
Pacific Northwest Sculptors

April 2007

Promoting the Art and Appreciation of Sculpture

www.pnwsculptors.org

What does your art say?



**What do you
say about
your art?**

see pages 3 & 4

Mission Statement

Pacific Northwest Sculptors is a regional nonprofit 501(c)(3) organization of sculptors and affiliates promoting the creation and appreciation of sculpture.

PNS supports members' career development by sponsoring educational programs, exhibition opportunities, and peer exchange of skills and ideas through regular meetings in artist's studios.

PRESIDENT'S MESSAGE:

Patrick Gracewood has just sent me a file with the new format for the newsletter and I'm thinking you will all be pleased with the new look. I've always been partial to Patrick's work and I had a hunch he would take the newsletter in a good direction.

With the help of Kris Parmele, Jackie Woodward is working on our new member directory. Having gotten into the swing of gathering information the new will be more complete by a third.

Rick Gregg who apparently does not sleep is about to start work on new wall displays and a more portable system of pedestals for us. These will be used for the first time at the CMAG event and again at the Maryhill show. The current pedestals we have are just fine for stationary displays such as we had at the Performing Arts Center but it took a flatbed trailer to get them to Maryhill last time. That won't do. Getting too old for that.

Rick, Phil Seder and I are putting the finishing touches on the brochure and we intend to have that done and printed before the CMAG show as well. Keep your fingers crossed for us please.

The board meeting following the Annual Meeting is always the one where we elect officers. That was held on March 7 and we have not changed much. Julian is still treasurer, Maria is still secretary and I'm still president. We do not have a vice president just yet. There is a catch to that job. That being whoever is VP will be P the next year. We may end up with the president being a shared position. In actuality it is exactly that now. You've probably noticed the same names keep popping up.

Rick and Susan Levine have been attending Guild Circle meetings at the Contemporary Crafts Gallery. That gallery is in the process of moving to the Pearl district where they will become the Contemporary Crafts Museum. In the formative stages, the Guild Circle is a meeting of the minds of the various art guilds and associations. This is long overdue and my compliments to Contemporary Crafts for moving on the issue. PNS, The Oregon Potter's Assn, CMAG, The Glass Guild and the many other arts guilds have done excellent things for their members. It is hoped that the Guild Circle will result in similar benefits (and clout) for the guilds and associations themselves. page 6

Lastly, I have sent out by e-mail a questionnaire to those who have indicated an interest in the Maryhill show. If you are interested and did not get one by e-mail please contact me at: gheath6006@aol.com. All who are currently on the list will be getting a packet from me in the next couple of weeks. Tax time is going to interfere with my schedule somewhat so please be patient.

Lastly thanks to the Yoshida Gallery for hosting our last meeting and thanks to Kris Parmele for making the arrangements.

Thanks to you all,

George Heath

Pacific Northwest Sculptors

2007 Board of Directors

George Heath (503) 777-2769 gheath6006@aol.com	Carole Murphy (503) 235-7233 sculptor@carolemurphy.com
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Committees

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PNS show chair
OPEN

Show committee chair

Susan Levine
(503) 230-0588
susan@metalurges.com

Dates to Remember

**Seattle April 25, 7 pm at Heidi Wastweet's Studio
1952 1st Ave. S in the SODO neighborhood
Heid's phone is 206-369-9060**

Bring food and beverages and we'll look at Brandis's Husky sculpture

**Portland: April 25th, 7 PM at the home of Nancy Clough
12230 NW Tualatin Rd Portland 97229
Nancy's phone is 503 286-9797**

Bring a dish if you can, BYO beverage, Come anyway even if you can't, Portfolio and/or works in progress are always welcome.

Directions: Two ways. Go hwy 30 past the St. Johns Bridge to the Germantown exit. Take the Germantown exit to the left and a right onto Germantown. Go 2 1/2 miles up Germantown Road to blinking four way stop light. Turn left and go to the second driveway Tualatin. Follow that to the mailbox island and veer left down the hill. We are on the left at the bottom of the hill. 12230 NW Tualatin Rd

The other way to go is 217 to 26 and take the Barnes Rd exit. Follow Barnes Rd to Miller Rd (there is a QFC and Starbucks in a small shopping mall) and make a left onto Miller Rd. Follow that to Cornell Rd and make a right turn onto Cornell Rd. Follow that up to Cornell/Skyline Rd (there is a restaurant "Skyline Restaurant the corner) and make a left onto Skyline Rd. Go 4 1/2 miles on Skyline right past the Skyline Tavern. The next driveway make a left and follow it down past the mailbox island and down the road to the bottom. We are on the left side:

12230 NW Tualatin Rd. There are two different residences on the same property.

Ours has three garage doors in the front and a loft on top.

