

Richard Jones: Driftwood Inspiration

By Kendall Madden



7 Point is life size, all driftwood

Though Richard Jones had carved in wood since as early as he could hold a knife, it wasn't until a colleague asked him to supply driftwood for her high school art class that he found his true medium. The high schoolers were to make horses from the driftwood, and Jones was happy to bring a truckload down from his family cabin in the San Juan Islands with thoughts of Debra Butterfield's horses at the Portland airport. However, when he arrived at the school with his giant mound of driftwood, the teacher was not as thrilled as he had hoped. It turned out, she had planned for the students to make one or two-foot models of horses, not life-sized creations as Richard had envisioned. She suggested though that he take a few interested students and build a horse together. Assembling the full-sized equine form using pieces of "discovered" wood, Jones found his artistic calling.



The Angel Miriam stands 5 feet high, made from a cedar stump.

Since then, Richard has sculpted several more horses, deer, and large birds. Often rather than having an image in mind, a sculpture is dictated by a single piece of wood that has washed up on the shore of Henry Island. A "seal's face" in the form of a charred piece with a knot for an eye was

the starting point for one sculpture, and a smoothed piece in the form of a cormorant's body inspired another. Most recently, he has begun combining copper torched to bring out its iridescence with the driftwood in his "Moon Series." And his organic work has been well received, from Seattle's Best of the Northwest and Lark Gallery in Los Angeles, to international exhibitions in Paris and St. Petersburg, Russia.

Richard said of participating in the Master Class Exhibition in Russia last June, "It was a powerful artistic experience, creating my work in a museum setting, with so much art around me and other artists working alongside me. The building itself was a work of art!" The marbled edifice with vaulted ceilings was actually once the czars's stables, but clearly no expense or aesthetics were spared on the royal steeds. Richard's work there became part of the permanent collection of the city, in collaboration with dozens of other international artists who also created work for the art festival. As an invited guest artist of the festival, the



Untamed stands about 15 feet, made from driftwood.



Richard Jones working on *Full Spin*.

delightful Russian hosts arranged a private tour of the Hermitage—once the Winter Palace of the Romanovs and now a premier art museum—and of Peterhof, known for its cascading fountain adorned with gilt sculptures. "It was an incredible experience, to be treated almost like a dignitary, to be received so generously as an artist," said Richard.

While St. Petersburg was a highlight of his career in terms of working as an artist, another high point for Richard came from connecting a piece with a buyer. For personal reasons, Richard was ambivalent about parting with a piece entitled "The Angel Miriam," which he carved from a single hollowed-out log. He had just decided to sell it, when he received a call about it from someone who had found his website. The woman had recently lost her husband, mother, and father and was looking for a way to commemorate them in her yard. A shaman had said she needed more female energy to balance her garden. She had a dream about an angel, and typed Angel Miriam—her mother's name—into Google,

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Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302
Portland, OR 97214
www.pnwsculptors.org

The Pacific Northwest Sculptors Newsletter is a bimonthly publication of the Pacific Northwest Sculptors, a nonprofit organization dedicated to serving the public through educational programs and sculpture exhibitions. We are a dynamic, inclusive community of artists who inspire and support each other's growth with ideas, skills, and knowledge.

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Send to: lmlustberg@gmail.com

Deadline for the June/July issue: May 10

Join or renew your membership at

www.pnwsculptors.org/membership.htm

President's Message

By Carole Murphy



Here we are moving on into the year 2012. It's kind of hard to believe that we have made it this far, but here we are anyway. We have begun this new year without one of our board members, Ken Patton, and with the healing of another, Rick Gregg. We will continue to miss Ken.

He held a special place in so many of our hearts. And we are so terribly grateful that Rick is still here with us. Change seems to be a constant in life as in the creation of art. Perhaps it is all art.

In this new year, we are hoping to add a few new members to the board and to refurbish a number of our committees and perhaps even get some up and running. There are so many things we would like to accomplish as an organization and so many possibilities to explore for getting our members known and for furthering their careers.

We can accomplish so much more as a group than we can separately. As a group, our art gets seen more often and in ways we would never have the opportunity to show in as individuals. One of the purposes of PNWS is to bring our artists to the forefront of the public eye. We can only do that as a group and with group effort.

