Timberline Lodge was dedicated by president Franklin Roosevelt on Sept. 28th, 1937. It was built as a WPA project and employed local materials and artisans. The stated goal of the WPA was to provide work and preserve the skills of those millions who found themselves unemployed due to the Great Depression. It is difficult under the best of times to make one’s way as an artist and craftsman. It’s difficult to imagine what it was like in the depression. Not good I expect.

The result is a delight. A funhouse of honest charms. If ever a building spoke of a time and place it is this one. It is full of sculpted details and construction elements that are sculptures in themselves. It is rustic sensibility as high art.

For more images visit: https://en.wikipedia.org/wiki/Timberline_Lodge
Thank you Carole Murphy for hosting the September member meeting. It was well attended as meetings at Carole’s always are. We gained a couple members as usually happens when prospective members get caught up in the enthusiasm. Same thing happened to me some years ago.

Topics for discussion included the official designation of Portland as the locale for the 2019 International Sculpture Conference, a confirmed September 2019 show at the Multnomah art center based around collaboration, and an invitation to submit a proposal by the Coos Art Museum for a show in the fall of 2019. For the latter the discussion centered around whether it would be possible to do such a thing given the concurrent ISC conference. Dave Gonzo is consulting with the museum to work around that issue.

September was also the month for the Troutdale Arts Festival. After being mostly stuck in this office room or in the basement studio being outdoors is a relief. Don’t get me wrong. I do enjoy my work but it’s sure nice to work amongst other humans on occasion. Thanks to Gonzo for putting that together again. Andy Kennedy, Dave Gonzo, Sue Quast, Piper Wood and myself took part this time.

Thanks to all,
George
Thoughts about Lines
George Heath

Just there on the office floor are 3 good sized boxes of comics. They are there because a friend of my nephew’s passed away and willed him his collection. They are Golden Age comics. That is from the 40’s, 50’s and early 60’s. There are several holy grails of comic art in there. In particular - for me at least - a 1952 issue of Walt Disney’s Comic and Stories. This issue came in the mail when I was 5. I could not read. Ran all over the house pleading for someone to read it to me. All my normal readers were busy except grandma who was visiting from Salt Lake. Could she read? She’s so old. Boy could she. She had a remarkable voice. Had a hint of frog in it. She read me the thing, us sitting on the edge of my bed. I never forgot. I am writing this as a direct result of that little episode.

Seventeen years later a friend and I are taking a drive north from Vallejo, Ca. We stop at a little store for snacks. I see a comic book rack. I buy a Walt Disney’s Comics and Stories for 12 cents. It is the same story, reprinted. I bought it and read it for myself this time. I began buying them monthly and eventually acquired great piles of the things.

I became a cartoonist sculptor. That particular artist was Carl Barks who passed away 17 years ago at the age of 99. Carl was from Merrill, Oregon and worked as a writer for the early Donald Duck cartoons. After a strike at Disney in 1941, he began working as the Duck cartoonist for Dell Publishing. He was very good and very prolific.

Why does this matter and what does it have to do with sculpture? Beyond Barks’ storytelling was the drawing, the lines, expressions and gestures. They were all dead on. Alive. In most studios where cartoons are pumped out by the bucket load are model sheets pasted to the wall. Angry looks like so, sad looks like this, happy is third down on the left side. If you want to draw something lifeless use one of those. The thing that made Bark’s drawing so good is that every expression or gesture is unique to the situation. If the expression is just right then you not only get it but you feel it. You know exactly what that particular curve in that line means deep down. To get this right is a bit like method acting. You have to feel it, you have to be that as you draw it. This applies to sculpting as well. It’s like being...

Running in Dreams
Chas Martin
Humans are adapted to finely interpret facial and body expressions. There are shades of meaning in a facial expression that can change with just the teensiest nudge of a lip line. It’s a complex language all its own which we understand right from birth. The lines themselves can have meaning, such that the shape of a line on a face when applied to the curve of an abstract sculpture conveys some of the original meaning. Car makers know this and if you’ve ever been tailgated by a ‘53 Buick you know what I’m saying. Like words, line curves can carry connotations. In this way a simple line can speak directly to one’s emotions whether that line is part of a face or the silhouette of a sculpture.

Say, you know that sudden itch you just had? Well. It’s these things that do that. They live in your mattress and crawl under your skin at night. They sleep there during the day but may get restless and wiggle or just shift their position. That’s what causes you to itch. See all those spines and the big horn? Itchy! At night they go back into your mattress and eat dead skin cells. Yum!

The eyes, teeth, those white things and the horn all glow in the dark. That’s so they can find each other when it’s time to mate. Hardly necessary since there’s kajillions of them in your mattress. This is why I sleep on a board on the floor.

### Calendar

**October Member Meeting**
Thursday October 18th  
Jason Jones Studio  
NW Marine Bldg. 5  
2516 NW 29th Portland, Or 97210  
Chas Martin  
Open Studios  
Saturday and Sunday  
October and 20-21  
7830 SW Troy Street  
Studio #7  
Portland, OR 97219

**October Board Meeting**
October 25th at 7:00pm  
George Heath residence

Amber Metz installation at  
Art at the Cave  
Vancouver, Wa.  
Politiks: the Art of Deception  
Oct. 5 - 27  
108 E. Evergreen Blvd.  
Vancouver WA, 98660

For details see:  
[http://pnwsculptors.org/calendar](http://pnwsculptors.org/calendar)