

PACIFIC NORTHWEST SCULPTORS NEWSLETTER

September 2005

www.pnwsculptors.org

CASTING IN STAINLESS STEEL

by David Parvin

It's been said that the only true change we can make in our attempts at originality in art these days is to alter the medium. All the images have been done in one-way or another and what's left for us is to explore different presentations involving our ever-expanding technology. Whether this is true or not doesn't matter. Artists create because they are compelled to create and the medium usually chooses us rather than the other way around. However, if we are not aware of all the possible media our creative language is limited. We won't know a medium is calling unless it has our phone number.

A few years ago I went to the unveiling of a sculpture done by my very first sculpture teacher, southern California sculptor James T. Russell. His medium is stainless steel; Russell and his crew of workers fabricate large, deceptively simple pieces in his studio. As the fabric fell away the ten-foot piece gleamed bright in the afternoon sunlight, reflecting the world around it with a mirror-like finish. It had the appearance of a shiny metal ribbon caught in a breeze. A unanimous intake of breath emanated from the crowd invited to witness this event.

Russell's studio was also open that day and begged exploring. There lined up along a shelf were many smaller versions of his large sculptures. At first I assumed that those were made of some other metal with a chrome finish. Upon investigation it turns out that these had been cast in stainless steel. They are so striking I immediately wondered why I hadn't seen sculpture in this metal before or if I had seen it, I didn't know what I had been looking at. As luck would have it, the owner of the foundry where these were cast was one of the many people in attendance and willing to answer a plethora of questions despite the celebratory nature of the gathering.

The cost of the materials themselves isn't significant; the biggest difference between casting in bronze and casting in stainless steel is the temperature involved. One needs an electric induction furnace in order to get the steel up to about 3,000° F, much higher than that required for bronze. This is expensive machinery and not normally included in most foundries that work in bronze. It is usually reserved for industrial uses. Most industrial foundries do not want to work with artists, primarily because the artists don't want the kind of multiples inherent in industrial production and the foundry loses money by stopping to work with an artist. Secondly, artists frequently like to mess with their creations, changing this, altering that and don't design for the practicality of production. Some of us can be, if I may generalize here, a little difficult to work with sometimes.

The other big difference between bronze and stainless steel is the surface work required to finish a piece. Stainless is much, much harder than bronze. Sanding and polishing can take twice as long or more than it does for bronze to obtain a similar outcome. Therefore, the labor intensive aspect of completing a piece, getting the stainless up to a chrome-like finish, means that a sculpture would cost 50-60% more to produce, unless you do all of the finishing yourself. Choosing to do it yourself would cost more for the special equipment necessary to work this metal. Those who have worked in both find that coming back to bronze after working stainless is suddenly very much like carving butter.

According to Ron Dewey, who owns and operates Light Sculpture Works in Cleveland, Ohio, the material is more workable if it is annealed. Annealing is a process wherein the cast piece is put into an oven and the temperature is slowly brought down, the same process as annealing glass. Stainless welds readily enough but it shrinks a lot more when going from molten state to a solid, twice as much as bronze. Great care must be taken during the red-hot stage when welding.

When casting large sculptures the original waxes must align perfectly with each other as stainless steel has a memory. In other words, if the pieces are cast and don't match dead-on when they cool, an attempt to weld them together is futile, as the metal will split as it cools again from the welding and return to the shape to which it adhered when it was first poured. This problem does not exist to this extent with the more forgiving bronze.

Mr. Dewey went on to explain that different degrees of stainless steel could affect the color and quality of a sculpture. Larger foundries tend to use #304 (one of many designations for the stainless/alloy mix), which is perhaps more workable, but the chrome-like finish is not as easily attained. However, #316, his choice for sculptures, has a higher corrosion resistance level, holding up better in marine environments, but is not too happy with contours. Mr. Dewey claims that #304 stainless is a milkier color than #316. There seems to be some controversy regarding this perception, as James Russell disagreed, saying that he has worked in both and doesn't think there is any difference in the surface color or quality of shine. Industrial foundry owner Don Tomeo believes that there is very little difference between the two, other than #316 being slightly harder and a little more corrosion resistant. If a piece is to be near salt water or salt air, the use of #316 just might be an advantage. He didn't think that most people could see any difference in the color. I guess we're on our own with this one.