We need you, just as you need us. We need your intelligence, your creativity, your ability to lead, your ability to follow. We need your smiles and camaraderie, your muscles, and your expertise because together we create PNWS. Too much is depending on too few people. We need more members to step up to make sure that all that we want to have happen gets realized. The load gets pretty heavy on the shoulders of a few. Please, come and join us!

Please email or call Carole to talk about the committees you might join or the small or large positions you might fill. (503) 235-7233, sculptor@carolemurphy.com.

See you at the meetings,
Carole

Upcoming Meetings

All meetings are POTLUCK. If you can't bring food or beverage, come anyway. Portfolios and works-in-progress are always welcome!

April Meeting – Potluck – BYOB

Wednesday, April 18, 7pm

Hosted by Kim Lewis

Marylhurst University, 17600 Pacific Highway (Hwy 43), Marylhurst, OR 97036

May Meeting – Potluck – BYOB

Wednesday, May 16, 7pm

Hosted by Francisco Salgado (503) 951-8548

8107 SE 16th Ave., Portland

www.franciscosalgado.com

Francisco will share his experiences assisting with Devine Laurence Field's museum installation in Seoul, Korea.

Scam-a-lot

By Gordon Davis

The art community is not immune to scams. Let me tell you of one that just happened to me so you can be alert.

I received an email from a woman* who had seen my website and wanted to know if one of my pieces was available. We had several email exchanges about the price, how she would pay, and how it would be shipped. She put me in touch with her moving company to begin to make packing and shipping arrangements.

She had an elaborate story about how she was in Mexico at her twin sister's wedding, was expecting a baby, and was preparing to move to London where her husband was being transferred as head of IT for his company. I received a check, mailed from the UK from "her husband's assistant." The check was drawn from the Vermont Federal Credit Union but for an amount in excess of what we had agreed she would pay for my work. After another exchange, she told me to go ahead and cash the check and then send back the amount over our agreed upon price. During these exchanges, she gave me the address of her home in New Jersey (why a Vermont Credit Union?) and the house where they were going to be living in London so that I could put her on my mailing list for future work. A Google aerial photo search clearly identified a single family home in an upscale area of Rutherford, New Jersey, and a major townhouse in London.

There were many things that didn't seem right but then again many things that were plausible. The idea of buying a piece of art that you haven't seen was odd and in the midst of a wedding, pending baby, move to London really doesn't make sense, but there are all kinds of people out there. Plus, while her English was good, I noticed some oddities of structure that made me wonder.

When I get checks from people I don't know, I'm always a little cautious. I took the authentic looking check to the bank to have them verify the Credit Union, the account, that there were sufficient funds in the account. Even if everything checked out, I was not going to ship the piece until my bank could verify that the funds had actually been transferred. I had also planned to have the bank receive the funds so that we could avoid any traceable linkage to my account. My bank called the Vermont Federal Credit Union, which confirmed there was no such account.

I emailed my "customer" and told her the bank had confiscated the check so if she still wanted to purchase the piece, she needed to send another check in the correct amount, but that I would not ship the piece until the funds had cleared into my

continued next page

Waiting...the Completion of the 108th Chair!

By Jo Grisham

Yes, waiting...in every sense of the word. I am filled with so many emotions right now that I was not anticipating, as I completed sculpting the last of the 108 ceramic chairs that comprise the installation piece *Waiting*. And aptly, at the same time, I am awaiting turning 58-years old in a few days.

Completing this piece feels like a landmark to me in many ways. At times it felt as though I would never finish it. I have ridden life's roller coaster during the span of time that I have been waiting and working and experiencing the creation of this piece. I began sculpting the first few chairs left-handed as I awaited a third surgery to repair the torn cartilage in my right wrist. I continued to create chairs in waves and spurts of energy and momentum, many times being sidetracked by things happening in life. I used the chairs as outlets of sorts, a voice for some of the things I was going through. Each chair, and sometimes groups of chairs, have names on the back, commemorating what was happening to me at the time, both trying times and times of joy. I feel a range of emotions from satisfaction to catharsis to sadness to emptiness to pride and gratitude. Other emotions I can't quite put names to yet.

I suppose I was more involved in the piece than I even realized, although I felt very connected to it every step of the way. The involvement often took on the characteristics of a love/hate relationship: *How many do I have left? Isn't it over yet? I don't want it to end! What comes next? I can't believe I stayed with it and actually did not abandon it when it felt like I wanted to give up.* Sometimes it felt tedious, and sometimes it felt like solace.

