

## David Varnau: Works in Progress

I am excited to share with you a couple of sculptures that I currently have in process that are representational figurative sculptures of yoga poses. I decided to depict the female form in yoga because the live model who was posing for me said that she was teaching yoga classes. She has posed for me privately as well as for our open studio sessions numerous times over the past several years and, as a result, I knew that she was a strong model. Anna is also one of those models whose sense of presence has inspired me to do my some of my most outstanding works.

As a figurative sculptor, I find that the female form in a variety of yoga poses exhibits not only a sense of feminine beauty but also feminine power. Further, yoga presents postures with dynamic gesture lines that create visual interest and serve to provoke the awe-inspired question, "How can she do that?" But yoga isn't just about poses—one of the challenges of sculpting this particular subject is attempting to convey the sense of well-being that the yogi enters into during her practice.

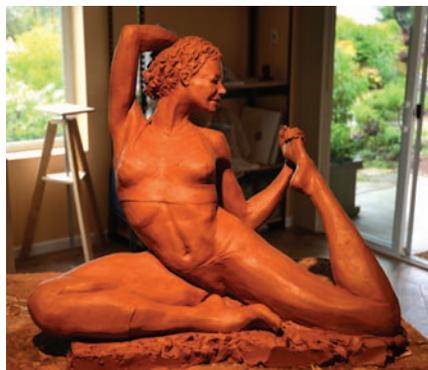
My first piece is entitled *Hot Yoga*. I sculpted it originally to be a nude and then, later, when the piece was nearly finished, decided to have it be a clothed figure. So I had the model don yoga pants and a tank top, and I then added the drapery. It is one-third of life size. Pictured here is the piece in water-based clay in my studio and then in wax at the foundry. Two Ravens Studio, a foundry in Tacoma, has cast the piece in bronze, and they have it nearly ready for a patina.

The second piece is entitled *Yoga Bliss* and was sculpted from the same live model. Pictured here is a photo of Ed Kroupa applying the silicone mold material at the foundry. Because *Yoga Bliss* is two-thirds of life size, it is also an engineering feat, particularly in water-based clay. In *Yoga Bliss*, as well as in *Hot Yoga*, I especially appreciate the predominant arc to which the viewer's eye is drawn.

David Varnau  
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Ed Kroupa of Two Ravens Studio, a foundry in Tacoma, applies silicone mold material to David Varnau's *Yoga Bliss*.



*Hot Yoga* in water-based clay



*Hot Yoga* in wax

## 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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### Submissions to The Pacific Northwest Sculptors Newsletter

Send to: lmlustberg@gmail.com  
**Deadline for the Apr/May issue: Mar 10**  
**Join or renew your membership at**  
www.pnwsculptors.org/membership.htm



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PNWS website

## President's Message

By George Heath, Acting President



This is the last one of these I will have to write for a while. At the next board meeting Carole, having recovered from surgery, will resume her duties as president while I re-retire from it. Ser-

iously, it was kind of fun to chair board meetings again, and we even got a little bit done.

Michael Bamberger has successfully set up a Dropbox account wherein any board member can access the information they need. For example, the 501(c)(3) acceptance letter we received from the Feds is occasionally needed to prove we are a real non-profit. Now it is always there and easily accessible. Dropbox eliminates the need to chase down needed documents. Nifty. Julian Voss-Andraee is constructing the same sort of thing with a Google calendar. It will show all the upcoming events and deadlines and can automatically remind members when things are about to happen. All members will have access to that.

The board is also in the process of setting up a class in grant writing. Carole and Rick are working on that. Wendy has proposed a web-based rental gallery featuring members' works. All found that idea intriguing. I'm kicking around the idea of some sort of map-based website/app showing all the public sculpture located in the area. Rick and Phil Nelson are also working on having an attorney speak on copyright issues.

Our new secretary, Roberta Babcock, is working out just fine. Many thanks go out to her for taking the position. I learned a long time ago how important a good secretary is to the smooth running of things. It is the difference between clarity and chaos.

Finally, thanks to Lonnie Paolo who hosted the January member meeting at Firebird Bronze in Boring.

Cheers to all,  
George Heath

## Upcoming Meetings

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

### February Meeting - Potluck - BYOB

Please only vegetarian food—vegan even better!