PNS Member Profile

One of the best ways to promote your own work is to write about it. How you talk about and present your work is key to helping others understand (and buy) your art. Tell us your story.

To submit your work for **ARTIST PROFILE** we need:

- * **Your name, media you most often work in, what inspires you.**
- * **Who/ What influences your work? Why do you create?**
- * **Do you have a website to see more of your work?**

This can be the PNS Website member page

- * **Other contact information email address/ phone**
- * **PHOTOS of your work.** Keep in mind that these will be printed in black and white so **keep it simple.**

The PNS newsletter is a perfect place to begin promoting your art. Make it a practice of sending in a jpg photograph of your latest work. Please include details about the work, size, media.

Send to Patrick Gracewood at pmg@gracewoodstudio.com with **for PNS newsletter** as subject header.

Career Development



Marty Rudolph

Hearing The Voice of Your Art. by PM Gracewood

I met recently with Marty Rudolph and eleven artists who took her December 2006 workshop, The Voice of Your Art. The reunion was a way to gather feedback on the workshop and continue supporting the needs of professional artists.

The workshop subtitled “for artists who want to learn how to talk about their art, their process, and themselves, with words that builds passion and purchase”, featured Ms. Rudolph, storyteller Will Homyak, art critic and author Richard Speer, and art historian, docent, and artist Joan Kirsch.

In a full weekend, the group visited three galleries to learn how gallery directors, staff, and consultants describe a particular artist and his/her work, how an art museum docent connects viewers with artists and artwork. Storyteller Homyak lead exercises to help each artist communicate his/her unique identity and intent through compelling stories, images and metaphors. Hard work for any artist who believes that art should speak for itself and is above marketing. It’s learning to see your art from a buyers perspective.

Marty Rudolph, a pragmatist, knows that marketing is everything. In her 30 years experience of sales, she knows that what catches a buyer’s interest and generates sales is a story that connects. “I don’t own a piece of art that I don’t know the artist or the story about the art. Art is a statement of who you are.”

“Sell is not an ugly word.” says Marty. Selling your art is actually the completion of the creative act. A sale sets the work free from your studio to influence other lives. Selling can build relationships between artist and collectors and their friends. A sale allows you to continue being an artist, allowing you the time, space, and cash to create anew.

Rudolph designed the workshop to shake up how artists see and think about themselves. Most artists have never taken the time to question how they present themselves, being focused on their work. Often they are so close to their creative process that they’re unable to see how interesting it would be to someone who doesn’t create. Getting artists to talk about themselves and their work is often difficult. Artists are visual. “I create a message so I don’t have to use words” said Leroy, a sculptor and jeweler. “So much that’s written, art school jargon, are words that aren’t connected with what you’re doing.”

The Voice of Your Art workshop questions each artist “What do you do? Why do you create?” Marty won’t settle for a generic answer. She’s looking for specific examples. “That nugget of who you are. People want to have an experience, and feel connection to the art and to the artist. That’s when they buy art.”

After listening to the language that gallery staff and museum docents use to talk about their artists and their art, the artists each took the time to articulate and refine their personal stories into something concise and vivid. “I paint my healing.” “Sand sculpture is my church.” become unique ways of introducing themselves and their art.

Each artist was asked for specific ways they were using the workshop’s lessons in their careers. All the participants reported a greater ease and confidence in talking about their art. “Being relaxed and ready to speak about my art to allowed me to sell three paintings.” said Michael.

Results from the workshop varied from rewriting a website to better represents themselves to selling several works of art, or applying to a new gallery. Amanda wrote a brief description of each of her art work as a sales tool for her gallery. She said “Part of the process of creating art is continuing the dialog.” Mark, a sand sculptor, said that the workshop showed him he was on the right track using his sense of humor to enliven his bio and artist’s statement. “It’s different and people can relate to it.”

The next **Voice or Your Art** is scheduled for April 27,28, 29th. Limited to 12 people, the fee is \$285 for 3 days and includes lunch

For more information contact Marty Rudolpy at marty@martyrudolph.com

P.O. Box 10, Parkdale, OR. 97041

phone 541-352-3535 cell 541-490-7901



Story telling with Will Homyak, then selling the story.

Career Development

Writing Compelling Language is Easier Than You Think *The key----stop thinking*

By Carolyn Campbell, MA, CPPC The artist's coach.



We all have a brand, a style; a way of creating that is distinctly ours. We don't have to try and be unique. We just are.

The challenge is using language to describe your work in ways that engages prospective buyers, gallery owners and media. Some freeze, unable to form a sentence, much less a paragraph. Others expound upon the ethereal nature of their work, using terms and language most people don't understand. Whether writing an artistic statement or crafting a proposal, it's essential that the language captures the power and communicates the passion of your art.

