

Featured Artist: Julian Voss-Andreae
Quantum Sculpture: Art Inspired by the Deeper Nature of Reality, Part 2 of 2

The Quantum Objects Exhibition

When I was offered an opportunity to exhibit my work at the American Center for Physics (ACP), I decided to show about 30 smaller-scale sculptures, all inspired by quantum physics. Titled *Quantum Objects*, the exhibition contained small versions of *Quantum Man* and *Quantum Buckyball*, as well as a head study for *Quantum Woman II* (see June-July issue of PNWS newsletter). Most of the sculptures were created specifically for this exhibition, ranging from translations of quantum physical concepts that many scientists would recognize as such, to more abstracted works. Common to all pieces is a well-defined conceptual origin. The complete collection of sculptures can be viewed on my website.

Although regularly used in physics, the term “quantum object” is really an oxymoron. An “object” is something that lives completely in the paradigm of classical physics: Its reality is one that is independent of the observer, it behaves deterministically and it has definite physical properties, such as occupying a well-defined volume in space and

time. For the “quantum object,” all those seemingly self-evident truths become false. As we saw in the previous issue of the newsletter, it has a reality that is relative to the observer. In addition, the principle of causality is violated, and other features of materiality, such as clear boundaries in space and time and being objectively located or even possessing identity, do not pertain.

The Well (Quantum Corral) (2009)

One of the objects in the ACP exhibition, *The Well*, was created by directly utilizing data from a landmark experiment performed by Mike Crommie, Chris Lutz and Don Eigler at the IBM Almaden Research Center. The researchers prepared a very clean copper surface with a few iron atoms scattered on it and used a scanning tunneling microscope, a device that “feels” a surface with subatomic resolution, to produce data that represent the shape of this tiny landscape. This same device was then used to push the iron atoms into a neat circle, termed a “quantum corral,” after which the surface was scanned again. The individual iron atoms show up as peaks, and the experiment reveals the concentric

circles of a standing matter wave inside the corral, analogous to the standing sound waves produced by musical instruments. This is a rare example of direct visualization of quantum mechanical matter waves. The researchers kindly provided me with their experimental data, which I then converted into code that was used to mill the shape out of a block of wood. In order to make the peaks and waves visible, the height of the contour had to be greatly exaggerated compared to its width and depth. After milling, the object was gilded in traditional style with gold leaf. The gilding can be interpreted as alluding to the way gold was reserved until the Renaissance for the intangible: the other-worldly light of heaven. My motivation for making such an object goes beyond showcasing the data, which is fascinating in itself. I want to evoke a sense of wonder in the audience and convey the feeling of witnessing something extraordinary.

Night Path (2009)

Night Path was inspired by Richard Feynman’s path integral approach to quantum mechanics. Feynman calculated quantum mechanical probabilities by adding up all possible paths between a start point and an end point. This quantum mechanical concept of a path only makes sense as long as it cannot be observed; it is really a tendency for a path and not an actual path. Feynman handled the continuum of paths



Quantum Field (Profiles) was made by clamping splines between nails.



Night Path

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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Membership

Marlena Nielsen, 503-492-6226
marlena.nielsen@frontier.net

Website

George Heath 503-777-2769
gheath6006@msn.com

Meetings and Educational Coordinator

Rick Gregg, Chair 541-905-6046
rickgregg@centurytel.net

Shows

Wendy Dunder, 503-317-9450
dunderart@gmail.com

Materials and Equipment

Laurie Vail, Chair 503-830-0149
laurie.vail@gmail.com

Publicity

Rip Caswell, Chair, 503-492-2473
ripcaswell@msn.com

Graphics

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Phil Nelson
philnelsonpdx@gmail.com

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Dave Gonzo

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Marlena Nielsen 503-492-6226
marlena.nielsen@frontier.com

PNWS Email Notices

Carole Murphy 503-235-7233
sculptor@carolemurphy.com

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Send to: lm1ustberg@gmail.com

Deadline for the Oct/Nov issue: Sept 8
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,

Summers are always so busy, and the same goes for this one. I hope yours is filled with great shows and lots of sales.

The Allison Inn and Spa was and is an impressive show.

