

PACIFIC NORTHWEST SCULPTORS NEWSLETTER

August 2005

www.pnwsculptors.org

HOW TO PRICE YOUR ART WORK

by David Parvin

One of the questions that I am most often asked is, "How should I price my work?" Obviously this is more often asked by a beginning artist since it is unlikely that an established one could have "made it" without having figured out a reasonable pricing strategy. If one takes a serious look at the art world, he or she might come to the conclusion that there must not be any real objective method to pricing when a blank canvas or a basketball enclosed within a Plexiglas box sells for the price of a luxury automobile. Fortunately there are two simple methods that a new artist can determine a reasonable price until he or she becomes so famous that the sky is the limit.

The standard formula for the retail price of a bronze piece is the foundry cost times four. This "times four" figure is broken down as follows: one fourth for production, one fourth for the artist, and one half for the gallery. In other words, if it costs \$1,000.00 to have the foundry cast it; the artist would get another \$1,000.00 passing it along to a gallery for \$2,000.00. The gallery in turn would sell it for \$4,000.00.

I don't know how many times I have heard an artist complain that a particular gallery "takes half my money." Remember, that money isn't the artist's; it's the gallery's. It is very expensive to run a quality gallery and few are making killings in today's art market. One of the galleries with which I deal paid, up until recently, rent of twenty-eight thousand dollars per month in a seasonal location with about six active months per year. Though the gallery now has a somewhat better deal, it still requires a commitment that I wouldn't want hanging over me. It is important to remember that we artists are the manufactures and we are paid the wholesale price unless we "get lucky" (see below).

The big returns come in as you sell additional pieces of the edition. The your, one fourth, that you received for the first sale certainly doesn't repay you much for your time, materials, model fees, utilities, studio rent, etc. spent while sculpting the piece. However, after several sales, things start looking up. Once you have recouped your startup costs for a particular creation, pretty much whatever money you receive, minus the actual foundry cost, is yours. If you have a competent foundry, almost all you will have to do is call up and order another copy of "Ontogeny Recapitulates Phylogeny" and inspect it when it's finished. Your one fourth for a few hours work can be pretty good wages.

But what about a one of a kind piece such as a commission? Now it is possible that you could receive a commission for a piece that would have an appeal to collectors other than the commissioner. If so, treat it as above. But let's say that the work is so specific that there is no likelihood of additional sales. I had a case once when a collector of mine handed me photographs of a dog and of a cat. He explained to me that his beloved pets had both died recently he wanted me to sculpt memorial plaques complete with sculpted bas reliefs of their likenesses in everlasting bronze, per omnia saecula saeculorem. Amen. What I did was estimate how many hours it would take me to sculpt the plaques and make the molds. I chose an hourly rate that made it at least worthwhile and told the collector that the cost would be so much plus the actual foundry expenses. If he had been a stranger, I doubt if I would have taken the commission since, in the same time frame, I could have sculpted something that I could have sold over and over. But because of our previous relationship, I agreed. As it turns out, I now have another commission from this same collector for a life size figure that I am confident that will be a successful edition as well. It appears that my gamble will have paid off.

continued on page 10

DATES TO REMEMBER

- Aug 18** Seattle Members Meeting at the Studio of Morgan Hammer
8824 42 Ave. S Seattle, WA 98118

- Sept 2** Members Meeting at Leslie Ariel's Studio 7 PM *(driving directions on page 7)*

- Sept 3-5** Art in the Pearl *(See article on page 3)*
Contact Tim Tanner to participate: (503) 647-2392

- Sept 29** Eric Scigliano to speak to PNS
7:00 PM at the Tanasbourne
Barnes and Noble Store *(See article on page 8)*

- Oct 1** PCPA Changeout 9 AM
Contact Maria Wickwire
to participate: maria@palensky.com

CHECK OUR WEBSITE
www.pnwsculptors.org
for earliest notices
about meetings and events

PACIFIC NORTHWEST SCULPTORS

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Maria Wickwire

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maria@palensky.com

or

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Portland, OR 97214

www.pnwsculptors.org

ART IN THE PEARL

You are invited to exhibit your work in this year's Art in the Pearl!

