

Pacific Northwest Sculptors

May 2007

Promoting the Art and Appreciation of Sculpture

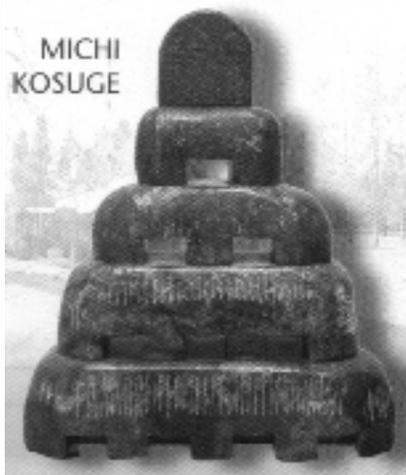
www.pnwsculptors.org

Clackamas Community College

19600 South Molalla Ave.
Oregon City, OR 97045
phone 503 657 6958

Sculpture Exposition

April 9 through June 8 2007



26 Sculptors and their work on the grounds and in the Alexander Gallery

Artist's Reception and
40th Anniversary Celebration
Saturday May 19, 12 -5pm

Roberto Salas Lecture:
Social Responsibility in the
Realm of Public Art
Thursday May 17, 2pm

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

All the arts we practice are apprenticeship. --M. C. Richards

I've not done a whole lot of philosophizing in this monthly column. That's probably a good thing. However, this time Patrick had the notion to focus this issue on apprenticing and mentoring. I've never had a mentor per se, but there is a person whose work I admire to the extent that I've pretty much made a lifelong study of it. Outside of a few rabid fans he's fairly unknown though his work is well known worldwide. Khrushchev even complained about it. The man's name was Carl Barks.

I was reintroduced to his work in 1969 when I noticed a comic book on a rack in a little grocery store in Vallejo CA. It looked familiar somehow so I bought the thing and read it in the car. The story was reprint of the same issue that my grandmother read to me sitting on the edge of the bed in 1952. I must have made her read it 5 times over. I don't remember a whole lot from 1952. Picking up that comic book started a long chain of events that led directly to my typing these words. I thought it was the best comic story ever and still think so.



The story concerned Donald Duck and his nephews buying an egg ranch on a hill overlooking a nice little town called Pleasant Valley. By the end of the story Pleasant Valley is burnt to the ground, rebuilt and renamed Omelet. The story proceeds in an almost Shakespearian lockstep towards the demise of Pleasant Valley. All the classic tragedian elements are there; the fatal personality flaw, the chain of events that flaw sets in motion but what really brings it alive is the art. I've spent the last thirty years trying to figure out what it is that makes those old duck stories so good and Deputy Dawg so awful.

I've come to two conclusions. One has to do with line and Barks's ability to reduce action and expression to its barest essential. By the slightest alteration of the line of a mouth or eyebrow the expressions on his characters show subtle nuances of emotion.

Getting the expression, a gesture, or the crook of a finger just right makes a piece come alive. It's tough to do and so easy to make one tiny nudge in the wrong direction and lose it. Here Donald has just come to the realization that payback prank he played on the intolerable Gladstone Gander could lead to Gladstone's death. It woke him up in the middle of the night. Haven't we all been in this situation where we finally admit to ourselves that something we've done that seemed like such a good idea is on reflection not a good idea at all? The jumbled fingers, the blank stare, the line of the eyebrow; I've been there. I know what this feels like.

The other point has to do with story. Each panel in Barks story implies something about what just occurred and what will soon occur. In animation these are called keyframes.

Continued on page 5

Pacific Northwest Sculptors

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PNS show chair
OPEN

Show committee chair

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

Dates to Remember

PNS Board Meeting Tuesday May 1 at 9:00am at Susan Levine's **Metal Urges Gallery**. The gallery is located at 3601 SE Division St. Portland OR. 97202
Contact: 503 230-0588 email: susan@metalurges.com

Seattle Thursday May 31 7:00 - 9:00 pm at Joan Rudd's home and studio. 3535 NE 94th ST. Seattle, WA 98115

From I 5 go north to the Lake City Way exit, proceed on LCW to NE 95th Street, turn right and proceed up the hill to 35th Avenue NE. Turn right on 35th Ave and after one block, turn left onto 94th Street. Address is 6 houses down on the right with the aluminum penguin in the yard. Studio is in the "garage". If the weather is fine we will be in the back yard.

email joan.rudd@comcast.net or phone 206-526-9057

Portland Wed. May 23 7:00 - 9:00 pm at the Shop People 421 SE Grand Ave. Portland. OR. 97214-1120

We'll meet in their gallery. Contact Richard Tellison phone: 503 490 7799 email at richardtellison@msn.com

Our monthly member meetings are potluck. If you can, bring a dish or beverage to eat, drink, and share. Bring work or photos of your work to share as well

Heidi hosted the April Wednesday evening PNS, Seattle meeting in her studio. It was a very cozy evening. Everybody ended up in her conversation area where we heard news and learned what each individual was working on and planned next. The vote for Heidi as President was unanimous. She accepted with a smile.