Even fine art foundries, such as Light Sculpture Works, may not have the facilities to cast in stainless and will work out a deal

continued on page 10

DATES TO REMEMBER

Sept 14 PNS Board Meeting 7:00 PM at George Heath's house 4326 S.E. Ogden Portland, OR
ALL MEMBERS WELCOME! We'll be discussing the future of the International Sculpture Invitational

Sept 29 Eric Scigliano to speak to PNS
 7:00 PM at the Tanasbourne Barnes and Noble Store

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

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

Joseph Highfill has graciously agreed to take over the coordination of our ongoing exhibit at the Portland Center for the Performing Arts. Joseph and Maria Wickwire will both be present at the October change-out and, thereafter, Joseph will be the person to contact when you have a piece to show.

PCPA NEWS! Maria Wickwire, editor

Michelangelo's Mountain, The Quest for Perfection in the Marble Quarries of Carrara.
 Book Review by Jonathan Raban, author of *Bad Land* and *Passage to Juneau*

This is a terrific book, original in conception and exhilarating in its range and sweep. Eric Scigliano effortlessly marries the vibrant and tumultuous world of quattrocento and cinquecento Tuscan politics, philosophy, and art to his own 21st century travels in the region. Whether sketching a landscape, exploring the geology of marble, following Michelangelo from commission to commission, waxing lyrical on the curing of pork fat, or talking stonemasonry to elderly quarrymen in a Carrara bar, Scigliano is a deft, eloquent writer: the connection he makes are always surprising and often revelatory. His Michelangelo emerges as a man as much of our time and place as of his own.

PACIFIC NORTHWEST SCULPTORS

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| SECRETARY
<i>Maria Wickwire</i> | TREASURER
<i>Carole Murphy</i> |

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timvic2@ipns.com | Newsletter Committee
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| | | Renee Osterman Cooper
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RECENT WORKS BY PNS MEMBER, JIM DEMETRO



It has been a busy summer for Jim Demetro with four public dedications of his bronze sculptures. His work on historic figures has kept him occupied, especially with the bicentennial of Lewis & Clark. Last month he dedicated two bas relief panels at the York Elementary School in Vancouver, WA, depicting York, the only black man on the famous expedition, and his important contributions to the success of the mission.

Pictured is the 10' sturgeon and life-size image of Capt. Clark that was dedicated on the Long Beach, WA peninsula. This location is a part of the historic 8 mile path on the ocean from Ilwaco to Long Beach that Clark explored in 1805.

On a more fun note, two life-size bronze figures of Elvis Presley and Marilyn Monroe made by Jim were unveiled in front of the Battle Ground Cinema at the Gardener Center. There will be a total of seven of Jim's life-size statues throughout the complex when the next stage is finished.

On July 16th there will be a dedication at the final location of the 8' tall Capt. George Vancouver statue that Jim sculpted four years ago as the namesake piece for the city of Vancouver.

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

NEWSLETTER

EDITOR
Maria Wickwire

Please send articles, information, upcoming events, advertisements, suggestions, & photos (*jpeg only*) to:

maria@palensky.com
or
Maria Wickwire Palensky
P.O. Box 2911
Battle Ground, WA 98604
(503) 244-0744

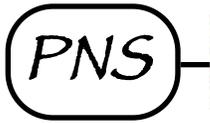
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Portland, OR 97214
www.pnwsculptors.org



MESSAGE FROM THE EDITOR:

Your comments about the newsletter are welcome! Let us know what you think of articles, formatting, topics, typos, ideas for future issues, etc. What do you want to read about in our PNS newsletter?