The show hours are 10-6 on Saturday (Sept 3), 10-6 on Sunday (Sept 4), and 10-5 on Monday (Sept 5). This year, there will be no set up on Friday night. Instead, set up will occur from 8:30 AM to 10:00 AM on Saturday. There will be a \$25 charge to exhibit, which can be waived if you schedule 4 hours to volunteer at the event.

Tim Tanner is the man to contact, if you would like to participate.
Call him at (503) 647-2392

TIME TO RENEW YOUR MEMBERSHIP!
SAVE \$5 IF YOU RENEW BY SEPT. 30TH

COMMITTEES

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Newsletter Committee

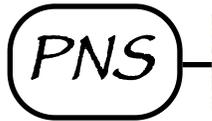
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PRESIDENT'S MESSAGE:

I don't quite know whether to congratulate or offer condolences to Maria Wickwire for taking on the task of editing our newsletter. I do know it's a tremendous job and that hearty thanks are in order. Thanks also to all who have stepped up and successfully submitted their reports, photos, news and all the other items of interest before the August 1st deadline.

The International Sculpture Invitational, (ISI), proposal was reviewed by the city of Lake Oswego and though it was not turned down by any means it was felt by them that some 200 booths plus a PNS tent and a barge was too big an event for a new and untested park. They requested we limit the booths to no more than 100 and eliminate the display barge from our plans. Considering the expenses involved and that a major part of the income from the event was to be from booth fees it became necessary to search out another venue. We have settled on Willamette Park, which is on the west side of the Willamette River about halfway between the Sellwood and Ross Island Bridges. That location has a very large flat area for display, a dock, and ample parking which will be most useful for setup and teardown. Being cramped is no longer an issue and I have a strong hunch that this change marks another step up. It is a very pretty spot.

Right now we are putting full effort into raising funds for the ISI and that means grants and donations. To that end we are requesting volunteers who have grant writing experience, writing experience or who are willing to lend a hand in any capacity. We will be seeking grants from area businesses, governmental agencies and charitable organizations. You will gain grant writing skills.

A large part of our director, Sandra Catlett's job consists of attending meetings. There are a number of committees associated with the ISI such as fundraising, artist selection, logistics, publicity, sister cities and the like. In addition there are meetings with officials from various governmental offices and agencies. Inasmuch as it is very difficult to participate in these meetings and take notes at the same we are asking for volunteers to take notes at these events. I can absolutely guarantee those who help with this will meet some very interesting people who are movers and shakers in the arts and in making Portland the progressive and nifty place that it is. You can contact Sandra at (503) 241-4139 or director@intsculptureinv.org. Also note that the ISI now has a website, (intsculptureinv.org), which at this point only consists of one page but will, in the near future list other volunteer opportunities as they arise.

Remember also that, as a member, you are entitled to an image and a short blurb on our website, pnwsculptors.org. See the gallery pages there for examples. We will also link to your site if you have one and only request you link back to us. That is a good thing for both parties. The single image, (with an enlargement), blurb and link is included in the cost of your membership. I can scan slides, photos, download digital images or even swipe one off your own site. Contact me at 503 777-2769, by e-mail at gheath6006@aol.com or by mail at: George Heath, 4326 S.E. Ogden, Portland, OR 97206. Digital images should be at least 600 pixels on the long side and no more than 1 megabyte in size. Computer prints should be high resolution, (300 dpi or more), and on photo paper. Include return postage if you want your materials back.

Finally, the July meeting was held on August 3rd at Marty Eichinger's studio. It was, to say the least, a blast. My guess is that about 50 members attended and we gained 4 new members right then and there. The food was tremendous, the talk stimulating, as always.



It is a gorgeous sight, curving walls, high ceilings, lots of display space, ample studio space, and a kitchen area with a beer spigot. If anyone has ever earned himself a beer spigot, it's Marty. I don't see how he gets it all done. Congratulations, Marty, on a job well done and thanks most kindly for hosting.

Indeed, thanks to all,

George Heath

SEPTEMBER MEETING

Our September Members' Meeting will take place at

LESLIE ARIEL'S STUDIO

2014 SW Luradel
Portland, OR 97219
503) 293-1442

Directions to her studio on page 7. Here is an excerpt from Leslie's artist's statement:

My art is the outcome of a path of personal exploration that has sustained me and kept me sane as an otherwise full-time mother. While the human figure is my main source of inspiration, other influences include the classic modernists mentioned above and the massive natural rock formations and narrow canyons like those found in Zion National Park.

