

Pacific North West Sculptors

June 2007

Promoting the Art and Appreciation of Sculpture

www.pnwsculptors.org



Maryhill Museum of Art serves the Northwest as the major cultural resource in the Columbia River Gorge region. More than 10,000 visitors per month from all over the world come to enjoy the collections, the settings and special exhibits.

Why not let some of those 10,000 people see your art ? **PNWS shows at the Maryhill Festival of the Arts August 18&19 ?** Contact George gheath6006@aol.com or 503-777-2769

Grant Writing

PNS is looking for people who would be interested in helping to write a grant. Anyone out there have experience in grant writing or would like to have experience?

You wouldn't be left on your own, there are others working on it as well. Please call or email Carole at 503 235 7233, sculptor@carolemurphy.com

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

"The man who makes no mistakes does not usually make anything" William Connor Magee



This is the birthday issue. **Now we are seven.** So then; Happy Birthday to us!! Pacific NorthWest Sculptors began with a meal at the Queen of Sheba restaurant. Instigated by Joseph Highfill, our past president, that first meeting was attended by some of the region's best sculptors. Marty Eichinger was there, as was Manuel Izquierdo, Mike Magrath, Devin Lawrence-Field, Patrick Gracewood, Jerry Joslin, Rip Caswell, and others. I was not there but Patrick was and may remember who exactly did attend should you be curious.

My guess is they had a pretty time since we're still meeting seven years later.....

My first meeting was in January of 2002 at the Metal Arts Group on Barbur Blvd. Joseph had come by a booth I had set up at the Oregon Zoo for the holiday season. He asked me to join. I thought he must be kidding and did he say he was the president? If you've seen my work you may understand my confusion. He came back though, asked again and I went to that first meeting. Folks brought samples, portfolios and potluck refreshments. We took a tour of the works wherein medallions, class rings and such were molded and cast. But what really got me after some 30 years working mostly alone was that these people thought in 3d, loved to talk 3d and actually liked and even respected my work. "Oh, I like these folks", I thought. I've been hooked ever since. So again with emphasis: **Happy Birthday to Us!**

Our most recent meeting was at The Shop People establishment at 421 SE Grand Ave. Richard Tellison and his wife, Rebekah Dreske, operate an establishment of immense square footage where by becoming a member, you have access to tools and space for any variety of projects including ceramics, woodworking, jewelry and metal. I believe I counted 4 kilns, and noted a planer, a table saw with a huge table for holding sheets, a complete wood shop actually, a complete jewelry facility, a spray painting booth and a newly acquired corner shop for the members gallery and coffee. Space may also be rented by the square foot if one wants space to call their own and short term access to the facilities may be had for a fee. Membership is \$150 per month and considering what one could get done in a month that seems pretty reasonable. This is the kind of resource that could serve good purpose not only for those who do not have their own studio but for those who do when it comes to doing something that falls outside our normal routines. Think building displays. Call Richard Tellison at 503-490-7799 for more info or just drop by and check it out.

I have about half the questionnaires and signup sheets back from those who indicated a desire to do the **Maryhill show Aug. 19th.** Keep them coming. The sooner I get those, the sooner I can see what materials we still need and the sooner I can map out our display. It's not too late to sign up either. Contact me either at gheath6006@aol.com or 503-777-2769.

I'm thinking cake for the meeting at Leslie Bell's. Particular thanks to those who attended that first meeting in June 2000 and stuck with us. You know who you are.

Cheers
George

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

PNWS Board Meeting- Tuesday, June 5, 2007, 9:00am

Susan Levine residence and studio
3601 Division St., Portland, OR 97202 phone 503-230-0588

The **Seattle** June meeting will meet at John Sisko's
Date and directions will be emailed.
contact Heidi Wastweet at Heidi@wastweetstudio.com
or John Sisko at sisko@siskoworks.com

The **Portland** June meeting will be **Thursday, June 20th. - 5:00 PM** at
the home of Leslie & Bruce Bell 28307 NE 49th Circle, Camas, WA 98607
phone 360-834-9335

Cocktails at 5:00, Food at 6:00, Meeting at 7:00

Did she say Cocktails at 5:00pm ?????

