

New Sculptures from the PNWS Membership



Top left: *Sea Otter* by Kim Chavez
Otter: Bronze, 30" x 18" x 17"
Kiosk: stainless steel, 7' x 42" x 42"
www.kimchavez.com

Left: *Triumph of Hope Over Experience* by Robert McWilliams
Found metal and wood, 21" x 21" x 15"
mcwillrg@miamioh.edu

Top right: *Dancing Fantasy* by Roberta Babcock
Raku-fired fiber clay with steel reinforced legs
13" x 8" x 5"
RobertaBabcock@comcast.net

Right: *Dear Darwin* by Sara Swink
Stoneware with engobes, underglazes and stain
15" x 8" x 7"
saraswink.com



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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Deadline for the Dec/Jan issue: Nov 10

Join or renew your membership at

www.pnwsculptors.org/membership.htm



Scan with your
smartphone for the
PNWS website

President's Message

By Carole Murphy, President



Hello Everyone,

There is always so much going on at PNWS that I wonder how much of it is visible to members and others. Here is a peek at some of the inner workings that you might have missed.

Marlena Nielsen has been at it again, working, working, working! She has found an online software program that will bring more options to members, including being able to go online and view our monthly "Call for Artists" so that you can have access to it no matter where you are. The program will also allow Marlena and Tamae Frame to update the call on an ongoing basis so that it will become even timelier. The membership directory is now available online as well. Shortly members will be able to update their own pictures and post ongoing works that can be visible to members only or everyone. Marlena is amazing, and we are so terribly lucky to have her working so hard for us. She is responsible for the rise of the "Call to Artists" to such a height of excellence. Thank you, Marlena!

We are interviewing grant writers and will be applying for grants for at least one of the three following projects: hiring an administrative assistant, organizing a traveling show of member's works, and securing assistance with the publication of a book of PNWS members' works. Funding for these projects will depend on what grants are available. Stay tuned for updates.

Art in the Pearl was Labor Day weekend, and once again we demonstrated a variety of mediums. Our thanks go to Rick Gregg for his work in putting it together again and to Dave Gonzo

Upcoming Meetings

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

October Meeting - Potluck - BYOB

Wednesday, October 16, 7 pm

Hosted by Jennifer Corio & Dave Frei
Cobalt Design Works

Just over the I-5 bridge in Vancouver
214 E. McLoughlin Blvd., Vancouver 98663
360 281-5619 www.cobaltdesignworks.com
[One of their largest pieces yet will probably still be in the studio—come see!]

November Meeting - Potluck - BYOB

Speaker/Topic: To Be Announced

Wednesday, November 13, 7 pm

Hosted by Robert McWilliams 503 408-5850
6825 SE Pine Ct., Portland, 97215

Travel east on Belmont to 68th. Travel north on 68th 3 blocks; it becomes Pine Court, the bottom of a U connecting 68th and 69th.

There is no meeting in December.

who has taken over the running of the booths for this year.

With the help of Rip Caswell, PNWS is getting involved with CHAP (Children's Healing Arts Program). We hope to offer some direct art experiences for children who are dealing with some pretty serious ongoing health issues. What a great way for members to be able to give back to the community.

Wendy Dunder, our Show Committee Chair, is looking into new show possibilities for us with a keen eye toward venues that have the potential to sell our members work. The Cheham Art Center is asking that we do a show there in conjunction with the town of Newberg and the Allison Hotel. We'll keep you posted on the developments there, too.

As always, the more volunteers we have, the more we can accomplish together! If you haven't already, come and join us. Who knows where we can go?

See you at the meetings,
Carole

www.CaroleMurphy.com

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isc@sculpture.org
www.sculpture.org

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541-479-4862
SouthernOregonSoapstone@mail.com

Courtney Frisse, Photographer

courtneyfrisse@gmail.com

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1230 NW Hoyt St. in Portland.
(503) 227-6655, (503) 962-9919
Email info@pearlpacking.com

The 2013 Western States Blacksmith Conference: A Lively Affair

By Anne Bujold

Blacksmithing is a thriving art in the Northwest, and there was ample evidence of the craft's vitality at The Western States Blacksmith Conference (August 22–25, 2013). Hosted by the Northwest Blacksmith Association (NWBA) and held on Mount Hood in the town of Government Camp, the 4-day regional event brought together smiths from the Pacific Northwest, California, and beyond.

The lively affair showcased the amazing community that has developed around blacksmithing. From the Member Gallery to the benefit auctions, examples of the diverse and proficient work of NWBA members abounded.

The main activity revolved around demonstration tents: four stations in different parts of town featured a variety of metal work including gunsmithing, farrier work, and forging. Presenter Maria Cristalli of Cle Elum, Washington, constructed a beautiful log holder over the course of two days. Using a modern design aesthetic, she utilized traditional joinery with an innovative twist: by forging both ends of a piece of square stock round, the visual element of a single rivet was achieved while locking her connection point securely in place. Friday's demonstrator Rick Smith exhibited steel repoussé design and techniques. Smith is the head of the Metals Department at Southern Illinois University (Carbondale), which is the only program in the country to offer a Blacksmithing MFA. Colombian smith Freddy Rodriguez showed his skill creating animal heads, which he chisels and hammers from solid bars of steel. Hands-on opportunities in the main event area gave new and seasoned metal enthusiasts the chance to try basic tool making, copper repoussé, or bladesmithing.