Scam, from page 2

account. Of course, there was no response.

I subsequently looked at the hits on my website and found a hit on February 8, about 45 minutes before I received the first email from her. The hit came from a small town in the UK. I then looked at the postmark on the envelope that the check came in (no return address), and it was from another town about 5 miles from the town where the website hit came from.

The bank told me that getting a check for more than an agreed upon amount is a very common scam. If it doesn't feel right, it's not. Wait until you have the cash in hand.

*The name she uses is Gretta White, and as it turns out, she had also proposed to purchase two paintings from PNWS newsletter editor Lynn Lustberg who didn't take it as far as I did before stopping the process.

www.gordondavis.net

There were times that I questioned myself about why I felt compelled to create *Waiting*. I felt self-doubt about whether I could actually follow through with it and not give up. I am proud of the discipline I had to see it through to the end. I still have to fire them and find a place to exhibit them, but as I put the last finishing finger-stroke on the last of the 108 chairs, I felt like crying. Dumb, huh? There were butterflies in my stomach, and I felt a bit shaky. Was it too little sleep last night as my mind raced at full speed or too much coffee? Or am I feeling the completion of a piece that I set out to do, to birth, not really knowing where it was going?

I am still feeling a rush of emotions. Just having finished it feels like almost enough, although I know that once I fire them and collect all the found objects that I have been gathering all this time, it will feel even more complete and satisfying. When I install it and see it in its entirety, I know I will once again feel weak in the knees from pride and emotion. How was I to ever anticipate the feelings that creating and finally finishing this work would gift me?

I finished the last three chairs today in my studio by the lake, and now I sit here writing as I look at the still reflection of the trees in the water, with the air filled with the chill of autumn and cacophony of birds echoing through the quiet. I feel so small as I sit in the shadow of the large Washington evergreens, yet so full inside, despite my shakiness. I suppose I did not believe in myself enough to think that I would follow through with *Waiting*. I suppose that is what waiting is partly about: not knowing what to expect, not knowing what comes next, not always understanding what or why things are happening now, or why things have happened in the past, but knowing that this is all part of the ride.

I will pack these last chairs carefully and lovingly, like cherished china dolls, as they make their ride to the kiln in Portland to enter into their next incarnation. Last week, someone was telling me about how salmon signify the life cycle by returning home at the end of their journey. The last three chairs are entitled *Returning*, *Upstream*, and lastly, *Home*.

I pick up a dark soft feather that just fell from a bird that has passed overhead. The birds are gradually beginning their journey south as the winter approaches. I am sitting with my fleece hoodie on the dock, beginning to feel the call inward. The water looks like glass. The things reflected in it seem distorted, yet I recognize them. I look for clarity. I continue on, not knowing what the next piece of clay will become or reveal, or what the future holds for me, as I continue



to return upstream home, to myself.

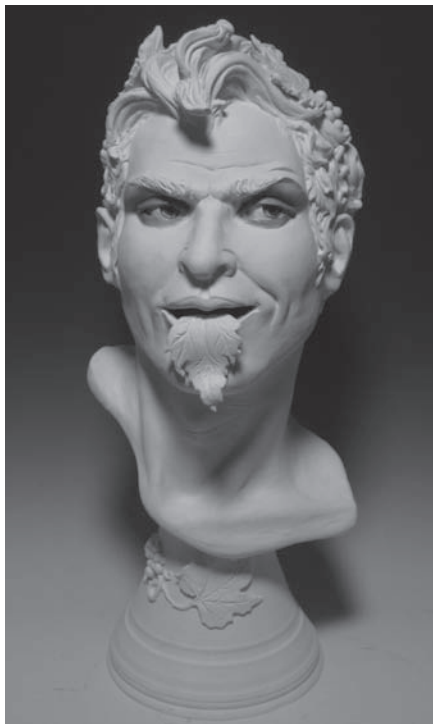
Once again, I hear the words of Mary Oliver pulse through my mind. They seem to have taken up permanent residence in there, and I am happy for that. I hear the words of *Journey*, which seems so appropriate to me today. Each time I read it with anticipation, as if I am hearing the words for the first time, although I know them like old friends. I never tire of them. I welcome them, as they create a place of comfort for me, as sense of coming home to myself.