1. I-205 North crossing over the Glenn Jackson bridge toward Seattle.

2. EXIT 30B Note that exit 30 goes in three directions. You do want Exit 30B East toward Orchards / Camas. West will take you to Vancouver Mall and 112th onto Gher Road. You don't want that.

3. TURN A YIELDING RIGHT ONTO FOURTH PLAIN.

Continue to follow NE Fourth Plain (which in synonymous with SR-500) Continue forward on SR-500 approximately **7.5 miles** going through some curves and street name changes.

Landmarks to note along the way. After making this yielding turn, there will be a 24 HOUR FITNESS AND BIMART on your left and a DUCKS TOOLS on your right. *If you didn't make this yield, there will be a Carwash on your left and a Taco Bell on your right. Unless you want to go to Amboy, now is the time to turn around.*

SAFEWAY STORE on your right at 162nd Street. It is about 3.5 miles ahead.

Continue east approximately **4 miles**. You'll go thru a 35 mph curve. LANGLEY TOWING on your right, up further, a VOLUNTEER FIRESTATION on your left.

Three 20 MPH curves smack dab after each other. Immediately after the third look for

A WHITE LIVINGSTON MOUNTAIN SIGN on your right, a regular street sign on the left 53rd Street.

4. TURN LEFT ONTO 53RD STREET. You cannot turn right. 53rd becomes Bradford along the way.

Continue up the mountain approximately 2 miles. Incline most of the way. When you begin to decline at 276th, this is your queue to slow down.

5. TURN RIGHT ONTO 282ND. Proceed 2/10 mile on a single paved road.

6. TURN LEFT AT THE OWL. There is no street sign for 49th Circle.

If you were to go forward, you would simply turn a circle in the neighbor's driveway. You will also see a RED DEAD-END sign down about 75 feet. **OUR HOUSE IS ON THE RIGHT. WE WELCOME YOU!**

Your cell phones may or may not work. Mine works when I hit the 282nd/53rd (Bradford) intersection.

I will make every attempt to put out some balloons or a sign the 53rd Street turn and at your next turn at 282nd. Parking is limited. If we fill up below I will place a sign or balloons at 281st letting you know to turn there. I will also put some where you should park and walk down the hill. I'll give you a ride back up if you don't want to walk it. Our phone number is unlisted. I will gladly accept calls for LASH @ LASH. If you choose to use this number for LASH business, I will politely decline the call.

Artist Profile : Leslie Stewart-Bell



Leslie Stewart-Bell pouring Silicon rubber for a new mold

Holding a Master's Art degree and professionally employed by foundries, Leslie Stewart-Bell worked as a mold maker, wax chaser, metal tooler and welder before establishing LASH Quality Molds & Sculpture Supplies, Inc. in 1991.

LASH provides quality rubber molds with a professional and artistic approach not found at any foundry. The art of bronze casting is a delicate, exacting process. Each decision and step must be executed with the utmost care to ensure that the completed sculpture captures each detail of the artwork. With a LASH mold each finely detailed touch is preserved and transferred to the final piece. Molds are the first step in the process of reproduction and the most vital in maintaining the integrity of the original piece. The mold sets the standard for every casting. Without a good mold, you can't be certain your piece will be satisfactorily reproduced.

Traditionally, molds are executed, utilized, and stored by a foundry. The artist rarely examines the mold they have paid for. LASH encourages the artist to examine the molds and unedited reproductions. Nothing is more telling than an wax that has not been chased. The more accurate the reproduction, the less labor in the succeeding steps of the process and the more true to form your piece will be.

LASH is able to create molds of any size and uses materials appropriate for single editions or multiple reproductions. Focused on high standards and competitive pricing, LASH is a first choice of professional and amateur artists alike.

Leslie spent a month at the Remington Art Museum in 1999 to mold the large "Bucking Bronco", "Cheyenne", and "Outlaw". These were later cast in pure silver by Maiden Bronze. The clientele that Leslie works with stretches from Arizona to Florida, New York, and back across to Alaska. Of course, local artist are the primary clientel in the foundry rich state of Oregon.