Joan Rudd offered to host our next meeting on May 30th in her studio. Details above.

Before we parted after a nice evening, the group surrounded Brandis almost finished Husky sculpture that she is commissioned to make. Pat Haase took a couple of good pictures that she promised to share.

Eben Gramer

Artist Profile : Kim Chavez



The River Watcher

I began as a potter over 20 years ago. Moving into bronze was a natural progression.

My ideas and inspiration reflect a fascination with the high desert, wildlife, and a sensitivity to the environment. Respecting the environment is what I strongly believe. Preserve the natural habitat for beloved wildlife and keep wild places wild for future generations

The Native American spirit has always been an influence in my art. My style is simple stylized lines with great focus and detail on the face. When a sculpture is not working for me, I remind myself to keep it simple.

My most recent creations are “The Keepers”. They are a series of sculptures, each holding an environmental message with a whimsical feel. The “River Watcher” is the first of “The Keepers”. She is over looking the rivers and is seen with salmon. The second is “Feathered Friend”, she and the heron see eye to eye.

The third in the series is “Global Warning” . This piece tugs at my heart. It is my second sculpture of polar bears. I was distressed to hear of the risks the polar bears are facing right now because their environment has changed so quickly. Global warming has caused the ice they depend upon for hunting to melt earlier and freeze later.

I have been asked the question “Are you the Keeper?” I thought about it and said “Absolutely.”



Feathered Friend



To see more of Kim Chavez’s art visit
www.kimchavez.com
Email: chavezclayworks@peak.org

Mentor/Apprentice; A Win-Win Situation by Heidi Wastweet



Webster says an Apprentice is "one who is learning by practical experience under skilled workers a trade, art, or calling." Mentor is "a trusted counselor or guide". By these definitions it sounds like a one way street but, believe me, it is not! I have learned volumes from each of the 18 apprentices I have trained over my 20 year career as a medallic sculptor. Of course they usually weren't trying to teach me anything, but as all good teachers know, when you call forth the clarity to explain to another what you know instinctively, you ingrain it more clearly in yourself. Your advice may even fall on deaf ears but chances are you will understand yourself much better.

An apprentice may be more well read in a certain area than you are. Humble is the key to keeping that two way street open. I had one apprentice who was extensively well read in the techniques of the renaissance sculptors. Together we melded these techniques with the techniques that I had developed. My work has never been the same since. Today she is primarily a painter, not a sculptor, but those skills (both art and business skills) that she learned in my studio are still underlying all she does and she remains a dear friend. A perfect win-win situation.

In another instance I had an apprentice who just couldn't get the hang of sculpting in reverse which is necessary in medallics. To help her I came up with an easy trick of using clay impressions in the plaster. Even though it was originally to help a lagging student, who eventually quit the vocation, I still use it myself to this day to improve my efficiency!

These are typical side effects of any teaching situation but what sets aside a classroom from an apprenticeship is the practical applications. I am a lucky sculptor in that I generate more business than I can handle by myself. Rather than turn down work, I would much rather share it with an apprentice. Make no mistake, this may be generous, but it is not charity. I don't charge a student a tuition but I do take a profit from the work my apprentices do. Typically 30%. That 30% goes towards my studio overhead (tools, materials, space, administrative, and taxes) plus profit for myself.

The art school classroom has been notoriously lacking in teaching of business skills. Most of my apprentices are surprised at the extent of administrative work and the extent of the psychology of successfully dealing with clients. I don't hide these details but discuss them openly. Another major difference between classroom and apprenticeship is that in a classroom I would never dream of laying hands on a student's work. In my studio however, if an apprentice is heading in the wrong direction I won't hesitate to yank it out of their hands and fix it myself. My professional reputation depends on each and every piece that leaves this studio. This is the real world and I have no room to make excuses.