I'm terribly old fashioned when it comes to aesthetics. I seek to create beautiful pieces that please the hand as well as the eye. Visual tension lends power to my most successful pieces, the best of which suggest multiple readings. The curvaceous forms typical of my work reflect an honest acknowledgment of human sensuality from a playfully provocative vantage point of exuberance and joy. As a sensualist, I value tactile and kinetic as well as visual experience. I want people to touch my work, run their hands over it and enjoy the texture and the shape with their hands like I do. I want folks to feel beauty palpably, to sense it, not just see it. It should feel delicious.

The issues of form that interest me most are the interplay between inside and outside surfaces, and, of course, scale—we experience anything vastly differently when it is big, and when it comes to sculpture, size really matters. There's a huge difference between something you can put on your mantelpiece, which essentially melts into the wall, and a gargantuan work of art plunked smack down on the sidewalk right in your visual space. The big piece has a presence no small piece can match.

With truly large, public scale pieces, my goal is to offer folks a whole-body experience in a sculptural surround, recreating the childhood excitement of exploring a cave or clambering up a giant rock slide. You should feel drawn to walk under and through and climb on top of and sit on the work, simultaneously contained and elevated by it, enticed to squeeze through narrow passages only to be spat out into open-air "rooms" ringed by elements that tower like canyon walls above.

I find this under-exploited physical aspect of sculpture outlandishly exciting. I believe that by sheer virtue of size, big sculpture is far more successful at reaching out and really grabbing a person than smaller work. Large-scale experiential sculpture has the tremendous potential to transform the viewer from passive onlooker to active participant. Participatory sculpture sets up a very powerful and unforgettable experience on a visceral, gut-level as opposed to the passive, dispassionate viewing of a small sculptural work.

I suppose it all sounds rather grandiose. But you have to admit, it's a wildly exciting notion, moving people through a sculptural environment that totally dwarfs human scale. Talk about in-your-face-art. This is what moves me. At 8 feet, Big Leg Mama is just a mini experiment, just a practice run. I can't wait till I can make the truly big stuff.