Send your remarks and suggestions to Maria Wickwire:
maria@palensky.com



PRESIDENT'S MESSAGE:

International Sculpture Invitational –There is some fairly momentous news here, in that the ISI has been postponed a year to Sept. 2007. The timeline was just getting too tight. A good part of the reason was the move to Willamette Park from the Lake. Oswego location. A good deal of the work that had been done for Lake Oswego now has to be redone for the Portland site including garnering support from the city of Portland as well as a good deal of paperwork such as reconstructing the budget. So far, Portland officials are enthusiastic and, in fact, suggested the postponement. I should mention here that the reason for the move was that Lake. Oswego did not feel the Foothills site could accommodate all the booths that ISI would need to make the show financially feasible. The delay will enable us to do a more thorough job. It will also enable us to gather volunteers from within the Pacific NW Sculptors organization so that it really becomes a PNS event wherein all the members are a part of it. In addition, since some of the steering committee members were associated with Lake. Oswego some reconstruction there will also be necessary. I am glad to say that Joe Percival our logistics committee chair, and Bob Foster, a PNS member who is coordinating artist selection is still with us. Maria Wickwire is working with Sandra Catlett on the sister cities part of the event and the executive committee (Marty Eichinger, Leland Waltuck, Devin Laurence Field and myself) is still intact. We will need more help this time around, as the above persons would find it difficult to maintain last year's pace for another year without suffering serious burnout. PNS must be more completely involved and we will be discussing how to accomplish this at the board and regular meetings.

On a most positive note, Leland Waltuck has offered a \$5000 grant for the purchase of a sculpture to be placed in Willamette Park one year before the ISI event. The unveiling ceremony would also mark the beginning of a one year countdown to the ISI's opening day. Hearty thanks, Leland.

Membership Drive – It is dues time again as most have probably noticed from my e-mails. It is worth mentioning again, though, that early payment helps our organization immensely. It also entitles the member to a \$5 dollar discount. Regular dues then are \$50 rather than \$55, but only if paid before Sept. 30th. In addition to dues this coming year we strongly encourage members to become involved beyond just attending meetings. This will not only lift some of the burden from those currently volunteering but also enable our new volunteers to get the most out of their membership. From personal experience, I know this is true. Please do fill out the renewal form, even if you are a returning member, as the checks go one place and the form another.

Website – I have posted a new page on the PNS website at pnwsculptors.org featuring the metal meetings that are a joint effort between PNS and Clackamas Community College. Suggestions for additional text would be greatly appreciated. I don't know all the names and a more complete explanation of the processes would be a good thing. I've learned a lot about sculpture since joining 3 years ago but my welding experience amounts to about 1 inch of really funky bead.

Members' Directory – We are planning on fall for publication of the members' directory. This will let us keep it current with the membership. Dues must be paid up for members' information to be included. The directory is opt-in for privacy reasons, so if you haven't filled out your renewal yet let us know if you would like to be included by stating so on the form. You may also indicate any information you don't want included.

Member Meeting at Leslie Ariel's - There was a member's meeting at Leslie Ariel's the 2nd of Sept., however I had a treatment that morning that had unpredictable (rather uncomfortable) side effects. I still want to thank Leslie for hosting. I hate to miss those meetings as I always come away pumped up; life seems full of possibilities and that is a lot more fun than feeling rather uncomfortable. Thanks again, Leslie, and, as always