Wendy, Laurie, and everyone did a great job of refurbishing the pedestals, painting the walls, loading and unloading and getting member's sculptures there and back in one piece or two, as the case may be. I want to especially highlight the efforts of Wendy Dunder and give her our thanks because she is the one that made this happen! She worked long and hard to bring this show about, working even through the flu and while she was working full time with students on a school art project. We are all grateful for all of your work, Wendy, and for everyone else who offered time and energy towards this show.

For those of you who did not make it to the indoor show, Loni and Lauren (owner and director of Art Elements) put it together in a way that showed off the sculptures in the best possible way. It was grand. The opening celebration was delightful, well attended by artists and their friends, and filled with high hopes and expectations. The indoor show lasted for three days and included 59 sculptures, and the outdoor show, with 24 sculptures, continues on through the fall. We are expecting this to be an annual event.

PNWS is talking with the Children's Healing Art Project (CHAP) about how we can work with them to help further their cause. This is Rip

Upcoming Meetings

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

August Meeting - BBQ by Leland - BYOB

Saturday, August 10, 5 pm - 7 pm
Hosted by Leland Waltuck at The Steel Yard
6880 NE Columbia Blvd., Portland 97218
(503) 282-9273

September Meeting - Potluck - BYOB

Wednesday, September 11, 7 pm
Hosted by Jesse Swickard
29011 SW Ladd Hill Rd., Sherwood, OR
97140
(503) 625-3520 www.jesseswickard.com

Notice! GPS will mislead you—do not use. I-5 south to exit 283/Wilsonville. West on Wilsonville Rd.; Go approx. 4-5 m, right on Edminston Rd., up hill to stop sign. Right on Ladd Hill Rd. about 1.4 m, left in driveway with PNWS sign. (across from Broken Fir Rd.)

Caswell's idea, and he is running with it. We'll keep you posted as it develops.

We are looking for members to step up to take on a few volunteer positions. This is your chance to get a more intimate connection with PNWS and take control of some of the reins yourself. We need someone to work with Laurie on the PNWS show equipment. We also need someone to help Wendy with the show committee. She particularly needs someone who likes the idea of writing and working with follow-up details.

This year we will be offering demonstrations at the Art in the Pearl. There will be no show booth, as was the case last year.

The August meeting will be held at The Steel Yard in Portland on Saturday, August 10. Leland Waltuck plans to have a grand BBQ for us. He will provide all the food. It should be fun!

See you at the meetings,
Carole

www.CaroleMurphy.com

Member Discounts

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adxportland.com

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LASH Quality Molds and Sculpture Supplies

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503-257-0059

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www.sculpture.org

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SouthernOregonSoapstone@mail.com

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courtneyfrisse@gmail.com

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1230 NW Hoyt St. in Portland.
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Writing Press Releases

By Linda Kiley

When submitting a press release, not only are the specifics important but creating interest is equally critical. Media outlets receive “tons” of PR from organizations and individuals who think their announcement is paramount to all, or at least most, of the others. The following guidelines are good to keep in mind.

Submit your press release on your letterhead. Of course, the basic information must be included, which means answering the questions of who, what, where, and when. These details are easy to isolate, but smaller details are often forgotten. For example, if you are publicizing an exhibit, be sure to include all relevant dates: opening and duration; any other events taking place as part of the exhibit, for example, lectures or demos. Clarify the details. Be sure to give complete information: the actual location with full addresses, the best phone number for answering questions, and a specific contact person who knows the answers to all potential questions. These details seem obvious now, but many a press release has been submitted with incomplete info, and generally speaking, it is unlikely the editor will take the time to contact you to fill in the blanks. Your job is to make his/her job easier.

Simple enough, but now to the how and why, which requires more creative thinking. Your basic PR information can only take you so far. Just the facts are great for calendar and event listings, but they leave a lot to be desired if you're hoping to be featured in a more substantive way. You will need to create interest. Hopefully your announcement will be enticing enough by virtue of what it is, but you still need to get the editor to really want to publicize your event by telling him/her how this event is relevant and why it matters to the most important person—the reader or viewer.