Photos on page 6



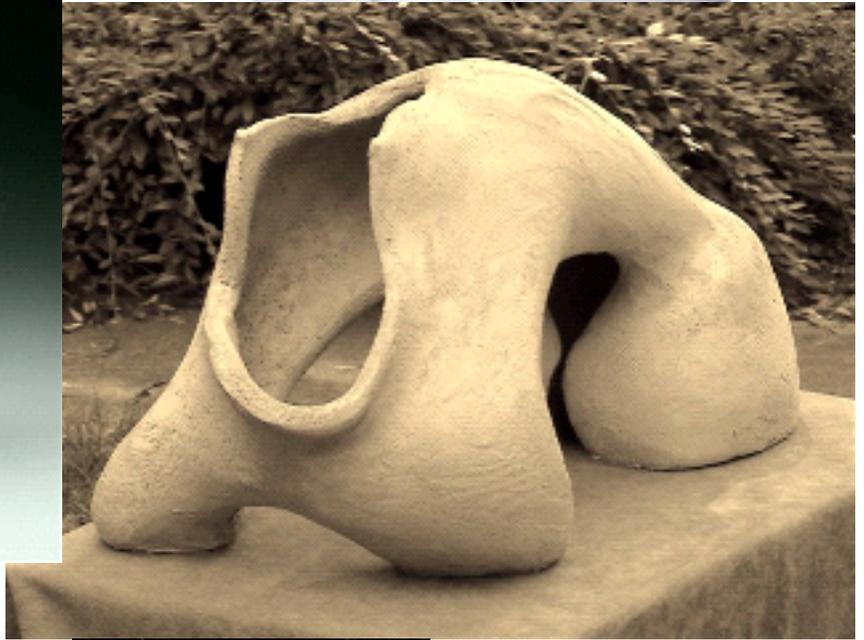
Garden Form



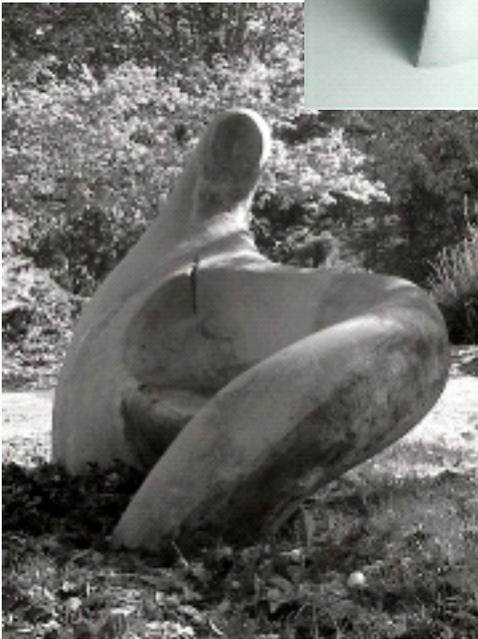
Big Leg Mama



Wholy Woman



Ecstasy



Sculptural Bench #1



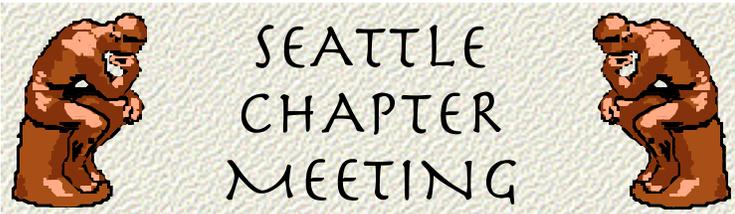
Megan's Bench

LESLIE
ARIEL

DRIVING DIRECTIONS TO LESLIE ARIEL'S STUDIO

From I-5 Southbound, take the Capitol Exit and perform a right-hand cloverleaf back over the highway by turning right first onto Taylor's Ferry, and then right again onto Capitol Highway as it crosses Barbur Blvd and I-5 heading south. Get into your left lane as soon as possible, even as you cross the intersection, so that you can turn left at the first light a short block after the intersection with Barbur. The sign will say I-5 North and Huber St. Turn left onto Huber, bearing right past the on ramp to I-5 North and going straight east for many blocks. Continue thru the stop sign at 35th, up and down some hills and speed bumps till the road tees at 25th. Take a right onto 25th, then a left onto the next street, Luradel. Go a mighty long block till you see an amphibious looking bench on your right. That would be our place. 2015 SW Luradel. If we haven't yet gotten 'round to repainting, the house will still be several shades of patchwork orange.

For those of you coming from I-5 South, take the Barbur Blvd Exit and go through the light at the end of the ramp. You will be on Barbur. Get into your right-hand lane as you head up the hill through the next light and around a right-hand curve. You will see a McDonalds up ahead on your right and the road widens into a third right-hand lane, which you should slip into so that you can turn right immediately after the McDonalds restaurant, at the sign reading "PCC Sylvania, Capitol Highway. This is a very short block with a light that is inevitably red. Stay in the middle lane. You are now on Huber St. Go straight through the light, bear right past the I-5 North ramp, and continue east for many blocks. Resume the above directions from this point.



by Michael Magrath

The Seattle Chapter of PNS met at the Bronze Works in on July 21. Kevin Keating and Jeff Owens, partners in Tacoma's only fine art foundry and new members of Pacific Northwest Sculptors, showed a large group including about 10 PNS members from Seattle and Olympia around the works. Jeff Owens, opened his studio and showed us his impressive body of naturalistic and fantasy work. Kevin showed us around the foundry, a clean and well laid out shop and showroom close by Tacoma's downtown industrial district. The evening culminated in a bronze pour. Of special interest was a test cast of one of Boris Spivak's most recent commissions, two of which were unveiled the following evening at a lovely celebration in downtown Seattle's ultra-swank Alexis Hotel. Congratulations Boris, and Thanks Jeff and Kevin.

Our next meeting will be at the Rainier Valley studio/home of Morgan Hammer. Morgan's medium is fabricated bronze, having worked for years in the studio of legacy Seattle sculptor Gerard Tsutakawa.

PNS MEMBER EXHIBITS

Tom Yody, opens his new show, *Cool Passions*, August 26th at the Congie Fine Art Gallery, 824 NW Mignonette Ave, Gresham, OR (503) 465-2750. The show runs through September.



