

David Gonzalez

Accidents & Imagination: Plasma Gouging and Bronze Inlaid Steel

When working with steel, there are many different tools, materials, equipment, and processes. David Gonzalez started in the steel trade by working and modifying large overseas storage containers for three years in his home town of Albuquerque, NM. Needing a change in his life, he moved to San Diego, California,

and started learning structural steel. Working in the steel trade for the past 18 years, David has used most of the tools of the trade to fabricate anything from furniture to buildings to car parts and accessories and to



Celtic love symbol

fix things built from steel. "I've been very blessed throughout the years with teachers who have taken me under their wings and passed on the knowledge and skills they have." Getting consumed by the art realm, David has acquired his own arsenal of tools that he uses to create large and small sculpture, functional steel art, steel jewelry, and anything requested by his customers.

While fabricating steel wall boxes for an eyewear store in Portland, Oregon, David was using the plasma cutter for the back of the sheet metal boxes. "I had my straight edge clamped in place, made the cut, and the piece didn't fall to the floor. Curious why it only left a slight gouge in the sheet metal, I looked around for the problem to find the ground clamp was laying on the floor and a lightbulb turned on in my head." When using the plasma cutter, the circuit has to be completed. The ground is attached to the piece, and the torch completes the circuit with the arc touching the steel. David then grabbed another piece of steel and wrote his name on it using the plasma cutter. "I was so excited about accidentally finding out how to gouge steel with the plasma, the ideas of how I could use the process started coming from every direction." He started using the gouging process to write titles, quotes, and symbols on his sculptures, the dates they were created, and his signature.



Plasma gouged



Brazed and half sanded

A few years back, Ron Schwinke, a fellow sculptor and friend, came to visit David in Portland. They went to his studio to work on a quick piece before Ron returned to San Diego. Ron asked David if it would be possible to center punch (stamp a dimple) in steel and fill it with another type of metal. They pulled out some steel, tools, and different materials to try and fill the punches. The process seemed to work, but it needed more toying around with.

David has been working on a commission to create medieval sconces for a woman in France, and he wanted to engrave something on the back of the pieces. "I wanted to engrave light on one sconce and love on the other, but I decided that this was a bit boring, so I did symbols resembling the words." The lightbulb turned on again in his head, and he remembered the process that he and Ron played around with years before. "I was so excited that I remembered we tried to inlay a non-ferrous metal into a ferrous metal, I had to give it a another shot." After gouging the symbols for light and love on the back of the sconces, David brazed bronze over the symbols and then



Bronze inlay

sanded the excess bronze away leaving the symbols in bronze. The sconces are created from 3" steel pipe, 1/8" sheet metal,



Sconce, front view

ball bearings, carriage bolts, and copper sheet metal. "I wanted a huge contrast with the steel, copper, and bronze, so I blackened the steel with a chemical so the copper and bronze would stand out." Feeling very blessed that his work is starting to go around the world, David has many more ideas and is excited to learn and evolve further in the steel sculpture realm. "Always be open and willing to learn from anyone you are with, even if they don't have as much experience as you. Everyone in life is a teacher, you don't want to miss out on an amazing idea someone is willing to share and try."

Pacific Northwest SCULPTORS

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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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President's Message

By Carole Murphy, President



Hello everyone,
In this issue, I want to talk to you about a woman who very quietly has gone about making a huge difference to PNWS: Laurie Vail. For the past six years, Laurie has been

on the board of PNWS and been the treasurer of our group, taking care of all of our banking needs. Thanks to Laurie, we have maintained a balanced checkbook and have always known just where we were financially. She also headed our Materials and Equipment Committee, which is tasked with keeping our pedestals and show walls in good repair and maintaining our storage area. For each and every show over the past six years, Laurie has made sure that the pedestals were resurfaced and the walls repainted, enabling members' work to be shown in its best possible light. She made sure all of the equipment got to and from each show, and many times oversaw the transportation of members' sculptures. Laurie has also led the newsletter committee. Her work has affected all of us even though it may not have been evident to most of the members. Recently, Laurie decided that she needs to do other things in her life so she did not run for re-election and has stepped down from all of her positions. Laurie didn't make it to the last membership meeting, so she didn't get the applause that she so richly deserves. Thank you, Laurie! You are most appreciated by those of us who know how much you contributed to PNWS, and now that you know, I hope the next time that you see her at a meeting, you will thank her for all that she has done for us for so long. To see Laurie's work please visit www.laurievail.com.



Child's Play by Laurie Vail

Upcoming Meetings

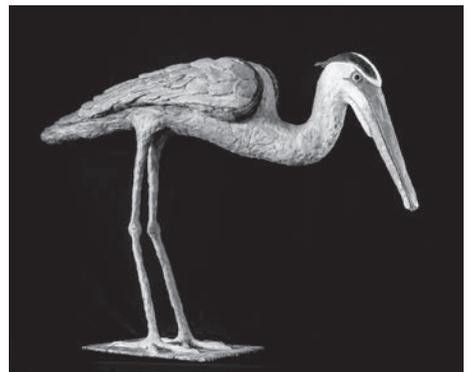
All meetings are POTLUCK. If you can't bring food or beverage, come anyway. Portfolios and works-in-progress are always welcome!