I may have as many as 4 artists working for me or as few as 1, ranging in age from 18 to 45. They may work 5 hours a week or 50 hours a week. I need them to be very flexible but in return I am extremely flexible with them. No one is required to punch a clock or even work in house. I expect them to be responsible professionals, free to work when and where they want as long as the deadline is met and they maintain a high standard of quality. Some are with me as little as a year or as many as 10 years. Frankly very few go on to be successful on their own but we already know this career is not for sissies!

I am not yet in a position to offer corporate benefits such as insurance and vacation pay but I do find other ways to "sweeten the deal" where I can. For a example, Brandis Svendson who is currently working with me won a bid to sculpt a 1 1/2 life-size bronze Husky for UW. Being a young, newly graduated sculptor she didn't have the facilities to house this monstrous dog nor the budget to rent one. This project is not part of her apprenticeship with me but I was more than happy to clear out a corner of my studio for her to work in. It has been a joy watching the progress of her project which is unlike anything I've done myself. Another great win-win situation!

Finding a suitable apprentice has been a matter of trial and error for me. I've tried everything short of picking up hitchhikers. I've put ads in the paper and on the internet, took on art-college kids home for the summer, children of clients and colleagues, friends of friends, a girlfriend of a vendor, friends of apprentices, a boyfriend of an apprentice, painters, sculptors, and musicians all wanting to sculpt. Over the years I've honed my skills in evaluating portfolios and personalities but still you never really know until you try. I want to leave you inspired to continue this age old tradition. I strongly believe that when we share our knowledge, it comes back to us tenfold.

Apprenticeship- Another word for Symbiosis by Marty Eichinger

Each relationship that I have had that could come under the category of apprenticeship has been distinctly different from every other one. In 1975 I took on two young high school apprentices after I had spent two years teaching a studio practices course at a community college in Lansing, Michigan. I was shocked by the lack of focus, ambition, and artistic curiosity in my students. I was on fire with desire to create art and could not comprehend art students that were less than totally turned on to their chosen path. I decided that institutional teaching was not a path for me. The only way would be with one-on-one relationships where I could select apprentices. I was 26, a little too young to understand the full responsibilities that go with accepting an apprentice. On the other hand, I could clearly see the benefits. Who can't? Cheap labor can help a risky project make it and I lived for pulling off risky projects! I was less than ten years older than these young artists but they quickly turned from "cheap labor" to "family." I also decided that I was learning more than they were. I saw in them something burning that reminded me of me and wanted to steer them away from the cynicism or "aloof coolness" that I got to know in my community college experience. One of these young men was from a disadvantaged home and not likely to go on to college. I decided to devote the emotional investment into him that he hadn't gotten at home and was not likely to get elsewhere. I am still in occasional touch with him. He went on to be a successful cartoonist and has been a source of pride for me not unlike my son.

As artists we are always living on the edge. Unfortunately, that position can frequently encourage us to try to get a little extra out of a life that generally seems to cheat artists. On the other hand, there are many who act as patrons toward us and voluntarily support our creativity in various ways. We accept these two conditions as part of the landscape that we live in. The apprentice who agrees to support another artist, however, is not a patron and it is important that we older artists do not treat them as such. It is the older successful artists that should consider themselves to be the patrons of a younger, emerging talent.

The State of Oregon has guidelines for professional internship and apprenticeship programs. Reduced wages are part of an education and development exchange. The program should be designed and agreed upon by both parties. It has a specific duration and expectation of the apprentice moving into an independent professional status.

If the master artist has fears that the younger artist will become competition and therefore withholds critical knowledge, then the senior artist should reconsider their stated roll of "master artist." By thinking about apprentices as "family members" rather than a category of "employee," we are most likely to provide the best for the apprentice and at the same time give the sponsoring artist long term pleasure at seeing their emergence as successful artists.

Presidents message continued from page 1

cartoon by Carl Banks

Illustrations (c) 1949, 1952 Walt Disney Productions



As a writer for the early duck cartoons that is what Barks did. That is sketch out the keyframes in the form of a storyboard. The first comic Barks drew was just that in fact, the storyboard for animated film that was never done, Donald Duck's Pirate Gold. Story by Bob Karp, art by Jack Hannah and Carl Barks In a sense each keyframe of panel in a comic tells a story and it is a matter of catching just the right moment, the one that's full of portent.

In this scene from the story, picture at left., Donald and the kids are driving the chickens to market. As you can see this is full of portent for the town of Pleasant Valley. It says something about what just happened but loads about what's going to happen.

This is the Holy Grail for me. I'm a sculptor but it works the same. If I can catch just the right moment and get the lines right, I feel good for a week.