Jumble, by Tom Yody, mixed media

Maria Wickwire will show her work at *Sunday Art in the Plaza at Lake Oswego's Millennium Park*, August 28th. Later, her sculpture, *Themis*, will be part of *Up Close in Pink*, an art exhibit featuring works exploring the artistic and creative expressions of those affected by breast cancer. This event is part of the *Paint Portland Pink!* campaign of the Komen Portland Race for the Cure®. The art show is in its fourth year and will take place at Portland City Hall. The show opens on First Thursday in September (September 1, 2005), and is open for viewing throughout the month.

CALLS FOR ARTISTS

WINTER FAIRE

Deadline: August 19 Show: November 18, 19, 20

"Presented in the Water Resources Education Center, this fair brings together artists, artisans, and their customers in the architecturally stunning Water Resources Education Center..."; table space (5'x9') is \$100, booth space \$250 (10'x10')-very particular about booth; application fee is \$20; send slides, CD's or website information; max. of 5 slides. For more information: contact Maya Jones at 360.696.8478 or email her at maya.jones@ci.vancouver.wa.us.

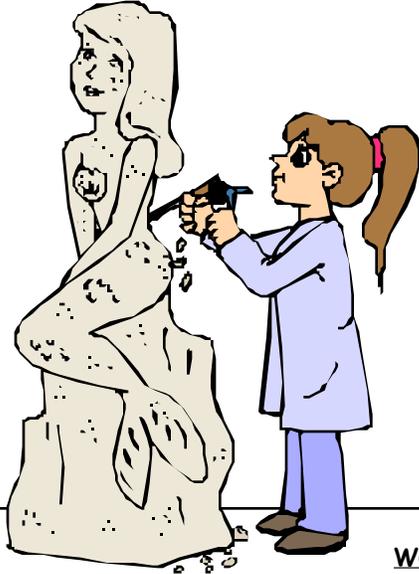
A SHOW OF HEADS

Deadline: Aug. 31 Show: Oct. 27- Nov. 20

Limner Gallery in Phoenicia, NY; 18+; \$30 entry fee.

For more information go to www.slowart.com/prospectus/head/htm or email Tim Slowinski at slowart@aol.com.

MORE
ON
PAGE 9



WORKERS OF THE WORLD

Deadline: 9/2/05 Show: no date listed

Submit 3 slides showing people at work, all media except ceramic and jewelry.

For more information go to www.circlesocal.org.

COLOR III, JURIED INTERNATIONAL EXHIBITION

Deadline: 9/5/05 Show: Oct. 1-31

Period Gallery online exhibition; looking for work featuring unique colorful works in all media; 2 awards of excellence. \$25 entry fee.

For more information go to www.periodgallery.com/events/view/?event=195, email Tanner Tuttle at tanner.artshow@periodgallery.com or call 402-202-6929.

TIME'S BODY OF EVIDENCE

Deadline: 9/14/05 Show: Sept. 9 (?) - Oct. 15

Open to all; Theme-perceptions of health and aging; 5 artists will be selected; send 10-20 slides (numbered, labeled with name, medium, and size), slide list with same information, resume, statement.

For more information go to www.wright.edu/artgalleries/ or send SASE to Tess Cortes, Wright State University Art Galleries, A128A CAC, 3460 Col. Glenn Hwy., Dayton, OH 45435.

CAMAS FIRST FRIDAY

Ongoing, Display your work on the streets of Downtown Camas.

Space is limited so contact today.

For more information call 360-834-7175 or 360-833-2393.

PNS EDUCATIONAL FORUM PRESENTS

Eric Scigliano, author of **MICHELANGELO'S MOUNTAIN, the Quest for Perfection in the Marble Quarries of Carrara**. Mr Scigliano will show slides and talk about his experience writing the book on the famous Carrara quarries.

Thursday Sept 29 at 7:30 at the Tanasbourne Barnes and Noble, Beaverton. Take Hwy 26 to the 185th St. exit.