The Journey

*One day you finally knew
what you had to do, and began,
though the voices around you
kept shouting
their bad advice –
though the whole house
began to tremble
and you felt the old tug
at your ankles.
“Mend my life!”
each voice cried.
But you didn't stop.
You knew what you had to do,
though the wind pried
with its stiff fingers
at the very foundations,
though their melancholy
was terrible.
It was already late
enough, and a wild night,
and the road full of fallen
branches and stones.
But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice
which you slowly
recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do
the only thing you could do –
determined to save
the only life you could save.*
~ Mary Oliver

<http://jogrishman.blogspot.com>

Member News



Vinter's Ally by Pam Mummy

Mummy Showing in *Clay? IV* at Kirkland Art Center

Kirkland Arts Center is presenting the fourth installment of its biennial contemporary ceramics exhibition, *Clay? IV* in conjunction with the National Council on Education for the Ceramic Arts' (NCECA) 46th annual conference in Seattle, WA. *Clay? IV* explores the versatility of clay as a medium of expression. Showcasing a range of sizes, scales, subject matter, and techniques, the artwork of this exhibition is both a testament to the enduring legacy of clay and to the future of the field. This international exhibition includes work by artists residing in Korea and 11 U.S. states. PNWS member Pam Mummy's sculpture *Vinter's Ally* is being featured in the exhibit. The show runs from March 26 to May 19 in the Kirkland Art Center Gallery. Hours are Monday–Friday, 11am–6pm, Saturday 11am–5pm.

Eight Regional Sculptors to Exhibit at Portland International Airport

This six-month exhibit will include work by: Richard Cawley, Steve Eichenberger, Rick Gregg, Jacqueline Hurlbert, Mitch Lang, Alisa Looney, Pam Mummy and Joe Powers. The show opens April 1, 2012, in Concourse A of Portland International Airport. The Curator, Greta Blalock, Art & Entertainment Program Coordinator, said that aside from providing passengers a portal into the distinctive cultural life of our region, the PDX art program works to increase opportunities and exposure for regional artists.

Letter to the Editor

Dear Lynn,
I just wanted to let you know I had a request from NBC's TV series "Grimm" to lend them six of my sculptures for one of their episodes. When I asked them how they got to me, they said Pacific NW Sculptors gave them my name. Some of my work was featured a few weeks ago in the episode "Tarantella" in a loft of a wealthy art collector. Thanks Pacific Northwest Sculptors! Very grateful.

Best,
Virginia Wolf

That 9/11 Thing That Happened: A New Sculpture by Rick Moore



That 9/11 thing that happened, 5'x3'x3', oil clay, to be bronzed, by Rick Moore

The 9/11 sculpture is simply an observation of what happened on that terrible day. I'm not trying to pass judgment one way or another, although I do believe that killing innocent people in the name of religion (any religion) is something that should never be done.



Taking Flight maquette by Alisa Looney, steel

Looney Talk Scheduled in Cannon Beach

As part of their annual "Spring Unveiling" event in Cannon Beach, Northwest by Northwest Gallery has scheduled Alisa Looney to give an Artist Talk on Friday, May 4, from 5pm to 6pm. Looney will show her most recent sculpture and share with the public her intent and process in designing and building work for public and private settings. Northwest By Northwest Gallery is located at 232 N Spruce, Cannon Beach, OR. The phone number is 800-494-0741.



Choosing from Within by Alisa Looney, painted steel, shown in Sioux Falls, SD.

Going International!

Alisa Looney's public piece *Choosing from Within* has been selected to exhibit in SculptureWalk Castlegar, BC 2012–13. The sculpture is scheduled to be moved by the Partner Network from its current location in SculptureWalk Sioux Falls, SD, and will be installed in the beautiful British Columbia mountain setting on May 26, 2012. The bright red sculpture will be on loan for one year and is currently available for purchase. www.sculpturewalkcastlegar.com.



Mt. Tabor Art Walk Coming Up!

Forty artists at 25 sites, all within walking distance around Mt. Tabor Park, will show their work at the Seventh Annual Mt. Tabor Art Walk on Saturday, May 19, and Sunday, May 20, from 10am to 5pm each day.