Carl Barks died a couple years ago in Medford Or. He began his Duck career writing the early Donald Duck animated shorts. Walt Kelly (think Pogo) was responsible for the art. After a strike at the Disney studios in the late thirties Barks went to work for Western publishing and between 1941 and 1967 wrote, drew and lettered almost all the Walt Disney's Comics and Stories. He did not invent Donald Duck. He was responsible for Uncle Scrooge (who Khrushchev complained about), Gyro Gearloose, the Beagle Boys, Flintheart Glomgold, Grandma Duck,

Continued on the opposite page

PNS Member News and Classes



Jim Johnson carrying on a noble tradition.

Working on the Styrofoam mold that Rob Arp made for me. The mold is from the wax sculpture of a fire fighter. In a couple months it will be cast in aluminum. As you can see it is a very white dirty job, Maggie complains about little pieces of white around the house. Rob's wife had the same complaint. -Jim Johnson

Editor's note: I read Jim's comments and had search through my drawing books to find the quote below. It's **Leonardo da Vinci dissing sculptors**. Some things don't change in 500 years. .

Of all the arts, sculpture, with its three-dimensional power, presented the greatest challenge to the supremacy of painting. Leonardo claims that he has the right to argue for painting because he is "equally well-versed in both arts". (Though he didn't finish much.)

"SCULPTURE CAUSES MUCH PERSPIRATION WHICH MINGLES WITH THE GRIT AND TURNS TO MUD.THE SCULPTOR'S FACE IS PASTED AND SMEARED ALL OVER WITH MARBLE POWDER. HE LOOKS LIKE A BAKER.....HIS DWELLING IS DIRTY AND FILLED WITH DUST AND CHIPS OF STONE.

The painter on the other hand "sits before his work at the greatest of ease, well dressed and applying delicate colours with his light brush". His home is "clean and adorned with delightful pictures" and he enjoys "the accompaniment of music or the company of the authors of various fine works".

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

MJ Anderson is teaching two summer classes at the **Sitka Center for Art and Ecology**. Figurative Sculpture in Clay from August 11-14, and Life Drawing from August 25-26. Call SITKA to register at **541-994-5485** Online:sitkacenter.org. Classes are filling fast. The center is at Cascade Head, just north of Lincoln City on the Oregon Coast. She will also be around this summer and may be available for private mentoring / classes at her studio in Nehalem, OR. Call **503-801-1928** for more details.

Blacksmithing Class with Bert Romans Blacksmithing and traditional metalwork classes at **Clackamas Community College**. Times are: Saturday evening from 6 to 10pm and Sundays from 10 to 2pm. This class is a free-for-all, run whuchabrung, I'll-show-ya-how-to-do-that, projects class. This is a good way to "rent" a shop (with equipment) for that creative urge. Come on down to CCC welding shop and check it out. Bert Romans Renaissance Metal Art Blacksmithing & Quality Fabrication <http://www.rmetalart.com/>

Portrait Anatomy Seminar with Pat Haase. Do you Draw, Paint, or Sculpt the human figure? Hands-on seminar style class will give you a three dimensional knowledge of Head and Face proportions, forms, and anatomy. Each participant will sculpt a generic portrait bust in water based clay. 6 hours (plus lunchtime) two Saturdays **May 19 and 26**.. This is a process class, not a product class. Price: \$155 include material fees, but not armature. Armature Instructions will be sent, or you can purchase one for \$18. **Side Door Studio** 314 Capitol Way North, Olympia, WA 98501. **360 705 1818**

Lori Vermillion lavermillionart@yahoo.com>

Presidents message continued from page 5

He wrote, lettered, and drew all those as well. He was near 100 years old when he died. To find a genuine Barks story check the copyright dates on the first page. Anything between 1941 and 1959 is almost always a Barks story. The first example above is A Town Called Omelet (Walt Disney's Comics and Stories-1952), the second is Luck of the North (Donald Duck-1949)

Cheers, **George**

PNS Classifieds

Need something to help transport your sculpture? **TRUCK FOR SALE**
1995 GMC extended cab, 4wd, and more 170,000 miles. Blue book says \$5,700. **Jim Johnson** 503-363-8628 or jjsculpt@teleport.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.**

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 sculptor@carolemurphy.com

4 Paragon kilns for sale. DL series #GL-24 ADTSD
2 2001 models at \$1200.00 each. 2 2004 models at \$1500.00 each.
Contact **Dennis at 503 260 0127**

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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) 283-1353

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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 Portland, OR 97214

Carl Banks Memorial Fishbowl by George Heath



www.pnwsculptors.org