How is your event or announcement unique? Why does it stand out from all the rest? You will need to write with this in mind. Without being overly gratuitous, let your enthusiasm show. Elaborate. Describe the event: What does the attendee or viewer stand to gain? If available, you might include client/public commentary or feedback. Finally, be sure to wrap up the whole package with a closing paragraph. Include other details like the web address, how to get high-res images, directions, maps, and any other relevant details. Be thorough without getting too bogged down with minutia. A short “About” paragraph can be inserted at the end to inform about the artist or organization. If you think the editor might end up whittling down your information for some reason, you might include a shorter version. This way, you have already made

the edits and hopefully isolated the most important details. Keep in mind that editors will “edit,” and there are no guarantees that something won't be lost in translation. Do your part to insure that doesn't happen. The full press release should be no longer than two pages and the short version four to six sentences at the most, keeping in mind what a “listing” looks like.

Other important things to keep in mind: Make sure you have the right editor for your information. Don't assume your info will be forwarded to the correct editor. Check the format in which the information needs to be sent. Some editors require, and even prefer, hard copies rather than electronic versions, and some like both. Send files in the right format. Again, it is unlikely someone will take the time to re-format your files. Be sure to include a text version of your copy as editors will often cut/paste from your information. Be sure to include at least one image, but no more than a couple, and make sure they are high resolution if sending to a print outlet. If submitting to an electronic outlet, do just the opposite. Send only web-friendly-sized images—large enough to be useful, but small enough that the file opens quickly. Again, no one likes to sit for even 30 seconds waiting for an image to open. When sending images, be sure to include the artist, title, media and size or other copyright info.

Should you send a press release for every little thing? Keep in mind that in the eyes of the editor, PR can seem like a lot of white noise. You want to be a recognizable name on the desk, but not because “eye rolls—another press release from...”. Here are some good reasons to send a press release:

- You have an opening.
- You are hosting an opening or other event.
- Your work has been recognized by a notable entity.
- You will be on TV/radio.
- You have been asked to do a particular commission for a notable organization or client (barring any confidentiality issues).
- You have been awarded a grant or other honor.
- Your business has changed in some way.
- You are participating in a particular show.

Don't confuse calendar/event listings with concrete PR. Submit calendar listings regularly and often; just be sure to submit the right info in the preferred way and according to deadlines.

One final note. Although there are specific guidelines for writing press releases, not all

press releases “look” the same. Here are a few particulars to keep in mind:

- Use a basic, simple font. Serif fonts are considered more readable in print, sans serif on the web. Use a larger font size, generally speaking probably 12 pt. is a good standard.
- Keep the facts at the top of the page, in a simple, straightforward, organized layout. Remember who, what, where, when and why.
- Write content in simple paragraph form, and be sure to check spelling.
- Include an image in the PR copy, but also include information on how to acquire a high resolution image. You may hear different schools of thought on whether or not to include an image in the body of the copy. Go with what makes sense to you at the time. Keep the dimensions in the two-to three-inch range—large enough to see but not take over the page.

In the end, the press release is your calling card. It should be professional, dignified, and enticing.

Please submit your PR information to Rip Caswell, Board Member, PR Committee Chair, ripcaswell@msn.com or Linda Kiley, PR Committee Member, lindakiley@live.com.

Linda Kiley is a freelance Communications Manager. She partners with artists, arts organizations, and other professionals in an effort to develop their publicity and communications reach.

New Members

Please welcome the following new members to PNWS:

Beckey Kaye - Steel, wood, found objects, textiles, bronze, aluminum

Alecia Rossano - Bronze, ceramic

James Bodell - metal, ferrocement, wood, wood pulp, plexiglass

Debbe Cornitius - stone & bronze

Don Haggerty - Fabricated metal

Jesse Slickard - Steel, wood, glass

Steve Farris - Metal and found objects

Cynthia Spencer - ceramic sculpture, mixed media

Steve Tyree - Fabricated bronze

Jason Mehl - Bronze, hanji, ceramic and mixed media

Charles Haughey - Wood

Sam Hingston - Wood, metal, stone

Check the website for more information about them and their work!

Member News

Mardi Rees Wins Her Second International Portrait Award

In April, Gig Harbor sculptor Mardi Rees received an Exceptional Merit Award from the Portrait Society of America for her portrait bust of her young daughter. The winners of the prestigious annual competition were announced in Atlanta, Georgia, at the Society's International Portrait Competition awards banquet.