THE NORTH CLACKAMAS ART GUILD prepares for its 12th annual Art Show (9/16-18)

Be early to enter; space is limited, and entry fee is minimal. For entry forms and any further information please call either Bea at 503.654.6496 or Carl at 503.653.1182 **Deadline: 8/9/05**

EXPRESSIONS NORTHWEST, 7th Annual Art Port Townsend

Juried Art Competition (Oct). Work in both two- and three-dimensional forms, including photography, is eligible. A total of \$2,600 in cash prizes will be awarded. The juror for this show will be Esther Luttikhuisen, presently Collections Manager and Director of Kittredge Gallery at the University of Puget Sound, Tacoma. A nonrefundable entry fee of \$25 is required for a maximum of three slide entries per artist. Visit

<http://www.northwindarts.org> for the Art Port Townsend link, call 360.437.5152, e-mail artporttownsend@northwindarts.org, or send a SASE to: Art Port Townsend Juried Show, P.O. Box 65499, Port Ludlow, WA 98365. **Deadline: 8/11/05.**

CALLS FOR ARTISTS

continued from page 8

WASHINGTON LT. GOVERNOR'S ART COUNCIL

Deadline: Ongoing

Exhibit artwork in the Lt. Gov. Office for 3 months.

For more information contact someone at ltgov@teg.wa.gov or call 360-786-7700.

SUPPORT YOUR LOCAL ARTIST

Deadline: Ongoing

A program connecting local artists and businesses together, artwork displayed for 30 days, no commission.

For more information email Gwen Campbell at gwen@whatadaystudio.com.

CONTEMPORARY CRAFTS MUSEUM AND GALLERY

Deadline: Ongoing

Reviewing applications for solo shows for 2005; send letter stating interest in solo show; 10-20 slides, resume, statement and SASE.

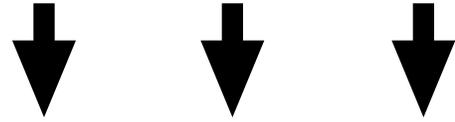
For more information go to www.ContemporaryCrafts.org, call 503.223.2654, or mail a SASE to Namita Wiggers, Exhibition Coordinator, Contemporary Crafts Museum and Gallery, 3934 SW Corbett Ave., Portland OR 97239.

A CELEBRATION OF WOMEN

Deadline: Oct. 8 Juried Show: November, 2005

The 2nd Annual Contest & Show of Women's Art, to be held at the Sixth Street Gallery, Vancouver, WA, invites participation by local women artists in all genres. Winners will be announced at the opening, November 5. Seven winners will be featured in the NW Women's Directory, with the grand prize winner's piece pictured on the cover. Contact Michele Larsen for application form & more information: (360) 750-1622

**** Call for Artists for on the streets.** RACC is seeking artists living in Oregon to submit images of existing three-dimensional sculptures appropriate for an outdoor setting. Selected works will be part of the *on the streets* roster from which qualifying neighborhoods will select a sculpture to grace one of their streets for two years. Guidelines and application will be available the first week of August. Contact Peggy Kendellen, Public Art Manager, at pkendellen@racc.org. **Deadline: 9/6/05.**



BECOME A FEATURED ARTIST OF THE MONTH

We want to know about you!

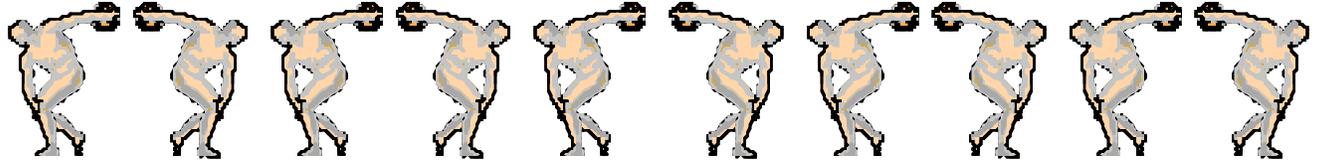
Introduce yourself and your art
to our growing community.

The PNS newsletter is seeking
artist profiles of PNS members
to be published in future editions.

Send in pictures of your work (via .jpgs)
and some background material on yourself,
such as why you create, who or what influences
your work, etc.