The Blacksmith Wars was a highlight of the event. Four teams of four contestants competed for renown and a cash prize in an on-site sculpture competition. Judged on a series of points, including such criteria as design, safety, and transformation of mate-

rials by heat (forging), each team completed a table with a lighting element within a 12-hour period over the course of the conference. Teams were subject to a long list of constraints that included a \$300 materials budget, no use of electrical welding, and the possibility to embellish, but not subtract from, their original design, which was on display during the competition. The winning team, Manley Men on Da Mountain, was comprised of Central Oregon smiths Hunter Dhalberg, Kellen Bateham, Joe Elliot, and Mark Manley. Their piece, which took shape over two months of planning and practice, was built from 43 parts including 36 forged elements. They worked with the concept of an infinity table to create a visually stunning and intricate piece. After the judging was completed, all pieces were auctioned off to the attendees, with the income granted to the teams. The winning piece was sold for \$4,000.

Another significant moment was a panel discussion about the future of the blacksmithing craft held at the Timberline Lodge Amphitheater. A dozen panelists weighed in, including National Ornamental Metals Museum founder Jim Wallace, Seattle sculptor and furniture designer Reis Nemi, and Northwest blacksmithing legend Darryl Nelson. Led by moderator Michael Bondi of Richmond, California, also a pioneer in the field, they covered a wide range of topics: the role of ironwork in contemporary art, what makers can or should do to become more engaged with the architecture field, and the conflicts between making a living and making what you love. Although opinions sometimes clashed, what emerged from the discussion was the distinct sense that this is a community deeply committed to its craft. Blacksmithing will continue to evolve, makers will continue to innovate, and discussions, such as this, are part of the process of redefining the role of ironwork in the 21st century.

Those who are interested in the NWBA can find out more at www.blacksmith.org, or



Seattle smith Alair Wells making a tool in the hands-on area, while the Blacksmith Wars rage on behind.

visit the monthly demonstrations held at the Cowlitz Expo Center in Longview, Washington. (The next event will be a special two-day session: Presenter Mark Manley will be demonstrating making handled top tools using an induction forge.) The NWBA hosts its own yearly conference (June 2014), and the next Western States Blacksmith Conference will be held in California in 2015.

Anne Bujold is a full-time metal artist, who operates as Riveted Rabbit Studio. Located in Portland, Oregon, she works primarily in mild steel, creating custom functional work and sculpture. A graduate of the Oregon College of Art and Craft Metals Department (2008), she has also studied at Penland School of Craft, Haystack Mountain School of Craft, and, most recently, the New England School of Metalwork. More of her work can be seen at www.facebook.com/RivetedRabbitStudio.



The table designed and built by Manley Men on Da Mountain.



Detail of the winning Blacksmith Wars piece.



Finished log holder by Maria Cristalli. (Photo by Phillip Baldwin)



A piece by NWBA member Dean Mook in the gallery.

Member News



Free Open Studios Tour in Washington County

On October 19 and 20, from 11 am to 5 pm, Jackie Woodward and Susan Gallacher-Turner will be opening their studios to the public as part of the fourth annual Washington County Artists Open Studios. Visit 50 artists' studios throughout Washington County. It's free and open to the public. Learn more at washcoart.org



Lark Books to Feature Swink Ceramics

Sara Swink's ceramic sculptures will be featured in two upcoming Lark Crafts books. "Domestic Production" was selected for the book "Ceramic Sculpture: Making Faces". "Tiger Buddha" was selected for "500 Figures in Clay Volume 2", which comes out February 2014.

Both pieces will be on display at Sara's studio during Portland Open Studios.



Nature Spirit - Mask by Alisa Looney, 5.5" x 3.5" x .5", Vitreous Enamel (glass) on Steel. This is Alisa's first year on the Portland Open Studios tour.

3 Fall Shows for Tamae Frame

Tamae Frame will show her work in three different galleries this fall.

Guardino Gallery, located on NE Alberta Street, will feature her sculpture along with the work of abstract painter Srule Brachman. The show's opening and reception is on Thursday, September 26, from 6 to 9 pm and will run through October 29. For more information, visit the gallery's website at: www.guardinogallery.com

One of Tamae's sculptures *Keep It Safe* was selected for the 11th Around Oregon Annual at The Arts Center in Corvallis, juried by Bonnie Laing-Malcolmson, who is the Arlene and Harold Schnitzer Curator of Northwest Art at The Portland Art Museum. The exhibition will run from October 3 through November 16, and the reception, Juror's Talk, and the Award dedications will be held on Friday, October 11, from 5:30 to 7:30 pm. The Arts Center is located at 700 SW Madison Avenue in Corvallis, Oregon. For the list of selected artists, visit the center's website at: www.theartscenter.net/exhibit/11th-around-oregon-annual/

In November, Tamae will show her ceramic sculptures along with her computer-manipulated photographs at Gallery 135. The show will open on First Thursday, November 7, from 6 to 9 pm at 135 NW Park Avenue, in the Pearl District in Portland.