Rees's artwork, *La Petite Fleur* (The Little Flower), was among 20 finalists selected from a field of more than 1,800 paintings and sculptures. Rees was one of just two sculptors who won awards. The finalists' work will be featured in *The Art of the Portrait Journal* and *International Artist* magazine.



"I started *La Petite Fleur* when my daughter Jasmine was about 18 months old," Rees recalled. "I wanted to try to do a portrait of her with her sweet baby face. It was impossible to get her to sit still, and I always needed help to measure her with my calipers, so the project got set aside for about six months. When I started on it again, she already looked more like a little girl than a baby, so I knew I had to work fast."

The second attempt turned out to be easier. "By then she would sit still long enough to watch Elmo videos," Rees said with a laugh. "It was such a precious time, and I hope my sculpture captures the innocence and wonder of that age."

La Petite Fleur was inspired, in part, by a portrait bust of a little girl – *La Petite Chatelaine* – by Camille Claudel, and also by Houdon's portrait of a young girl titled *Alexandre Brongniart*, Rees said. "There are so few sculpted portraits of young children that exude what we all know and love about children. I'm always looking for the beauty of innocence and a sense of wonder."

For Rees, a portrait isn't finished "until it portrays emotion, shows harmony in the marks and shapes that frame the face and shows likeness in both the features and the personality," she said. "Most of all, I look to see if the work 'breathes' on its own and draws an understanding from the observer. I want the observer to ask 'What is the subject saying? What are they feeling?'"

This is the second time Rees's work has been recognized by the Portrait Society. In 2010, her portrait bust of a young woman received First Honor award.

Rees's work is being featured in three museum exhibitions this year, including the USC Fisher Museum in Los Angeles, CA, where *La Petit Fleur* is on display. Currently, she is working on a commission for the U.S. Marine Raider Foundation. That piece, which is a memorial sculpture of three WWII Marine Corps Raiders and a war dog, will be placed inside the National Museum of the Marine Corps in Quantico, Virginia.

For additional information on the award go to <http://mardierees.com/journal/2013/5/exceptional-merit-award-at-the-international-portrait-competition> or contact the artist at mardie@mardierees.com or (253) 405-6694.



CJ Peltz at Parklane Gallery

CJ Peltz is the featured sculptor for three months at Parklane Gallery in Kirkland, WA. His indoor bronze sculpture will be on display from July until the end of September. The Parklane Gallery is located at 130 Park Lane, Kirkland, WA. The gallery hours are T-Th 11-7, Fri 12-8, Sat 11-7.

Fantastic August Meeting Planned at The Steel Yard

On August 10, 5pm–7pm, Leland Waltuck, owner of The Steel Yard, will be preparing a delicious spread of barbecued ribs, fried chicken, and an assortment of salads. All you have to bring is a dessert and beverage. Leland also encourages you to bring some of your art. He will have tables set up for displaying your pieces. The Steel Yard is located at 6880 NE Columbia Ave. Have questions? Call Leland at 503-939-4105.

Installation in the Archipelago

The San Juan Islands Sculpture Park is an impressive 20 acres of outdoor art at Roche Harbor on San Juan Island. Founded in 1998, the San Juan Islands Sculpture Park is an all-volunteer, non-profit, registered 501c3 organization. The board realizes that artists need to sell art to exist, and the more they sell, the more popular



David Varnau's *Firedancer*

the SJISP will be as a location to exhibit. For this purpose, the SJISP has commissioned a high-level professional gallery owner from the area to represent the art and handle sales. The sculpture garden is an idyllic setting containing 100+ unique sculptures selected by an impartial jury of art experts charged with the goal of pleasing the viewer while striving to expand cultural horizons. Open all year from dawn to dusk, it is a photographer's delight. A \$5 per adult donation is requested. Kids and dogs are welcome at no charge. It's a great place to picnic and enjoy art.

David Varnau recently had two of his sculptures juried into the Sculpture Park. Both figurative nude sculptures are two-thirds of life size. One, entitled *Firedancer*, depicts a performance artist who, although a fire performer with the expected dramatic flair, surprisingly kindles a quiet, fiery passion within herself. The other, entitled *The Blessing*, conjures an image of liberation, depicting a male who is both awestruck and grateful that the possibilities before him are immense. It evokes that renewed sense of promise that life offers.