PNWS member Robert McWilliams will show his sculpture at his home studio located at 6825 SE Pine Court, Portland (three blocks north of Belmont at 68th). Other PNWS members showing at this year's event include: Jill Torberson, 6562 SE Morrison St.; Laurie Vail, 4915 SE Ash St.; Kirk DeFord, 2345 SE 58th Ave.

All members of PNWS and anyone interested in art are cordially invited.



Rocking Chair Phoenix (top) and Foundry Wheels Big Horn. Artwork and photos by Robert McWilliams.

New 20% Discount for PNWS members from ADX

Facility includes:

- Metal Shop
- Wood Shop
- Industrial Sewing Machines
- Flexible "BYO-Tool" Workspace
- Classes + Workshops
- Gallery/Event Space
- Collaborative Community Environment
- At least 10% off at all ADX-affiliated local suppliers, studios, and more

20% off all PNWS membership options. (Fee for service rates still apply for laser cutter, CNC router, 3D printing, and custom fabrication work.)

To learn more visit adxportland.com!



Broadfoot Sculpture Nominated for People's Choice Award

Olinka Broadfoot's sculpture *Siblings* has been placed on the ballot for the People's Choice Award by the Arts Council of Lake Oswego. If you live or work in Lake Oswego, you can cast your vote for it so that the city will purchase it. Vote via the internet at www.artscouncillo.org



The ceramic works of Michelle Gallagher (above) and Sandy Visse (below right) are among those featured in Ceramic Showcase.



See PNWS Members at 30th Annual OPA Showcase May 4-6

Oregon Potters Association's Ceramic Showcase turns 30 this year. PNWS members who are participating in some capacity in this year's Showcase include Ann Fleming, Michelle Gallagher, Jeanne Henry, Arthene Horsley, Ruri, Victoria Shaw, Maria Simon, Sara Swink and Sandy Visse. The annual exhibit will be held May 4, 5 and 6 at the Oregon Convention Center. It's the nation's largest show and sale of pottery, sculpture, garden art, home accessories and other works in clay exhibited in over 150 booths, featuring daily demonstrations, live music, a wine bar, clay areas for adults and children, and giveaways. Open 10-9 Friday and Saturday, and 10-5 on Sunday. Admission is free. For more information visit www.oregonpotters.org/ceramicshowcase.

Member Discounts

ADX

adxportland.com

Columbia Art

1515 NE Burnside, Portland 97214

503-232-2216

Georgie's Ceramic and Clay

756 NE Lombard St., Portland 97211

503-283-1383

LASH Quality Molds and Sculpture Supplies

4702 NE 102nd Ave, Portland 97220

503-251-6959

Stan Brown Art and Crafts

13435 NE Whitaker Way, Portland

503-257-0059

Fiberlay Co., Inc.

3223 NW Guam, Portland 97210

503-228-1222

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International Sculpture Center

isc@sculpture.org

www.sculpture.org

Southern Oregon Soapstone Co., LLC

541-479-4862

SouthernOregonSoapstone@mail.com

Courtney Frisse, Photographer

courtneyfrisse@gmail.com



Cat, Umbrella, ceramic, by Sandy Visse

Richard Jones, from page 1

and there she stumbled across Richard's sculpture. When he delivered the sculpture to her, she wept. "It was amazing," he said, "To know that the piece truly belonged with her."

In his work, Richard's philosophy follows that of Jun Kaneko, who seeks to create a piece that "gives off enough visual energy to shake the air around it." When the wood speaks to Richard—calling for an angel, an eagle, or a fawn—or the sea glass for his unique one-of-a-kind jewelry, the resulting piece comes to life with an inherent energy.

You can see Richard's work at Drifting Images, <http://www.driftingimages.com>



Full Flight stands about 2 feet, made from driftwood and copper and also was displayed at the Master Class Show in St. Petersburg.



Blue Moon stands 4 feet high, made from driftwood, sea glass and blown glass, and copper, it was one of the pieces displayed in St. Petersburg, Russia.



Full Spin is about 4 feet wide, made from driftwood and copper, I made a similar piece at St. Petersburg during the show.

Artwalks: The Eyes Have It

By McAlister Merchant

Twenty years ago, I moved from Southern California to the Pacific Northwest and began the adventure of exploring the marvels of the climate differences between nearly endless sun and overabundant rain. I lived close to work and drove my car to and from my job and my entertainments.