LASH also carries a wide range of sculpting tools, oil clays, waxes and armature devices. Clays can be manipulated and tools given a try before purchasing. LASH will gladly assist you in choosing the right tools and materials. Leslie is a sculptor herself. She has an extensive exhibition record and is included in many collections including that of the actress Demi Moore. She never loses sight of the dream of creating as she helps others realize their dreams.

Leslie runs a one woman shop. It is always a good idea to call before you make the trip to the Parkrose area, or make an appointment as business hours vary. **LASH Quality Molds & Sculpture Supplies, Inc.** is located at 4702 NE 102nd Avenue, Portland, OR 97220. The phone is 503-251-6959.

Where do you spend your Sculpture Money?

To approach finding the right companies to advertise with us, we are asking PNWS members for input. Who are the top companies in terms of how much money you paid them last year.

Mention why that company is especially good for artists (ie.. the best laser-cutting, powder coating, specialized hardware, good service.

For example, Julian's winners are Service Steel, United Welding, Clackamas Steel, Alaska Copper and Brass, Wink's Hardware. What are yours?

Send your response to pmg@gracewoodstudio.com

The Fear Factor by Lawrence Morrell



Lawrence and a glowing glass fractal.

Three months ago, I got up the nerve to take my portfolio down to Santa Fe, arguably the 2nd largest market for art sales in the nation. Walking along a single street with over a hundred galleries on it, I was unable to even broach the subject of being an artist looking for representation in any of the first few galleries I had selected. As I mutely stumbled on, past each new place and yet another opportunity to tell someone about my art, I wondered if I could just open the next door and say in a loud voice: "I'm an artist. Please, just reject me now..... put me out of my misery".

At the next gallery I recognized the work of an artist I had met in Oregon. I asked the owner about her work and then tried to ask questions that would reveal I'm an artist but not make her feel like I was just wasting her time. She finally does ask me and then even asks if she can see my work. (Perfect! It's so much better to be "Found" like this than to have to walk in cold and try to convince them to consider representing you). Fortunately, as all the books say to do, I have my portfolio right in my hand. After looking at it, she asks if I would consider being in her gallery. Stunned, I took all of .4 seconds to say "Yes!" My first gallery, finally. You might think it would be a good idea to see who else was interested in me, but I didn't show my work to another gallery the whole trip. Not one.

As luck would have it, my Gallery (I just love the sound of that), **Jane Sauer/ Thirteen Moons** www.thirteenmoonsgallery.com was perfect for me. Still, to fly to another city only to show my work to a single gallery was crazy. I was pushing 50, had never been represented by a gallery before in my life and that's when I finally realized, I needed professional help. So what do I do? Yet again read more articles about speaking in public, books on art marketing and talking about your art.

Then the gallery calls and asks if I would give a talk about myself in front of 65 collectors from the **Alliance for Contemporary Art Glass** www.contempglass.org Gasp. Choke. Wheeze. I find out that right next door, a world class glass sculptor was to give his own talk, about his own influences and inspirations, to the same set of collectors *who were then going to come listen to me*. What was I thinking, making art and trying to sell it? Why couldn't I have become an accountant or something?

So yet again, I read all sorts of books and articles about what to say to prepare myself. Once I was standing up in front of them though (doing my best impression of a goldfish, fresh out of the bowl) things were different....it was... yes.... pure torture. I did manage to stumble through but only sold one piece afterwards. The other sculptor sold 7. What was the difference between the two of us? Well, he had been doing this over and over again for years, right? I thought to myself, sure, but he had to start somewhere. How was I going to break out of my fear of talking about myself and my art and get to a place where it became second nature and... well, was even fun?

The answer finally came when I took a 3 day seminar from the consummate art marketer **Marty Rudolph** (you might have seen something about her workshop before in a previous newsletter). It all boiled down to practicing in front of a live audience. I can tell you from my own experience, it's a lot better to take a class like this *before* you have to talk about yourself as an artist. I think we should always be ready and of course you never really know when you might bump into someone who could change your whole life. She even taught us how to get someone interested in you and your art in 20 seconds, such as when you are in an elevator.