Fully aware that transporting and installing sculpture on an island can prove challenging, especially while dealing with the ferry schedule, the owners of the sculpture park, Roche Harbor Resort, graciously offered a free night at the historic Hotel del Haro to those whose art was juried in.



First Annual PNWS Show at The Allison Inn and Spa a Large-Scale Success

Pacific Northwest Sculptors and Art Elements Gallery mounted two impressive and high-quality shows at The Allison Inn and Spa in Newberg in June. The indoor show, staged in the ballroom of the Allison by Loni Parrish and Lauren Wyley of Art Elements Gallery, consisted of 52 smaller works and ran from June 14 to 16. Many PNWS volunteers helped by transporting artwork and setting up display pedestals.

The outdoor show consisted of 20 pieces installed on the landscaped grounds of the Inn. These pieces will remain on display until November. The Allison installed permanent display pads so that this can be an annual event. Art Elements Gallery will be actively marketing the outdoor work.

We thank Loni and Lauren who made the shows happen despite many personal challenges. I personally thank all those who helped, especially those who worked so hard to return the sculptures and pedestals at the end of the indoor show.

—Wendy Dunder



Rick Gregg (left) Cynthia Spencer (center & right)



Wade Bane



Denise Serchie



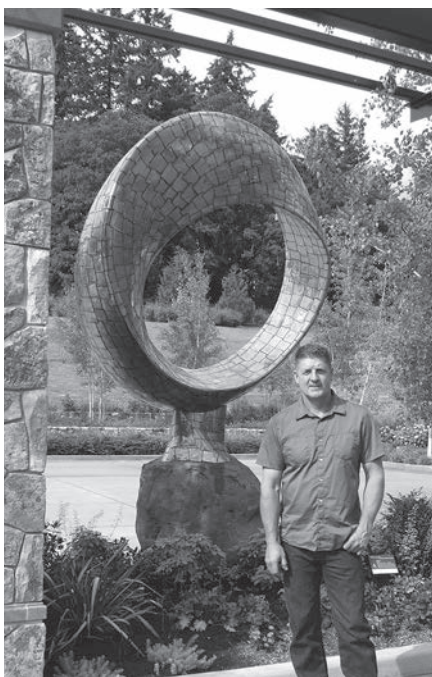
Linley Schetky



Jim Johnson



Linda Liewer (right)



Ben Dye



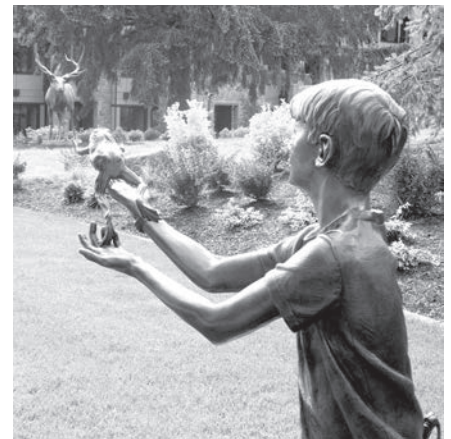
Olinka Broadfoot



Alisa Roe (big with boy)



Rip Caswell



Rip Caswell

More photos on page 7

Quantum Sculpture, from page 1

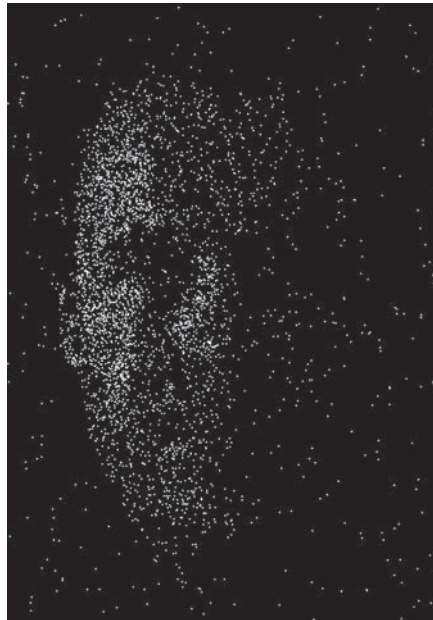
mathematically by dividing time into “slices” and filling each slice with a continuum of path points. When this approach is modeled on the computer, only those random paths in the neighborhood of the classical trajectory that contribute most to the result are calculated. Guided by this image, I started with a parabola, the classical trajectory of a thrown object, and computer-generated a distribution of random paths around it. The paths are successively approaching the parabola and eventually merge into one point. The image of a point expanding into a curved, fuzzy tail resembles historical depictions of comets. I wanted to connect the idea of the quantum mechanical path to the image of this celestial body that is often portrayed in art and literature as portending important events.