Recently I was unable to use my car for a few days, so I did my "running" around Bellevue and Seattle on buses. If you haven't done it, you're missing out on some marvelous inspirations for art pieces! There are PEOPLE of all kinds everywhere. I've visited many places around the world, but no place compares with the variety and genuine camaraderie that I've encountered in the communities around the Sound. From home to hill, from water to wall, from garret to gallery, in stores and Starbucks, there they are: people!

Recently I spent some time wandering from one gallery to another on Seattle's First Thursday, aka an artwalk. I hadn't done this for a while. The experience in each gallery was different, and I enjoyed every one.

In one gallery I was surprised and excited by the delicacy and the ingenuity of the ceramic sculpture. I appreciated the thought and interpretive skill represented by the design choices. The works were conceived as artistic representations or interpretations of "challenged" communities. But I learned most, I think, from the descriptions of the work. The language used to describe the works was exquisite in every case. That is, the words and sentence structure

would be ideal for the Seattle Art Museum or the Louvre. To me, the language seemed designed to impress "COLLECTORS." Those descriptions would need to be translated for many people from the communities that the art supposedly represented. In another gallery, where the work on display honored the life of the artist, the descriptions were full of details and factual descriptions, with little or no exposition.

In a third gallery, there was an overabundance of glasswork: hot/blown glass, formed with tongs and paddles mostly. I asked the owner why he seemed to have no cast glass works. His answer was frank and informative. He said that most of the work he sells is created by people who may be talented but are not necessarily artists. They can usually create the pieces in one or two sessions of two to four hours. The pieces are "decorator" glass designed to sit on tables under lights or in wall niches. They are designed less for conversation and more for decoration. They are patterned and repeatable. Art Glass, as kiln cast pieces tend to be, are too expensive to fit that market.

I realized after a few minutes of conversation that I would never be able to show my work in such a space. The process of creating my work takes days or weeks to complete and sometimes includes costly materials. This doesn't even take into account the more mundane costs of marketing, storage, and/or shipping. The gallery owner's price points and my process and expenses simply don't match.

Unless...

I do some careful planning about the time and costs that I expend in the manufacturing process, and I do some careful planning regarding the effect of volume or size on perceived value, storage, and shipping, and I think about the likely market for a piece before I start. There is so much more to professional art than self-expression.

The artwork on display in these galleries reminds me that we may be limiting the exposure and the salability of our work if all we want to do with our art is register personal expression. To be able to create art and make enough money at it, you need to carefully identify your customers, their tastes, the places they shop, and carefully assess the subjects, materials, treatments, process, and sales costs that are connected with your work.

So busing to art galleries led me to insights about business. The artwalk became so much more. You just never know... till you look, till you ask. It's really important to get out there!

Offered by PNWS Members

Art Making Abroad in the Czech Republic with Olinka Broadfoot

Join Olinka Broadfoot, a publicly and privately commissioned sculptor, to learn the skills and techniques involved in creating art from pressed clay roofing tile. Sculpture pieces created will be part of a larger art project in Stod, Czech Republic. All skill levels are invited, and there are no language requirements—Olinka speaks English, Spanish, and Czech.

Spend the weekdays in the studio creating works of art, including some pieces to take home with you. Outside of the studio, explore the Czech Republic. You will have time to explore village life in the evenings and to travel to other amazing places on the weekends. Experience cosmopolitan Prague, a cultural epicenter. See the architecture and history of Cesky Krumlov. Hunt mushrooms in Sumava, the Bohemian forest. While these types of excursions are not part of the program, you will find Olinka Broadfoot to be a great resource in helping you make the most of your time exploring the area.

In addition to learning, you will be creating sculpture pieces that will be part of a larger art project started by Olinka Broadfoot. The art studio is a space where people trade ideas and develop or enhance their techniques...and have fun!

July 15–29, 2012 or until October 1, 2012
(arrival date is flexible; two-week minimum to allow for firing of sculptures)

\$950/week

Payment due in full by May 15, 2012 (cancellations accepted until July 1, 2012 with tuition refunded minus \$100 handling fee)

Optional excursions around the Czech Republic are available for a small fee plus your trip expenses (lodging, food, gas, trains, admission tickets, etc.)