#### ELECTIONS

Wednesday, February 27, 6:30 pm  
Hosted by Julian Voss Andraee  
1517 SE Holly St., Portland 97214  
(503) 329-5203 • www.JulianVossAndraee.com

### March Meeting - Potluck - BYOB

Wednesday, March 20, 7 pm  
Hosted by Maria Simon  
1124 NE Wygant St., Portland 97211  
(503) 236-8589 • www.mariasimonstudio.com

## Sculpture Adds Life

By Phil Nelson

“Sculpture Adds Life” describes what sculpture does: It stimulates our emotions and, by doing this, makes us more aware of our selves and our surroundings. And as we become more emotionally conscious and aware through seeing sculpture, we become increasingly vital and alive, with an enhanced interest in achieving our own self-fulfillment while being involved in the world around us. This is the gift of sculpture: It is an experience that excites us as it elevates our commitment to life. This is what we mean when we say “sculpture adds life.”

We might declare this the function of all art: to stimulate us emotionally and intellectually and to bring us a heightened sense of self and our potential. But sculpture goes beyond the limits of other forms of fine art because it can do this at any time and any where: in sun, in wind, in rain, in snow, indoors, and outdoors.

Actually, recent studies show that sculpture and other forms of fine art have a healing effect on people in need of physical and mental therapy. In this sense, as one of the more beautiful and varied of the fine arts, we believe sculpture can supplement the work of health care professionals by energizing a patient's inner strength to get well.

As it performs these many beneficial functions, sculpture adds life to public and private places by bringing creatively conceived, often colorful accents to buildings, gardens, and landscapes. In addition, it seems worthwhile to note that sculpture is a democratic fine art because it can be experienced free of charge in a multitude of parks and other places open to everyone!

Pacific Northwest Sculptors is a group of over 100 sculptors committed to the furtherance of their art by communicating among themselves and also by working to inform our community of the benefits of sculpture. PNWS is a tax-exempt, charitable nonprofit Oregon corporation with voting members. Membership is open not only to sculptors but also to other persons, professional groups, and businesses who support PNWS and understand how sculpture can benefit people of all ages and circumstances across the community.

## Member News

### Mardie Rees Set to Unveil Her Latest Sculpture Commission

By Charlee Glock-Jackson

Gig Harbor artist Mardie Rees, known internationally for her life-like figurative sculptures, will host a public unveiling of her latest work—an eight-foot tall sculpture of C. W. Lonsdale, founder of the prestigious Shawnigan Lake School in British Columbia. The unveiling will take place Thursday, Jan. 17, 5-8pm and Saturday, Jan. 19, 4-8pm at Real Carriage Door Company in Gig Harbor, where Rees has been working on the sculpture for the past three-plus years.

The Lonsdale statue was commissioned and funded by a group of Shawnigan Lake alumni as a gift to the school on its 100-

year anniversary. “They learned about the sculpture I did for Saint Anthony Hospital in Gig Harbor and got in touch with me to do a commemorative sculpture of C. W. Lonsdale, the founder of their alma mater,” Rees said.

Rees uses a combination of traditional techniques and contemporary tools in her sculptural process. Her first step in the Lonsdale sculpture was to create a clay maquette: a 24-inch tall scale-model of the sculpture. “I started digging into all the material I could find about Lonsdale,” Rees said. “The maquette is a sculpture in its own right, and a great deal of thought and

technique goes into it. It’s basically the final draft of the finished piece, only in miniature and much less costly.

Once the school’s alumni association had approved the maquette, Rees went to work on the full-size piece. She used live models in period clothing to create the look she wanted and had a life-plus-one-third size version made in foam, which she covered with clay. “I cut it up and tweaked it again and again to get it like I wanted,” she said. “I had my iPad on an easel every day, with dozens of old grainy photos of Lonsdale and his dogs. I was constantly flipping through the photos on my iPad, even when I was standing on a 10-foot ladder. And I had piles and piles of measurements.”

Rees rented a period-specific vest and put it on a mannequin “so I could adjust the fabric right” and spent many days in her studio with a friend’s likeable (and very patient) German Shepherd as she worked on the canine portion of the sculpture. Her husband served as the model for Lonsdale’s hands.

“As soon as I have a live model in my studio everything sort of comes together,” Rees said. “It goes so much faster. You can see how the suit reacts to the posture of the body, now the neck is pressed against the collar, how to get the shoes to feel ‘worn.’ I need the live model to make the sculpture ‘breathe.’”