Spin Family (Bosons and Fermions) (2009)

Spin Family playfully equates the two fundamental kinds of matter in the universe, bosons and fermions, with the two human genders, female and male. Due to the differences they exhibit in a quantum physical property called spin, bosons tend to attract each other, whereas fermions have a tendency to stay isolated. *Spin Family* is a series of five objects displaying the three-dimensional structure of the spin essentially as it follows from the rules of quantum mechanics. A continuous silk thread representing the spin is woven in and out of circular metal frames, expanding the single, well-defined direction of the spin in classical physics into quantum physics’ continuum of possibilities and giving a diaphanous quality to the overall forms.

Self-Portrait on the Brink of Detection (2009)

As we are unable to perceive the world on the quantum level without sophisticated technology, our intuition about the nature of reality is shaped by the comparative crudeness of our unaided senses. If we, for example, observe an apple falling from a tree, we naturally assume that the apple has an identity and is one and the same thing before, during and after the fall. Quantum physics, however, teaches us that there is no real continuity of “objects” around us. The image we perceive as “the apple” is actually the rapid accumulation of an astronomical number of single, indivisible quanta of experience, or events. These quanta of experience are individual flashes of light that our brains automatically connect into familiar objects that then appear to us as constant. *Self-Portrait on the Brink of Detection* imagines a slowing-down of this process of experiencing and captures the moment at which the successive accumulation of events has just led to an initial recognition of the familiar. I created



This shows the output of a computer program that transformed a photo of the artist’s face into a distribution of spots. This was the basis of *Self-Portrait on the Brink of Detection*.

an image made up of events represented by small holes in a backlit steel plate. To that end I wrote a computer program that transforms an image, in this case a photograph of my face, into a distribution of spots. The lighter a particular area of the image is, the higher the density of random spots, or “events,” the algorithm generates in this area. The photo shows the program’s output used to create the piece on display, a free-standing darkened steel sheet with 1,500 small holes. Lit from the back, the holes resemble shimmering stars in the night sky.

Quantum Field (Profiles) (2009)

Quantum Field was born out of my interest in giving material representation to what it is that connects people. In physics the space between two interacting objects contains a field. Guided by this analogy, I utilized an old shipbuilders’ technique to draw smooth lines by clamping long, thin, flexible strips of wood, called splines, between nails. Splines generally bend into curves that are perceived as elegant because the mechanics of the system, with the splines moving freely along the nails, allows the total bending energy of the spline to settle down at its minimum. I marked the contours of two identical human profiles facing each other with two sets of nails. Extrapolating between the two contours, I placed additional sets of nails in between the faces and wove wooden strips through them to represent something reminiscent of a field between the two human profiles. This work also evokes an association with the phenomenon of entanglement, another puzzling but ubiquitous aspect of reality revealed through quantum physics. In the most basic manifestation of entanglement,

two twin-like particles share a connection that is deeper than anything possible in classical physics. The two particles’ states are tied together as if they were located at the same spot, even though they might be separated by light-years.

Conclusion

The simultaneous advent of quantum physics in the sciences and the rise of modernism in the arts in the early 20th century marked a profound shift in the cultural evolution of humankind. The uneasiness many of us experience when dealing with either illustrates how little we have grappled yet with the consequences of this paradigm shift. The sculptural work presented in this article aims to explore the character of this shift by transforming ideas that emerged in the isolated intellectual realm of quantum physics into art that evokes a sensual experience. My hope is that my work will help to lift those ideas into the sphere of our collective consciousness and aid us in intuiting the unfathomable deeper nature of reality.