I got more out of this one class than I have in a very long time trying to market myself and speak about my glass sculptures in a way that excites buyers. Marty's really specific exercises, speaking in front of the encouraging members of the class, helped me learn the targeted information I needed. Most importantly, she had the experience to cut right in and address the specific things I was doing wrong. I went from "I would rather stick white hot needles in my eyeballs than get up there..." to a genuine burning desire to tell my story to as many gallery owners as possible.

I learned such diverse things such as how to speak from my Gut & my Heart as well as my Head (from world class storyteller Will Hornyak). That alone gave me a feeling that I could create a confident "presence" when talking and showed me just how I actually connected with others when speaking about my art. I learned how to sell a piece by giving them just the correct amount of information and then stopping (long before I used to and at just the right moment so as to get them to ask you to tell them more). We visited galleries and heard firsthand about just how to approach them. She even had one of the toughest critics in town, Richard Speer of the Willamette Week, tell me how to write an artist's statement that he would actually enjoy reading (he gets about a hundred a month).

It's one thing to see all this kind of stuff in Art Calendar or some book, it's another to have someone interrupting you the instant you make a crucial mistake to get you back on track, someone who fine tunes your delivery and then, on top of everything else, has the intelligence and long experience to know exactly what is the next most important thing you can do to further your art career. I didn't take the class the first time it was offered because I thought I couldn't afford it. As it turns out I couldn't afford *not* to take it. Just like any good investment, this one will pay off for years.

Lawrence Morrell harvests images of organic textures from nature using microscopes and combines them with precise mathematical images from scientific research such as fractals and microchips. He alters and combines these images using computers and deeply carves them into thick glass cubes and wall sculptures that are interactively illuminated.

www.lawrencemorrell.com

PNS Member News



Anillos, ceramic sculpture by Maria Wickwire.

Recent ceramic sculpture of **Sara Swink** will be featured in a May-June show at Guardino Gallery in Portland along with the abstract paintings of Marcia Hindman.

GUARDINO GALLERY
2939 NE Alberta, Portland, OR 97211
503 281-9048 •
www.guardinogallery.com
Hours: Tues. 11-5, Wed- Sat 11-6,
Sun 11-4



Swink's figurative works include a series of swimmers and anthropomorphic fish-girls contemplating their fates in the symbolic seas of the unconscious. Themes of exchange with a mysterious, watery underworld run through this current body of work, suggesting the artist's desire for symbolic understanding, regeneration and agency. Swimmers with truncated limbs mimic fish and fantasize about navigating the silent depths.

Anillos, by PNS Secretary, **Maria Wickwire**, is the People's Choice of this year's Gallery Without Walls in Lake Oswego. As such, it will become part of the city's permanent collection. Unveiled last September, Wickwire's life-sized ceramic woman gazes serenely toward the intersection of 1st and A Streets, in downtown Lake Oswego. "This piece is beautiful in its simplicity. Its lack of artifice and pretense will stand the test of time," commented one of the voters (www.lofa.org).

Maria will speak at a dedication of her sculpture to be held at the Lake Oswego Art Foundation's Annual Meeting, June 28, 2007. Sculptures featured in the Gallery Without Walls are on loan for two years, but the City of Lake Oswego has purchased four pieces, voted on by L.O. residents. A work by another PNS member, Jim Demetro, was selected as the 2004 People's Choice. To see the works in the New, Continuing, and Permanent collections, take a look at the Lake Oswego Foundation for the Arts website: www.lofa.org



Brandis, seated, and her larger than life Husky commission

She asked to look at my sketchbook, to get an idea of my drawing ability, and soon after I sculpted my first coin.

I have been assisting Heidi for over a year now. She has always been great at giving me progressively challenging coins, but ones that are within my ability. The very first coin I did was the Washington Monument with a few clouds. It was very simple. Since then, I've done several portraits, airplanes, horses, buildings and landscapes. On every single new job I learn a little bit more, and I am definitely more confident.