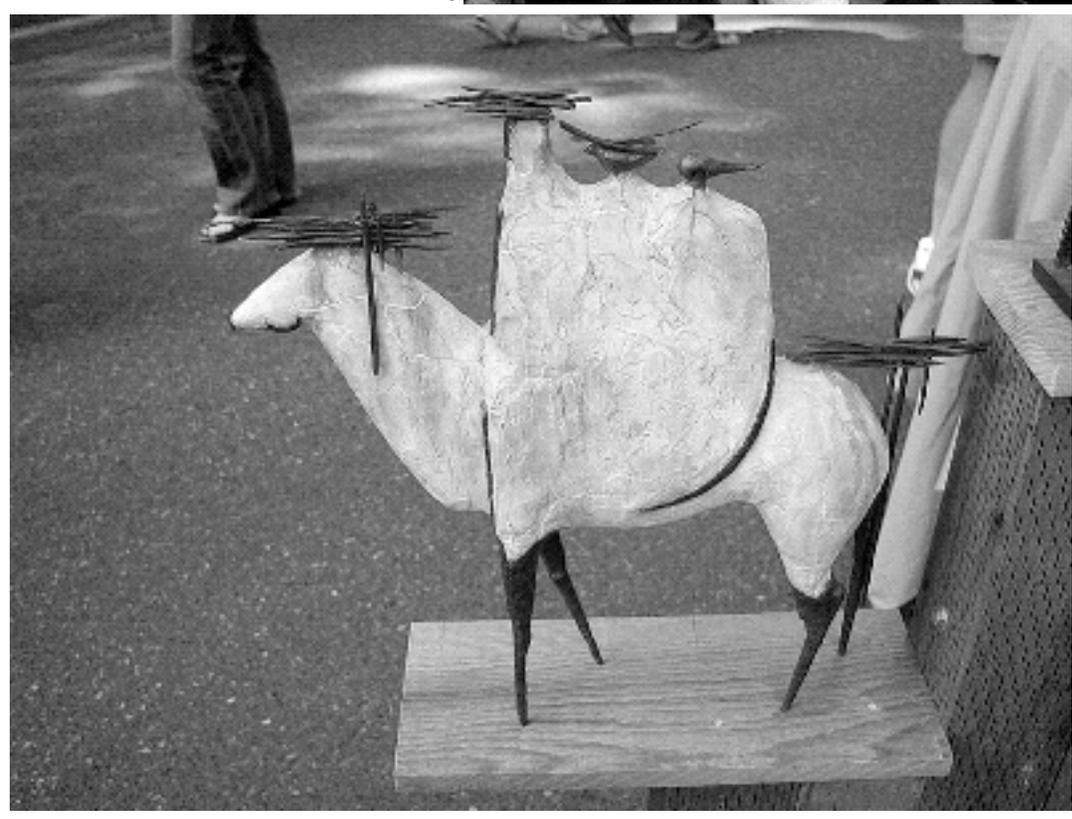
Thanks to you all,
George Heath
President
Pacific NW Sculptors

ART IN THE PEARL

Thanks, Tim Tanner,
for coordinating this
very successful event!

Great work
from everyone
who participated!

PNS Booth at Art in the Pearl



Sculpture by Rick Gregg

August Meeting at Marty Eichinger's New Studio

by Patrick Gracewood

After months of work, **Marty Eichinger's** new space hosted the August 3rd PNS meeting. Forty-seven PNS members and guests who attended could appreciate the transformation from dingy warehouse to well designed studio with room for everything from showcasing Marty's sculptures to a very efficient office area.



New PNS members **Steve Eichenberger** and **Elaine Thompson** lit up the party by plugging in Elaine's new sculptural lamp. More of Steve's illuminated work can be seen at www.studiotenxii.com

Guests included **Leah Jackson**, of the **Sixth Street Gallery** in Vancouver, WA. The coop gallery is a vision of the **MOSAIC Arts Alliance** in Vancouver. Visit them at www.sixthstreetgallery.com for more information and calls for artists.

Portland Arts & Lectures and The Confluence Project present

Thanks to Patrick Gracewood for this notice.