Call for Volunteers to Help with Sculpture Book

At the July PNWS board meeting, the results were discussed of a recent member survey that solicited feedback on the production of a book of photos to promote members’ work. This book would be made available to potential sculpture buyers and architects and other design professionals who can influence sculpture purchases. The book is intended to promote sculpture and the work of our members and will be high quality and aggressively marketed. The survey asked members if they would be interested in purchasing a two-page photo spread for \$100.

Out of a total of 56 responses, an overwhelming 51 members expressed interest in having their work represented in the book. With this response, the board has decided to pursue the book project.

To make this book a reality, we are asking members to volunteer to help in the book’s planning, creation, and marketing. If you are interested in participating in this important project, please contact board member Phil Nelson at philnelsonpdx@gmail.com as soon as possible. Thank you.

Offered by PNWS Members

More photos from The Allison Inn and Spa



Sculpting Classes with Carole Murphy

Create in a form of aerated cement that is considered “green” by the construction industry. Follow your own vision, even if sculpting is new to you, with help from a teacher that supports you in discovering it. 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.



Garden Art 201, Concrete and Mosaic Sculpture

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

All levels, everyone works at their own pace and skill level while creating an original sculpture. Ongoing weekend workshops Sat. & Sun. 12–5pm; \$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 at (206) 567-5778; dean@gardenart201.com; www.gardenart201.com



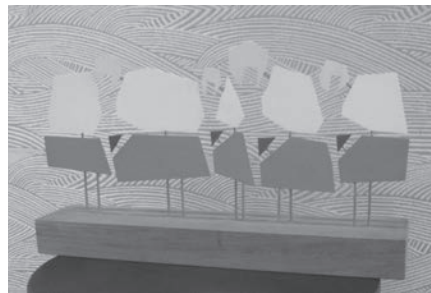
Rick Gregg With Tim Tanner



Ulrich Tanner



Jennifer Corio and David Friei



Don Haggerty



Don Haggerty



Wendy Dunder

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Sculpture...or Simply a Rose? Yes!

Obviously this flower is not a sculpture; it's simply a rose. The weather is so fine



lately, it makes sense to share a beautiful rose with a beautiful name: 'Gladness Grandiflora.' The glory of this rose is its extraordinary fragrance!

You can visit this horticultural wonder at the Washington Park Rose Garden. Who knows? Maybe your visit will inspire a sculpture! Enjoy!

—Jim Ayala

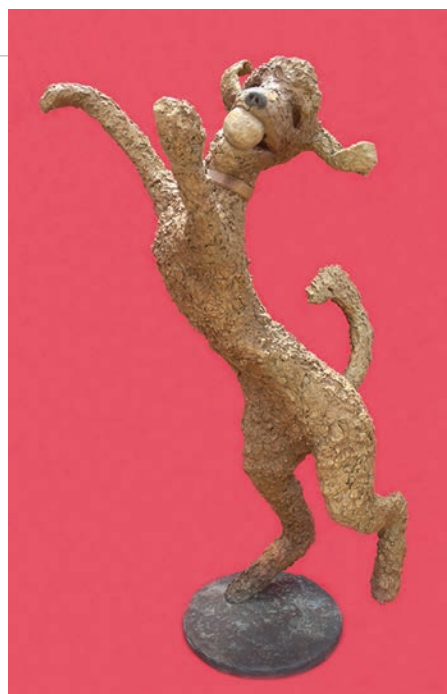
PNWS Sculptor Spotlight

Nancy Clough

It has been over 20 years since I began sculpting and casting bronze and aluminum. Prior to that, I was a potter, and I still throw pots today. Working in plastaline to implement my concept, making the mold, casting, welding, and applying the patina has given me a broader understanding and control over my sculpture than if I had simply turned the clay version over to the foundry. I enjoy the total process, and any mistakes are mine.

With my sculptures I try to capture and express emotion through motion. "Banjo" is inspired by our puppy who is so fun-loving and full of excitement. We often take him out to an empty tennis court and throw the ball, enjoying how he runs and jumps in the air with such joy.

View Nancy's work at Lifeinbronze.com. She can be contacted at Nancy.clough@gmail.com



Banjo, 4 ft tall, bronze