Call of The Ancients, 12.5" x 14" x 10", stoneware, underglazes and pigment, by Tamae Frame, will be shown at Guardino Gallery through October.



Keep It Safe, stoneware, glazes, pigments, and underglazes, 20" x 14" x 20.5", will be shown in The 11th Around Oregon Annual at The Arts Center in Corvallis.



PNWS Members Featured in 2013 Portland Open Studios

Marta Farris, Michelle Gallagher, Alisa Looney, Sara Swink and Jill Torbertson are among the 100 artists opening their studios during Portland Open Studios this fall. Studios are open two weekends, October 12-13 and 19-20, 10am to 5pm. To purchase a tour guide, contact one of the participating artists or visit New Seasons Markets, Art Media or www.portlandopenstudios.com.



2 Pears by Marta Farris, who is among the PNWS members in Portland Open Studios this October.

Gallery 114 Seeking Members

Gallery 114, an artist-run gallery in the Pearl District, is looking for energetic artists to join our collective. Gallery artists work together to run the gallery, produce their own shows, and contribute to overall operations. If you are interested in applying, please check our website for details. <http://www.gallery114.org/index.html>



Laurie Vail's Latest Work

My newest sculpture, called Child's Play, is mixed media, consisting of found objects, steel, and driftwood. As I get older, I find nostalgia for childhood pleasures sneaking into my sculptures.

Ulrich Pakker to Receive UNESCO Award

Ulrich Pakker will be receiving an award in November 2013 for "inspiring peace and humanity through art and science" for his monumental sculpture *Breaking Earth's Bond* in Huntsville, Alabama. The U.S. National Commissioner for UNESCO (United Nations Education, Science and Culture Organizations), Dr. Sheree Wen, will travel to Huntsville, Alabama, to present the award in person on the site of the sculpture. Dr. Wen has given out several of these awards to musicians and people of science "to encourage their efforts in creating fine work for world peace." Ulrich Pakker is receiving this award because the sculpture is uniquely inspiring and brings together peace and the worlds of science and art. According to Dr. Wen, "I think Ulrich's work, involving the trajectory, arch and molecules, is beautiful, meaningful and commendable. This award for art and science raises all of us up in our universal pursuit of peace and humanity, which is the ultimate goal of UNESCO."



Breaking Earth's Bond by Ulrich Pakker



Dance for Joy, Limited Edition Cast Bronze, 23.5" H x 9" W x 6" D, \$4,000

New Work by David Varnau

David Varnau recently completed and sold two editions of "Dance for Joy" just days after picking it up at foundry due to the exposure the sculpture received in the Juried Sculpture Gallery of the Edmonds Arts Festival. The edition limit is 25.

Offered by PNWS Members



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Using a form of aerated cement, take on the challenge of creating in a subtractive material. Experienced sculptors and beginners welcome. For more info and to see a video of classes, go to www.carolemurphy.com or use your phone to QR to the website. 1405 SE Stark. Contact Carole at (503) 235-7233 or Sculptor@CaroleMurphy.com.



Maria Simon Artist in Residence at Grand Canyon

Maria Simon heads out September 20 for a month-long artist's residency at the Grand Canyon's North Rim. Her journey will be followed by an exhibition in spring 2014 at the IGM Gallery at USC. For more information, follow this link:

<http://www.nps.gov/grca/supportyourpark/selected-artists-north-rim-2013.htm>

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New Sculpture

Fresh Ideas from PNWS



Young Monk—The Advisor
by Michelle Gallagher

Stoneware clay, commercial
glazes and oxides
22" x 9" x 8"
Contact Michelle at:
michelle@thefunnything.com

PNWS Sculptor Spotlight

Brian Conroy

I really enjoyed sculpting this bust in clay and the challenge of finding a facial expression that speaks as much as possible to the character of B.B. King. That wasn't easy. He is a man of many faces. If you know B.B. King, you know what I mean. If I had more time, I'd sculpt another 20 of his expressions.

I find creating a bust to be a captivating process. The face is so dynamic and reveals so much of the character. With each alteration as I sculpt, I hope to bring the sculpture closer to embodying the spirit of the person. I like working in clay because it allows

me to get away from the piece for a while and come back to it with a fresh perspective. When I approach it after a day off, the changes that it needs seem to jump out at me. I find photographing the piece at the end of each day of work helps a lot in this regard. I played B.B.'s music as I worked, and I felt that it propelled me towards successfully completing the piece. I love the process and think I will focus future busts on my favorite musicians.

The piece can be viewed at BBKINGBUST.com. Brian can be reached at brian@conroy.com.

BB King, 19" x 11" x 10", Bronze

