the many forehead-slapping moments for me was when someone asked how she gets such large works into the kiln without breaking them in their fragile greenware stage, and she said matter-of-factly that she simply cuts her leather hard sculpture into convenient sized pieces for firing and epoxies them back together later. And here I was thinking I needed a bigger kiln, and fretting over how to get monolithic greenware sculptures into the kiln without breaking off appendages, (mine or otherwise).

Inquisitors by Beth Cavener Stichter

While a resident at Archie Bray, Beth was fed up with cracking problems. So by trial and error she established a kiln schedule by which she could fire a solid bag of clay without it cracking (that's 5 or 6 inches thick, folks). So that's the schedule she uses to this day. Problem solved. She says if she has spent three months making a piece, she doesn't want to worry about a few extra dollars worth of electricity (the extra time required is spent in the 400 to 600 degree F range, so isn't much different than leaving your oven on 24/7 for a few days).

I've never met anyone so genuinely generous with sharing her hard-won knowledge. In my book, Beth Cavener Stichter is a world class sculptor of our time, and it was a tremendous honor to have met her and learned from her. I was challenged, humbled, motivated, enchanted. Her personna was a privilege to behold; a wild but harmonious mix of eccentricity, fearlessness, and kindness. Richard Dawkins, make room on that pedestal. I now have two living heroes.

Beth Cavener Stichter web site is www.followtheblackrabbit.com
Workshop Reflections:  

1. Think more in terms of planes. Don't "round" everything.

2. Use clay tools (esp. ribs) for finish strokes...especially on larger work where fingers don't make broad enough marks for the increased scale. Sculpt "painterly."

3. Develop finishing strokes that look confident and fluid. Resist the urge to smooth everything, resist going back, refining too much -- leave it fresh.

4. If my work looks "stubby" or awkward, keep working it until it doesn't. Start all over again from maquettes if necessary, until flow and balance are achieved. Work for a good profile line to start with, refine from there.

5. Sketch and/or make quick maquettes every day to develop visualization / conceptualization skills.

6. Continue to develop focus, determination, resolve, workmanlike habits, positive attitude... Challenge myself, believe in myself. Get invested in each piece. Commit.

7. Never give up. Don't give in to discouragement; instead, consciously convert any negative energy into positive energy, and apply it to proactive, sustained work, improving my artistic abilities.

8. Waste no time. Invest every possible minute in bettering myself as a sculptor. Withdraw from nonessential commitments; minimize time spent on chores, cleaning, computer, etc.

9. Sculpt, sculpt, sculpt. Keep at it until I'm satisfied. Discard and start over as needed. Know that even Beth struggles...it's not just me...It would greatly benefit me to learn how *not* to get mired in a state of berating myself...this only detracts from the energy available to move forward.

10. Strive to develop something unique; something I can put my "signature" on.

12. Get bigger. Broaden. Wake further up each morning. Available energy is largely a decision, a choice. With the techniques Beth so generously shared, limits have been lifted; shake off all shackles (fear of failure, resistance, avoidance) and get busy exploring this vast new territory she has opened up.

(Oh, another thing i learned from the weekend is a new appreciation for my own studio!)

Hummingbird

HUMMINGBIRD is the home and studios of Leslie Lee and Dennis Meiners. Located in Southern Oregon's Applegate Valley wine country, near Jacksonville. Hummingbird's BED & BREAKFAST rooms are available year round.

SUMMER WORKSHOPS includes July 27-30 Leslie Lee "The Figure in Clay" See the website www.HummingbirdSouthernOregon.com to sign up for newsletter about our ceramic art, paintings, B&B and summer Workshops. Or call 541-899-7045 to visit our Studio Showroom.
CALL TO ARTISTS - ART IN THE PEARL

Application deadline is August 15 for artists who want to display work in the PNWS Sculpture Booth at Art in the Pearl. The show is held on Labor Day weekend in the north park blocks. We especially need large pieces to fill the 6 street corners at the show site. Picture submissions are not for jurying, they are only to assist in organizing what we need for booth display. Please send e-mail pictures (please do not send full sized digital photos) To: susan@metalurges.com

Patrick Gracewood is designing and modeling a series of large scale architectural bas reliefs for new building in Las Vegas, Nevada.

“They are fantasy sculpture, swirling and convoluted. But they also have a design logic that is very rigorous. Acanthus leaves are one of the most difficult things I’ve ever sculpted. It is so easy to loose your way and get them wrong by inverting the details.”

“It’s Ready, Set, GO! Because of production schedules, I dont have time to make mistakes or go back and correct areas. 5 days for 10 feet of symmetric ornament. It’s good training for efficiency. I spend the time laying out the clay in “low resolution”. That’s where I use a crude toothed tool to model the planes and forms. A second pass cleans it up. Done.

“I use every surface of three simple tools to do everything. At architectural scale, the balance of light and dark is more important than a flawless surface. What looks crude close up looks alive and fresh at three stories.”

8TH ANNUAL CRACKED POTS

For the first time, the Pacific NW Sculpture Assoc. took a booth at the yearly Cracked Pots Show. The show was held at McMenamin’s Edgefield in Troutdale on July 24 and 25. Participating in the Guild booth were 5 artists who showed art made from found objects: Laurie Vail, Bonnie Meltzer, Phil Seder, Linley Schetky, Susan Levine and ‘Beau’ William Beaulieu. Beau demonstrated his paper mache technique. Doug Mosley sold from his own booth this year.

Thanks is given to Laurie Vail who was the lead sculpture guild member in putting the show together. She did the bulk of the organizing and set up. The interest shown in the Guild booth was encouraging, lots of contacts were made, and significant pieces were sold.
PNS Classifieds

Show Your PNS Membership Card at the following businesses to get Member Discounts

LASH Molds and Sculpture Supplies  
4702 NW 102nd Ave Portland  
503-251-6959

Columbia Art  
1515 E. Burnside, Portland  
(503) 232-2216

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

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

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

Quimby Welding Supply  
(NW Portland and Tualatin)

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

Carole Murphy teaches ongoing studio sculpture classes that follow the directional needs of the student. Monday nights, 6:30 to 9, 1405 SE Stark, Portland. $20. per class. email: sculptor@CaroleMurphy.com or call 503 235-7233. www.CaroleMurphy.com

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P.O. Box 4828  
Portland, OR 97208-4828  
FAX (503) 282-7490

Sincerely, Jason Jon Johnston
MEMBERSHIP APPLICATION / RENEWAL

Name: __________________________
New Member? [ ]  Renewing Member? [ ]
Date: __________________________
Street: __________________________
City: __________________________
State: __________________________
Zip: __________________________
Phone(s): ________________________
E-mail Address: __________________
Website: _________________________
Which committee(s) will you volunteer for (see p. 2)?
Sculpture Medium: __________________

Do you wish your information to be shared with members in the PNS Directory?
[ ] Yes  [ ] No

Annual dues are due in September. $5 discount if paid by Sept. 15th. New members are prorated.
Member (sculptor) dues: $55/yr., Student dues: $30/yr., Allied (industry) members: $100/yr.

Colleague (sculptor) dues: $55/yr., Student dues: $30/yr., Allied (industry) members: $100/yr.

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.

Beth Cavener Stichter web site is www.followtheblackrabbit.com

Address Correction Requested

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

Fearlessness, and kindness.
Richard Dawkins, make room on that pedestal. I now have two living heroes.

Totem, Ceramic by Jackie Woodward

Address Correction Requested