Reading a book about the history of Shawnigan Lake School also served as inspiration, Rees said. “When I read the book, I decided that this guy Lonsdale was an absolute character, and I started getting really excited about the piece. He was really a kind of father figure to the students in his school. That’s the way the alums felt about him. He was their mentor when they were teenagers. He was so important in their lives.”

From its birthplace at Real Carriage Door Company in Gig Harbor, the sculpture will travel to Two Ravens foundry in Tacoma where it will be cast in bronze early this summer. Installation at Shawnigan Lake School is scheduled for August. The piece will be installed with cranes atop a granite monument, in time for its official unveiling on the school’s Founders Day celebration in October.

Rees’s next commission will be a bronze memorial sculpture for the U. S. Marine Corps Museum in Virginia. That piece will feature three WWII Marine Corps Raiders and a war dog.



## Member News

### Rip Caswell to Commemorate Admiral Nimitz



Admiral Chester W. Nimitz

## Member Discounts

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### International Sculpture Center

isc@sculpture.org  
www.sculpture.org

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541-479-4862  
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### Courtney Frisse, Photographer

courtneyfrisse@gmail.com

### Pearl Packing

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

Nationally renowned bronze sculptor, Rip Caswell, has been commissioned by the Naval Order of the United States to create a national monument to U.S. Navy five-star Fleet Admiral Chester W. Nimitz, Commander in Chief of the U.S. Pacific Fleet in World War II.

The eight-foot tall sculpture will be unveiled adjacent to the battleship USS Missouri berthed at Ford Island in Pearl Harbor in late summer 2013, coinciding with the anniversary of the allied victory in the Pacific (VJ Day) in 1945. The location currently receives half a million visitors per year.

"I'm extremely humbled and honored by this award," said Caswell. "With it comes great responsibility in capturing the nature of this great leader and to fulfill the vision of this historic national monument."

Rear Admiral Douglas Moore, Commander General of the Naval Order of the United States, whose mission it is to preserve and honor U.S. naval history, commented, "Caswell's ability, particularly in the eyes and in the facial features of his subjects, to capture the lifelike, true spirit of an individual, is one of the unique qualities that stood out and caught our attention in our national search and selection of a sculptor."

The national monument will depict Nimitz in everyday military khaki attire. Says Moore, "We envision the statue—a reflection of the man as he appeared during those difficult years."

According to Kathy Toynbee, Caswell Sculptures, Inc., general manager, "We submitted our initial proposal for the Admiral Nimitz project and began discussions with the Naval Order of the U.S. regarding Rip as potential sculptor back in March of 2011." Caswell was selected after a thorough 18-month application process and after a personal visit from the commander general and director of the Naval Order of the United States.

Caswell added that the commission is timely, coinciding with the 71st anniversary of the bombing of Pearl Harbor on December 7, 1941. "We're reminded of those enormously brave souls who sacrificed so greatly for this country that infamous day."

Rip Caswell's work can be viewed on his web site at [www.RipCaswell.com](http://www.RipCaswell.com) or by visiting his gallery in historic downtown Troutdale, Oregon, Gateway to the Scenic Columbia River Gorge, at 253 E. Columbia River Highway, in Troutdale, Oregon.



## Dolly Paganini

By Robert McWilliams

I don't listen to country music but I love Dolly Parton. Anyone can see Dolly is astounding, but I think she is also an amazing comic actress, songwriter, singer, businesswoman, and humanitarian.

I clipped Dolly's picture from *People* magazine about 1991 expecting someday to make a woodcarving or other sculpture of Dolly. When the Community Music Center contacted me and asked me to create a piece for their 50th Anniversary, I knew I was going to make a Dolly Parton. I told CMC to save a cello for me, but when I discovered they had a guitar I could use, I knew I had found the better instrument. I was lucky a second time when I also discovered by accident a violin with Dolly's bustier on the back. I made her eyes, nose, and lips from other violin parts.

I am delighted I was able to figuratively unite, probably for the first time, two astounding musicians, Dolly Parton and Niccolò Paganini.