An Evening with Maya Lin

Wednesday, November 16, 2005

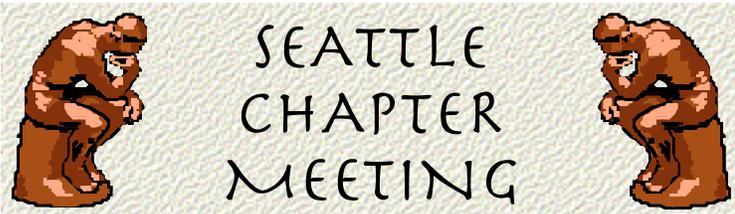
Arlene Schnitzer Concert Hall, 1037 SW Broadway (and Main Street)

Tickets: \$60 Patron (includes reception) \$40 Silver; \$30 General Admission



Perhaps more than any other public artist, **Maya Lin** has captured the heart and soul of the American people in such works as The Vietnam Veterans Memorial in Washington, D.C. and the Civil Rights Memorial in Montgomery, Alabama. Sculpture magazine has said, "She is Taoist in spirit. American in ingenuity." Lin offers her own self-appraisal: "I feel I exist on the boundaries, somewhere between science and art, art and architecture, public and private, East and West. I am always trying to find a balance between these opposing forces, find the place where opposites meet." Tonight Lin will discuss one of her most ambitious undertakings, **The Confluence Project**, which will showcase Lin's work at unprecedented seven historic sites along a 450-mile stretch of the Columbia River Basin from the Idaho border to the Pacific Ocean. Drawing upon elements of the natural landscape with site-specific artworks, Lin's approach incorporates the history of these Native American homelands alongside the Lewis and Clark Expedition.

Event begins at 7:30 p.m.; doors open at 6:30



by Michael Magrath

The Seattle Chapter of PNS met on Aug 18th at the Rainier Valley home/studio of **Morgan Hammer**. The core contingent, about eight members and a few new faces, including a surprise appearance by former PDX Chapter president and founder, **Joe Highfill**, began the work of plotting our next year's agenda, developing a core mission and planning a larger outreach to a number of local sculptors' organizations including the West Edge Sculpture Invitational, as well as the opportunity for Seattle sculptors to participate in the PCPA show in October. Truly a galvanizing evening.

September Meeting of the Seattle Chapter will feature a presentation by Eric Scigliano, author of the book *MICHELANGELO'S MOUNTAIN, the Quest for Perfection in the Marble Quarries of Carrara*. Mr. Scigliano will show slides and talk about his experience writing the book on the famous Carrara quarries. We will also be discussing plans for 2005-6, news about the Portland International Sculpture Invitational and about recent developments with other Seattle sculpture organizations.

Thursday Sept 22 at 7:00
Seattle Academy of Art, Rm 101
1501 10th Ave. East
Seattle, WA 98102

PNS MEMBER NEWS

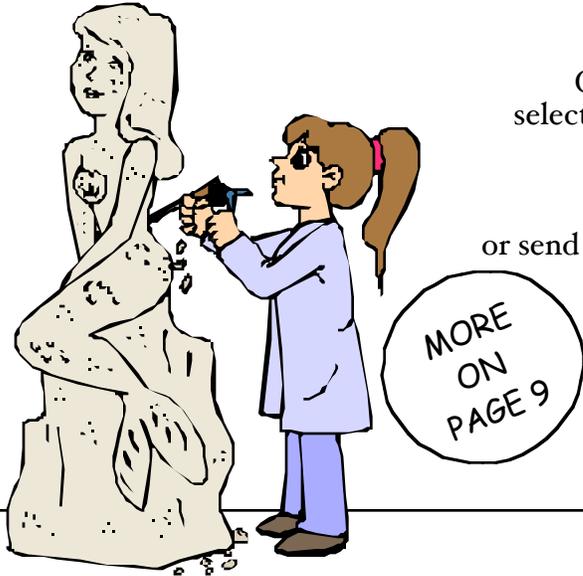
Bella Perla Gallery will exhibit the works of several PNS members in a show of wall reliefs/wall sculptures. The show runs **from 9/15 to 10/15** with reception on First Thursday in October. Exhibiting PNS members include **Patrick Gracewood, Julie Martin, Phil Seder, Kim Lewis, and Carole Turner**.

PNS member **Julie Martin** recently had her biography accepted by Marquis' *Who's Who of American Women*, to be included in the 2006-07 edition. Marquis' *Who's Who* is the original reference guide distributed to libraries and educational institutions which details the biographies of America's most accomplished citizens.