A great way to find compelling language is to get other's input on your work. By asking key questions, you find out how others perceive your work and how they are talking about it. This is critical information to know. It gives you a great opportunity to know whether you are being 'seen' the way you want to be. And, if you like the way they are describing your work, you can incorporate it into your materials.

Begin by selecting knowledgeable, articulate people who believe in your work and will be honest with you. It is important to interview between 9-12 people. If 2-3 people say something, it might be projection. If 7 people say the same thing, that's something to remember!

I suggest interviewing by phone. It allows for a more candid response. After all, if someone is talking about you at a party or at a gallery, it will be their first impressions that they share. As you interview, don't engage in a conversation. You might say, 'can you say more about that?' But please, oh please, don't correct them.

The questions to ask-

- o Use a sentence, or two, to describe me.
- o How would you describe my art?
- o What elements of my work stand out to you?
- o What do you perceive as the impact of my work, personally and culturally?
- o Where do you see me hold myself back in promoting my work?

As you compile the answers, what areas of your work are captured? What areas do you want to speak more about to increase awareness and educate your prospective buyer? Write them on index cards. Then, using those words write an artist statement from the client's perspective.

Remember, the key is to meld your intention with language that captures their interest.

Sell Your Art, Your Style, Your Way

Carolyn Campbell, coach for creative professionals, offers one-on-one coaching and action oriented workshops, to develop key outreach skills to grow a thriving business. She also offers lectures and seminars for associations, schools and organizations. To find out how Carolyn can help you build your business check out her articles at www.thecoresource.com. Or feel free to give her a call at 503-493-9497.

PNS Member Profile : Briana Ball



One Appears As Two
Paper mache'

The words of influential people in your life often stick with you. Sometimes these words are difficult to get away from. One phrase which seems to have a consistent presence in my mind came from my mother while on a family camping trip. She explained matter of factly as she picked up some garbage off the trail, "We should always leave a place better than we found it. If everybody did that just imagine what the world would be like." I'm not sure how old I was the very first time she said that to me but the wisdom of this idea has reiterated itself many times throughout my life. It continues to do so now.

As I have been transitioning from academic life into a professional career, having completed my BFA in sculpture in 2005, I find these words are a guide to many of the choices I am currently making as an artist. I attended the Lyme Academy College of Fine Arts in Old Lyme, CT where I studied many of the "classical" skills of representational art. The primarily representational education consisted of many anatomy, figure and portrait sculpture classes, as well as drawing, painting, composition and materials courses. I see and enjoy figurative work as worthy in and of itself but find the most satisfaction in using the human form as a vehicle for exploring ideas and questions relating to our role in the world.

Integrating this traditional education with my interest in the use of less traditional materials and my conceptual interests in the environment, as well as the human role within it, is where my current focus is. Since arriving back in Oregon in the fall of 2005, I have worked out of a studio in SE Portland. Though in the process of changing locations, my future plans include delving further into my interest in the working properties of paper mache` and its applications in fine art. I am working on a series of works that use this material combined with environmentally responsible lighting to create internally lit sculptural forms that, while some utilize the figure, are far more abstract than the work I have done in the past.

In keeping with my mothers' guidance I am continually looking for ways to "leave this place better than I found it." This includes my personal life, but also my studio practice and the materials I use. As I experiment with sustainable earth-friendly materials, I have found in my return to Portland, a city with a known commitment to the environment, an inspiring and supportive atmosphere in which to work.

If you would like to contact **Briana** or be added to her mailing list, she can be reached at **503-442-5554** or email **brindini_ball@yahoo.com**.



Jennifer above, Joe, below
both in clay



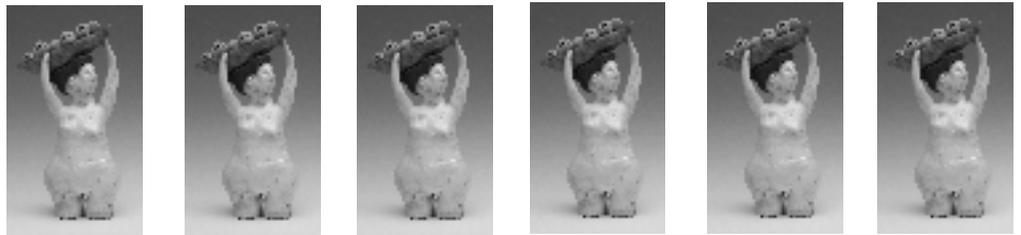
PNS Member News

Two-Day Creative Process Workshop with Sara Swink

April 28 & 29, 10-5 at the **Sixth Street Gallery**
105 W Sixth St. Vancouver, WA 98660
phone (360) 693-7340

Explore personal and symbolic imagery with guided experiences in collage, doodling and clay. Focus on vocabulary, style and personal narrative. Great for all levels.
For more info visit www.sixthstreetgallery.com or www.claycircle.com or email leah.ssg@gmail.com or call Sara at 503-638-9890.