## Michelle Gallagher Showing at Upcoming Events

Feb. 8-10, 2013

**Portland Yard, Garden & Patio Show**  
Oregon Convention Center

March 2 & 3, 2013

**Southeast Area Art Walk**  
[www.SEPortlandArtwalk.com](http://www.SEPortlandArtwalk.com)

April 26-28, 2013

**OPA Ceramic Showcase**  
Oregon Convention Center  
[www.oregonpotters.org/ceramicshowcase/index.htm](http://www.oregonpotters.org/ceramicshowcase/index.htm)

## Offered by PNWS Members



### 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](http://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](mailto:Sculptor@CaroleMurphy.com).



### Garden Art 201, Concrete and Mosaic Sculpture



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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](mailto:dean@gardenart201.com)  
[www.gardenart201.com](http://www.gardenart201.com)

## Sculpture Challenge and Reward!

by Jim Ayala

### The Details

*The Siren's Gaze* is bronze. I have four of them. Each cost me \$475. Dimensions: 5" x 4.5" x 6" (base: 3.5" x 3.5" x 5"). Each weighs about 8 pounds and has a 5-inch metal spindle for mounting.

The base is a painted pine box. Trying to save money, I had the bases made, painted black, and filled with plaster. Big mistake! The paint easily scratches and chips, the pine dents, and the seams are not even. The bases need to be replaced as they are not presentable for exhibition in a gallery or shop.

### The Challenge

So what's the challenge? I would like you to think of a solution for replacing the bases. Perhaps stone, metal, solid hardwood, or some other material? The solution needs to work harmoniously with the shape, color, and mood of the sculpture.

There's a lot of talented folks in the PNWS Guild, so I'm sure someone has just the right material stashed in their studio and can construct the bases. Of course, the solution has to be cost-effective for you, so I'm open to any idea. Let's talk!

Note: I have priced granite and marble bases that are this size (solid and hollow). They cost almost as much as (in some cases, more than) I paid to have the pieces poured in bronze! I really don't want to invest any more money or time in these pieces. Hence, the Challenge.

### The Reward

So what's the reward? One of these sculptures! I will give you a *Siren's Gaze* sculpture in payment for the three bases you create for me. I thought it would be interesting to see if someone in the Guild could come up with a viable, fair-trade solution.

Imagine, if you meet the challenge, you could have an original "Ayala" in your collection! Ok, I confess, I'm famously unknown, but you never know... miracles do happen.

Several views of the *Siren's Gaze* can be viewed on my website in the "Sculpture" gallery at <http://www.ayalasculptures.com/index.html>

Please contact me if you have a solution to propose, want to see the sculpture in person, or need more information.

Jim Ayala  
email - [jimayala101@gmail.com](mailto:jimayala101@gmail.com)  
(503) 539-9797



Artist Jim Ayala will reward you for your help in solving the base problem for his piece, *The Siren's Gaze*.

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## PNWS Sculptor Spotlight

### Gordon Davis



*Under Lock and Key*, 10" x 10" x 14",  
Painted Steel

I am trained as an architect and urban planner and while that was my career, one of my great passions is art. I love three-dimensional spaces; I think in three-dimensional images. I love the energy that exists within those images and spaces and how the careful placement of objects, light, and forms can change and shape that space and its energy. I also love the idea that balance, tension, release, and progression are concepts that can create their own sense of energy, even when exhibited in otherwise static forms.

I have chosen to work primarily in steel but use other metals as a piece demands. I like the idea that this very

dense, heavy material is also inherently fluid and can be shaped to convey a sense of grace and energy despite its other properties. Most of my material comes from scrap yards so some pieces remain rough. In other cases, I work to refine and perfect both the form and the surface of a piece using some of the newer paint and coating technologies. The results are shapes, images, and movement that have a distance yet call to the viewer as they stand in their perfection of placement and form.

[www.gordondavis.net](http://www.gordondavis.net)

Contact info [www.facebook.com/gordon.davis.31?ref=name](https://www.facebook.com/gordon.davis.31?ref=name)

## Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302  
Portland, OR 97214

### Sculpture or Tchotchke? Yes!

I discovered this exotic Asian porcelain sculpture at Village Merchants in SE



Portland. This long-standing neighborhood institution is a purveyor of delightfully affordable clothes and decorative merchandise. I saw many items in the "found objects" category most suitable for

sculptural collages and constructions. They just moved to their new location on the corner of SE Division and SE 41st Ave. Go check it out!

—Jim Ayala