Steve Eichenberger will show his sculptural lamps, as well as new figurative works in cast stone, at the **Oswego Lake Gallery** in October. Opening reception on Saturday, October 8, 5 p.m. to 7 p.m. The show continues through November 5. This is a joint show with his partner, Jackie Hurlbert, whose ceramic sculpture raises eyebrows, spirits, and questions. Check out some brand new collaborative pieces as the couple plays with melding their styles.

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CALLS FOR ARTISTS



TIME'S BODY OF EVIDENCE

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

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

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

CAMAS FIRST FRIDAY

Ongoing, Display your work on the streets of Downtown Camas. Space is limited so contact today. For more information call 360-834-7175 or 360-833-2393.

CoCA SEATTLE

Deadline: 9/17/05. Show: Nov 4 — Dec 10, 2005

Center on Contemporary Art Seattle is accepting submissions for its 16th CoCA Juried Annual Exhibition. Open to artists in the US and Canada, and open to works in all mediums, the 2005 Annual will be juried by internationally-celebrated artist Ernesto Pujol. Cash prizes. Prospectus & submission form at www.cocaseattle.org or 206-728-1980.

A CELEBRATION OF WOMEN

Deadline: 10/8/05 Juried Show: November, 2005

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

LA PETITE 13

Postmarked Deadline: 10/12/05

La Petite 13, a small format art competition open to artists residing in North American in fall of 2005. 2 & 3-D, entries \$12ea/ 3 for \$30, \$2,200 awards. Visit <http://www.alderart.com> or SASE: Alder Gallery, Box 8517, Coburg, OR 97408, or call 541-342-6411

VASHON ALLIED ARTS

Deadline: 10/15/05

Vashon Allied Arts invites proposals from Northwest artists for art work in any media for 2006 Blue Heron Gallery monthly exhibitions. Contact: Blue Heron Art Center, PO Box 576, Vashon Is., WA 98070 or 260-463-5131 or <http://www.vashonalliedarts.org>

CALLS FOR ARTISTS

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ALL OUR CHILDREN

Deadline: 11/30/05 Show: Jan 1— Feb 28, 2006
A juried competition. \$1,000 purchase awards, Mt. Scott Art Center seeks work celebrating various aspects of childhood. Broad interpretations of this theme and non-traditional media accepted, (except video) as well as the traditional media of painting, sculpture, ceramics, textiles and photography. \$10 for 1 slide, \$20 for 2, \$25 for 3. Photos also accepted. Contact: Mt. Scott Art Center, 3439 NE Sandy Blvd., #205, Portland, OR 97232. Send SASE for entry form or download from: <http://www.mtscottartcenter.com>

WASHINGTON LT. GOVERNOR'S ART COUNCIL

Deadline: Ongoing
Exhibit artwork in the Lt. Gov. Office for 3 months. For more information contact someone at ltgov@teg.wa.gov or call 360-786-7700.

SUPPORT YOUR LOCAL ARTIST

Deadline: Ongoing
A program connecting local artists and businesses together, artwork displayed for 30 days, no commission. For more information email Gwen Campbell at gwen@whatadaystudio.com.

CONTEMPORARY CRAFTS MUSEUM AND GALLERY

Deadline: Ongoing
Reviewing applications for solo shows for 2005; send letter stating interest in solo show; 10-20 slides, resume, statement and SASE. For more information go to www.ContemporaryCrafts.org, call 503.223.2654, or mail a SASE to Namita Wiggers, Exhibition Coordinator, Contemporary Crafts Museum and Gallery, 3934 SW Corbett Ave., Portland OR 97239.



BECOME A FEATURED ARTIST OF THE MONTH

We want to know about you!