Relief work is so different from both 3-D sculpture and drawing that it would have been incredibly difficult for me to learn on my own, even with books and trial-and-error. Aside from getting paid (if you're lucky) and the benefit of learning from a master, apprenticing allows you work with all the tools and equipment that professionals use from the beginning.

As far as my own work goes, I still work in the round, but I think I will be doing some relief work of my own soon.

-Brandis Svendsen

I was introduced to Heidi Wastweet at the first PNS Seattle chapter meeting I attended. The meeting happened to be at her studio. I was blown away by her work. I had never done any relief sculpture, a few months later she was looking for a studio assistant, so I jumped at the opportunity.

PNS Member News

The **Creative Metal Arts Guild (CMAG)** Show held May 4th through 6th was good publicity for the guild and for participating PNWS artists. Eleven artists participated, each artist contributing three pieces. Sculpture prices ranging from \$75 to \$7,000. Limited to metal, the display ranged from cast bronzes to welded and fabricated pieces. The show was well attended and extremely large. It encompassed 6 guilds: the Potters' Guild, the Creative Metal Arts Guild, the Weavers' Guild, the Glass Guild, the Bead Society and the Carpenter's Guild.



It was not necessarily a sculpture buying public, though there was plenty of interest. 16,000 people attended. Sales were limited to the small and lower end sculptures. Cards were given and taken for artists to follow up on higher end pieces. We handed out newsletters to prospective PNS members and have five new pages for our mailing list. PNS has presented with CMAG for several years. The difference this time was the location of the booth, which was much more central and was closer to the Potters Guild show entrance. The use of a consistent pedestal style unified the setup, offering a cohesive presence.

This show with a new background booth was designed by Rick Gregg and built primarily by Ken Demo with help from Doug and Kathryn Mosley and Rick Gregg. I want to thank you all for your spirit of participation and your hard work. I also want to thank Terry Rusinow, a former gallery owner, who helped setup and gave the booth a more professional look. None of this would have been possible without the sponsorship of The Creative Metal Arts Guild. They were extremely helpful and inclusive by making sure the booth ran smoothly and that PNS artists felt supported.

We hope to do another PNWS booth next year. Our consistent presence at this show promotes Pacific Northwest Sculptors at Oregon's best attended art show. -Susan Levine.

Gorgeous Oregon

This July and August the Gresham Art Advisory Committee will be presenting the **Gorgeous Oregon** exhibit at the City of Gresham Visual Art Gallery. The exhibit will showcase the natural beauty of Oregon in various art forms.

Please let us know if you will accept our invitation by E-mailing Joanna at: J.dibartolo@comcast.net. Artists who have indicated that they wish to be part of the show will be sent the prospectus and paperwork necessary to participate. The pieces must stay in the exhibit between **June 25, 2007 and September 7, 2007** **Reception is August 21, 2007** Thank you, Joanna diBartolo and Mariann Farley, Curators of the Gresham Art Advisory Committee

1. Paper work due before: June 25, 2007 2. Take-In is Friday July 20, 2007 3. Take-Down is Friday September 7, 2007

PDX Craft: A Block Party.

PNWS has been invited to participate in the opening day festivities for PDX Craft: A Block Party. 724 NW Davis
When: July 22 Time: 12-7pm

In order to get your names in the Bulletin that will go out in June - I'd like you to confirm PNWS's participation on the opening day Festivities. Your coolest demos should be there and for those of you that have hands-on activities for families it would be great to include. MCC will have Claytown and the Stitch-o-Rama projects up and running during the day. Also, the Museum of Glass will be demo-ing their new mobile hot shop - wow!

There's a great line up of music for the music stage, tours of the museum, food and a beer garden. what more could you want? This event is free and a gift to the community - it should be a lot of fun. (well, the beer's not free!) contact Lisa Platt at LPlatt@contemporarycrafts.org.

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

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.

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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
 4110 SE Hawthorne Blvd. #302
 Portland, OR 97214



Antilos by Maria Wickwire

Address Correction Requested