Submit information to maria@palensky.com

**** Public Art for St. Johns.** In early August, RACC will electronically issue a Call to Artists in the Pacific Northwest to submit qualifications to develop a proposal for public art for the St. Johns community of North Portland. Up to three artists/artist teams will be paid to develop proposals for a \$100,000 public art project in St. Johns. If you wish to receive the call, sign up on the RACC Public Art list-serve on the RACC website, http://www.racc.org/about/_pasubscribe.php. For more information, contact Kristin Calhoun, Public Art Manager, kcalhoun@racc.org, or 503.823.5401. **Deadline: 9/23/05.**



Price Your Art continued from page 1

One of a kind pieces are what portrait artists do all the time. It doesn't matter if the artist is a photographer, a painter, or a sculptor. When he or she finishes a likeness of old uncle Fred, it is highly unlikely that anyone outside of the family would be interested. In the same way a commission could be so site specific that it will not fit anywhere else. It is also possible that the person commissioning the work specifies that there only be one copy ever made. If I were asked my advice as to how to price it, I would tell the artist to add enough to any expenses that he or she receives adequate compensation considering all the facts.

A few general thoughts on pricing:

1. The ultimate judge of correct pricing is the marketplace. It is essential that the work be appealing if it is to sell at a price derived by either of these two methods. Just because an artist has put in a significant number of hours and run up a big foundry bill doesn't assure that he or she hasn't just made a very expensive "boat anchor." On the other hand, if the pieces fly out of the galleries as quickly as they arrive, one might consider raising the prices.
2. In the real world, the value of a piece of art is based more on how well known the artist is than anything else.
3. It is important that if you sell work directly to collectors that your pieces are the same price as your galleries; do not under price the galleries or you may find yourself gallery-less. There was a time in my long lost youth that "getting lucky" had a very different meaning that now which is selling something for full price!
4. Pricing is very subjective since individual goals differ. On one end of the spectrum, a particular artist may only want to be compensated enough so that he or she can continue to make art. In the middle is the artist who wants to make a living sufficient so that a normal life is possible. The other extreme would be an artist who wants to get fabulously rich and art is just the chosen path. Try to find a pricing policy that fulfills your personal needs.
5. Pricing isn't all that complicated; just try to take in more than you spend so that the margin will have made the project worthwhile.

I once had "T" shirts made with a silkscreen of one of my bronzes and the words "BE AN ARTIST, MAKE \$10 TO \$15 DOLLARS A WEEK." I gave them to other artists and the twelve dozen of them didn't last long. Sadly, I suspect there are too many starving artists, but a better pricing strategy might bring some of them out of the darkness where there is the weeping and the gnashing of teeth and into the light where there is the joy of the master. (One in a while those four years I spent in a seminary has some value after all!)

David Parvin is a Colorado sculptor whose primary subject is the human form in a variety of materials. He also teaches life casting workshops held throughout the year. He may be reached at 303-321-1074.



Leland Waltuck addressing PNS at Marty's new studio

Thank you, Carole Turner, for the fantastic job you did on the PNS Newsletter these past two years and for making the transition a smooth one!

Also, thanks to George Heath and Patrick Gracewood for all your help in getting this edition out on time!

MUCHAS GRACIAS!
 Maria Wickwire, editor

New and Renewing Members, we would like to know about you and your art! If you are just joining PNS, please share something about your art background, how and what you create, who or what influences your art, and anything else you would care to tell! If you are a renewing member, we would also like to know more about you and what new directions your art may be taking.

You may want to use the space below to write about your work (or attach a separate sheet):

**JOIN OR RENEW BY SEPTEMBER 30TH
FOR A \$5 DISCOUNT**

MEMBERSHIP APPLICATION/RENEWAL

Pacific Northwest Sculptors invite to you become or continue as a colleague of the society. As a colleague, you have access to all exhibitions sponsored by Pacific Northwest Sculptors, receive monthly notifications of meetings & calls for artists, and a one year subscription to the newsletter.

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

Name: _____ Date: _____

Street: _____

City: _____ State: _____ Zip: _____

New Member? _____ Renewing Member? _____ Phone(s): _____

E-mail Address: _____ Website: _____

Sculpture Medium: _____

Do you wish your information to be shared with members in the PNS Directory? _____

PACIFIC NORTHWEST SCULPTORS

4110 SE Hawthorne Blvd. #302

Portland, OR 97214

www.pnwsculptors.org