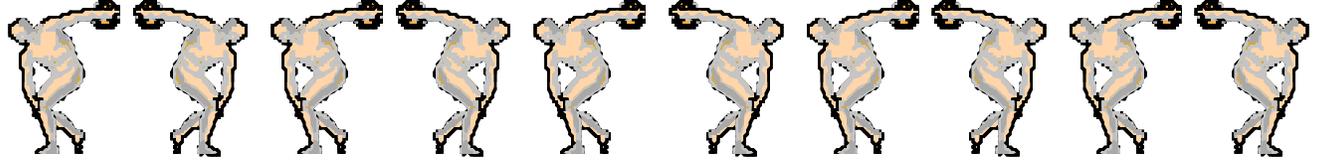
Introduce yourself and your art to our growing community.

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

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

Submit information to maria@palensky.com

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



Stainless Steel continued from page 1

with a nearby industrial foundry to do the casting. A foundry like Ron Dewey's makes the mold, pours the wax and readies it for casting. The wax is taken to the industrial foundry where the stainless steel is poured then the piece is returned to the art foundry for finishing. If you investigated the polishing requirements, could afford the equipment, and could handle making the wax, this might be a possibility for you as well, keeping the costs way down. Your own time would, of course, go way up.

The durability of stainless steel is perhaps one of its best qualities. One doesn't have to worry about a patina or oxidation, as long as the surface is completely free of pits. All one has to do is wipe the dust and dirt off periodically to maintain its original condition.

Most of the works done in stainless at Light Sculpture Works are minimalist in nature, simple smooth forms, although textured pieces are not a problem. Textured pieces could be very interesting in that the highlights would be chrome-like and the crevices would be black. Mr. Dewey has noticed that the call for stainless over the last couple of years has dropped off considerably from previous years. He speculated that it might have something to do with the general economy not being quite so hot. Making a living as a sculptor is just one tough row to hoe; we all know that.

All those interviewed thought stainless might be a harder sell than bronze and would require a more sophisticated buyer. Those who collect bronze might not collect stainless. Sculptor Fred Nagel out of Chicago, who includes stainless steel as one of his media choices, points out that stainless has an extremely high tech look, visually colder than bronze. This might be off-putting to some people. In comparing prices, he said that one piece of his done in bronze cost \$5,000 and the same piece in stainless had to be made at \$7,400. This reality could also be a little off-putting for both sculptor and client.

Another insight shared by Mr. Nagel concerns the difficulty in photographing stainless steel sculptures. The reflections pose massive complications for a photographer, which is true for any highly reflective material. The best way his photographer found was to completely surround the sculpture in cloth and shoot through a pinhole in the fabric. It had to be a pinhole as, otherwise, the lens would be reflected.

Joe Carlisi, gallery manager of well-known artist Wyland's largest and most successful gallery in Honolulu, Hawaii said that seeing something different would be exciting. He would almost prefer to have pieces cast in stainless rather than in bronze just because of the originality factor. He was sold some pieces made in stainless steel in the past and had no difficulty doing so. Keeping all these complexities in mind, stainless is still incredibly beautiful, highly durable and has a very distinct sophisticated personality. It might

just be that a creation will scream out to be cast in this metal, despite all that is involved, to reach its highest perfection. So stand by, stainless steel just might be calling.

This article appeared in **Sculpture Journal**. Find out more by visiting their website: www.sculpturejournal.com

PNS MEMBER NEWS

(continued from page 7)

PNS members, **Julian Voss-Andreae** and **Linley Schetky**, will have their new sculptures installed in Lake Oswego. The unveiling will take place on September 21. There are six new sculptures and viewers will walk from one to the other, as each piece is unveiled, and then each artist will say a few words about their piece.



Heart of Steel by Julian Voss-Andreae

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

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

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

MEMBERSHIP APPLICATION/RENEWAL

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

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

Name: _____ Date: _____

Street: _____

City: _____ State: _____ Zip: _____

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

E-mail Address: _____ Website: _____

Sculpture Medium: _____

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

PACIFIC NORTHWEST SCULPTORS

4110 SE Hawthorne Blvd. #302

Portland, OR 97214

www.pnwsculptors.org