Imperfect Offering by Sara Swink



Guild Circle at Contemporary Crafts

Rick Gregg and Susan Levine attended a Guild Circle meeting at Contemporary Crafts on March 5, 2007

Goals for this program included the following ideas:

- * Provide a platform for the guilds to connect with each other and with other art-makers on a regular basis.
- * Facilitate links to schools and art education for schools
- * Create a place for the guilds to actively participate in and deliver community education programs
- * Provide a "Community Showcase" where the work of the Guilds can be displayed
- * Create an annual event or Guild fair at the Museum (invite schools and teachers to attend an informational evening)
- * Provide meeting or workshop space for guilds
- * Create guild web links as a Museum resource website
- * Be information clearinghouse and community connector
- * Newsletter sharing intra and inter-guilds and web links

A steering committee will be formed to identify the central goals for quarterly meetings, assist in scheduling demonstrations and discuss the current needs and interests of the guilds. The committee will help to define the infrastructure needed for demos and build a strong social component into the structure of the guild meetings.

Tool Shed

Are you still cadging time in other people's studios, borrowing their tools, trying to find a way to get your own together?

Tool Shed provides group studio spaces in wood, pottery and metal, and to sponsor projects that enable artisans, artists to have the equipment they need to begin working in their art regularly.

Tool Shed does this by purchasing equipment as a micro-loan for the project, giving the artisans a chance to buy the equipment over time - as they pay it back, we can go lend to the next pod. To begin, you need at least 4 other people, if you can't find them, perhaps we can help!

Tool Shed lives in a new industrial arts building at **5040 SE Milwaukee**, Portland

Contact **Ben**, 206-383-7306 or Eric 503-415-0721 or Balem 503-621-6407

PNS Classifieds

What's a Tool Shed without Tools?

Tool Shed, a new nonprofit seeking to support the community through infrastructure, finds itself short of community tools. Donate your spare screwdrivers, hammers, saws, grinders... we're seeking infrastructure in wood, metal, ceramics, videography, automotive. Short term goals include shared shops in these mediums, long term goals could include a SE Portland Tool Library!

Contact Dead Letter Ben at 206-383-7306

Drop by our new Industrial Arts Factory, Watershed - 5040 SE Milwaukee

Class or workshop space for rent

I have a space that is great for teaching sculpture classes or for holding workshops. if you are looking for one. Can fit quite a few students. Inner SE Portland. Call

Carole - 503 235 7233, or email at sculptor@carolemurphy.com

2' X 4' X 3" AAC slabs of autoclaved aerated concrete for sale, \$5.00. Great sculpting material, also good building attributes, works as a sound proofer, insulator, has 1200 psi, yet is 1/5th the weight of cement. This size is perfect for relief sculptures. **Contact: Kyle 503-892-1963.**

Time to clean out your studio? Changing passion pursuits?
Need something specific like old bones and skeletons?
Want to share model time and fees? Looking for studio space?
Place a classified and see what can happen...
Email to pmg@gracewoodstudio.com

Additive Workshop

Enlargements and Reductions for Sculptors

Rob Arp 503 459 7659

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Member Discounts

Our **Program for Member Discounts** at art suppliers is going very well. We have seven Portland area sculpture and art suppliers for member discounts ranging from 10 to 20%. There are none in the Seattle area as yet.

This needs to be a regional program. So, if you Seattle folks or anyone away from the metro Portland area frequent a supplier, please give us their name and contact information. Carole Murphy will call them and see if we can get our members a discount.

Contact Carole at 503-235--7233 or
sculptor@carolemurphy.com

Your PNS Membership Card can be shown at the following businesses for discounts:

Lash Molds and Sculpture Supplies

4702 NE 102nd Ave Portland
503-251-6959

Columbia Art

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

Georgie's Ceramic and Clay

756 NE 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

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. Please fill in the new application form below to receive your 2007 membership.

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

Name: _____ Date: _____
Street: _____ City: _____ State: _____ Zip: _____
New Member? Renewing Member? Phone(s): _____
E-mail Address: _____ Website: _____
Sculpture Medium: _____
Which committee(s) will you volunteer for (See p. 2) _____
Do you wish your information to be shared with members in the PNS Directory? _____

Pacific Northwest Sculptors
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