Lodging: Provided

Materials/Tools: Provided (during your stay only)

Transportation: One-time transportation to and from the Prague airport provided

For more information, contact Olinka at olinkabroadfootgallery.com or 513.307.0325

For an application, please email: obroadfoot@gmail.com

Clay Sculpture with Richard Armstrong

Sculpt in clay using the four formative forces (water, volcano, wind, and earthquake).



This fun class is guaranteed to open new doors of creativity. The methods are inspired by Waldorf methodology, approaching the clay and working without a preconceived idea. Schedule specifics will be determined

by interest: possibly evenings or weekend days, for four classes, pay per class, \$20 at two hours per class.

Sample sculptures are pictured here, bringing form out of the imagination and mentioned. Taught by Richard Armstrong. Limited to four students. Call (503) 477-8808 or email armstrongstudio@msn.com.



Sculpting Classes with Carole Murphy

Sculpt in Pozzolan stone, a form of aerated cement that begs to be sculpted. Create in a material that is considered “green” by the construction industry and is new to the United States, although it has been around Europe for a century.

Follow your own vision or have that vision awakened in you. The class is kept small enough to make it viable for each student to follow their own personal direction.

To see a video of Carole Murphy's classes and for more info on classes and student works, go to www.carolemurphy.com/workshop.htm

Three classes will be running at her studio at 1405 SE Stark. Contact Carole at (503) 235-7233 or Sculptor@CaroleMurphy.com.



Garden Art 201, Concrete and Mosaic Sculpture

We will be creating sculpture for the garden using specialty cement mixtures (including Milestone), steel mesh, and mosaic embellishments. Super easy, super fun, and everything you need to know to continue creating at home.



From beginner to master-level, everyone works at their own pace and skill-level while creating an original work of sculpture, a Garden Masterpiece.

Ongoing weekend workshops
Sat. and Sun. 12-5 pm
\$160 + \$35 materials
Class size limited to 6

Private and small group classes available, too. Classes are held at the sculpture studio of Dean Hanmer on Vashon Island, just a few minutes from Seattle and Tacoma.

Contact Dean: (206) 567-5778
dean@gardenart201.com
www.gardenart201.com



Creative Process Workshop with Sara Swink

“This is, one of the best workshops I have done in a long, long time. It is not a clay techniques workshop. The techniques you learn here will help keep your work fresh and to move you through stuck places. You can also learn about what holds you back. Transforming even that into new inspiration. I know I will use some of the excises we did over and over again. I would highly recommend it.”

Cultivate connections of image vocabulary and style, mine the riches of the unconscious, play and explore, and deepen your artistic practice. Valuable for practicing artists, but no art experience needed. June 9 & 10, 10 am–5 pm, West Linn; \$175 includes materials. For more info, please email sara_swink@frontier.com or call 503-638-9890.

For more from participants visit http://saraswink.com/section/281230_Workshop.html

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PNWS Sculptor Spotlight

Patrick Gracewood

I love creating sculpture. For over 20 years, I've designed sculpture for the restoration of historic terra cotta facades. The classical nature motifs used as architectural ornament, such as acanthus, oak, laurel leaves, and fruit-and-flower garlands, represent a tradition of more than 2,000 years honoring the relationship between civilization and nature. The juxtaposition of architecture, sculpture, and nature is deeply rooted in our cultural DNA.

My designs both draw from and feed that cultural DNA of art that says we are directly connected to nature. My sculptures resonate on several levels of perception, each linking to the profound relationship between man and the living world.

In a modern world of steel, glass, and increasingly virtual experiences, I want this tradition of nature-inspired art to survive. I believe that art about our long-standing relationship with the wild Earth is art that will speak to future generations.

View Patrick's work at www.GracewoodStudio.com and <http://shadowsonstone.blogspot.com>

Saint Francis (limited edition), 31" x 19.75" x 4"
(on steel stand), acid colored cast stone



Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97214

Sculpture or Dancing Figure?

Yes! This detail shot is of Dancing Shiva, a wrought-iron sculpture fabricated in India. The piece stands two and one-half feet



tall and glows beneath a vibrant patina of golden ocher, deep reds, and greens. The patterns and shapes encrusting the piece (see negative shapes) enhance the simple form, creating a feast for the eyes.

Where can you see it? Go to the Gold Door on SE 37th Avenue, just around the corner from Powell's on Hawthorne. Enjoy!

—Jim Ayala