April Meeting - Potluck

Speaker - Kerry Dugan - Marketing
also 3D scanning and printing
Wednesday, April 16, 6:30 pm
Hosted by Rip Caswell / Firebird Bronze Foundry
27534 SE Hwy 212, Boring, OR 97009
503 502 7756 / 503 912 0400
www.firebirdbronze.com
www.ripcaswell.com

May Meeting - to be announced

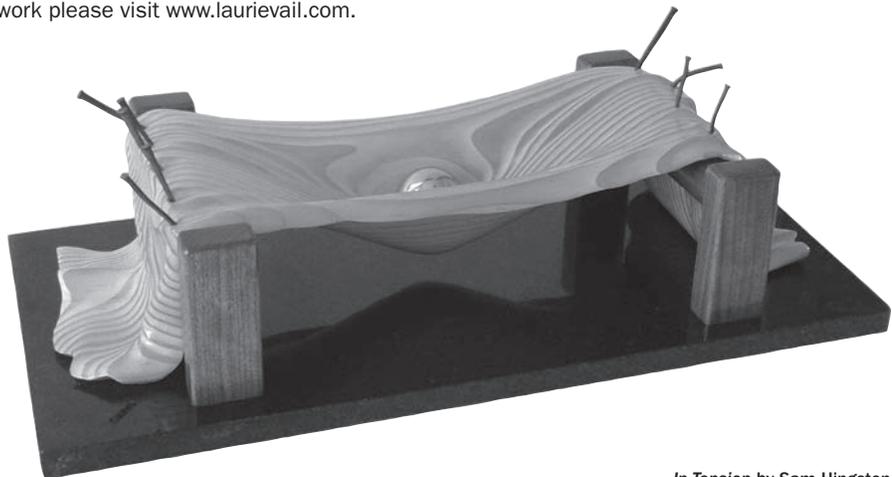
Check online calendar



Blue Heron Fishing by Isabelle Johnston-Haist

Welcome to the newest PNWS Board Members! Let me introduce to you Sam Hingston, our new treasurer. Sam will also oversee the Materials and Equipment Committee. Thank you, Sam! And let me also introduce our new secretary, Isabelle Johnston-Haist. She travels down each month all the way from Astoria for the board meeting! Thank you, Isabelle! See her work at www.isabellejohnston.com.

See you at the meetings!
Carole Murphy
www.carolemurphy.com



In Tension by Sam Hingston

Submissions to The Pacific Northwest Sculptors Newsletter

Send to: lm1ustberg@gmail.com
Deadline for the June/July issue: May 8
Join or renew your membership at
www.pnwsculptors.org/membership.htm



Scan with your
smartphone for the
PNWS website

Organic Results: Driving People to Your Website

By George Heath

Recently I had a client inquire about Google AdWords as a means to increase traffic to their website. Generally, AdWords works like this: When people type in terms you have chosen to pay for, your website will appear in search results for those terms. AdWord search results show up in the left or right margin of a Google results page and at the very top of the page with a faintly shaded background. That's about the extent of my knowledge about AdWords.

There are companies that specialize in refining your AdWords. They watch the popularity of key terms to see what is most effective and alter your AdWords as time goes by. It can be expensive to hire someone to do that. You can also take a crack at it yourself. Good books on the subject are available at the library and at Powell's.

Then there are also "organic results." Those are when Google determines your ranking in terms of the content and popularity of your website. Google looks at the words on your home page and other pages, the titles of your pages, the names of your links, who links to you and who you link to, the titles of your pictures, headings, and so on. What Google wants to know is exactly what your site is about. Then it will know when and where to show it in search results. This is the most effective way to drive people to your site as people tend to trust the organic results more. A decent web designer will bear this stuff in mind as they construct or update your site.

What can you do to improve traffic and your rankings? Plenty. Social media is the key. Search engines like Google, Bing, and Yahoo (Bing and Yahoo are the same nowadays) like to see links to your site from within page text, for example when someone with a sculpture blog mentions your work and puts a link to your site. Bing gives a lot of points for that. So does Google. This sort of thing makes social media very important as a marketing tool. Check forums and blogs that deal with your media, methods, or art-related interests. Share helpful information and your expertise with these forums or blogs, and you'll get feedback and the occasional link. You'll get known. I always make sure my web address is in all communications. Think Twitter, Facebook, Pinterest, Google +, LinkedIn, your own blog, and other people's blogs.

The same shelf in the library or bookstore that has the book on AdWords will also have a book or two on social marketing. Like it or not, social media offer the most effective marketing tools today. By offering what you know about your specialty, you can attract people to your business without spamming or advertising and have a blast doing it.

What Does It Take to be a Successful Sculptor?

PNWS member Wendy Dunder asked several members, "What does it take to be a successful sculptor?" Here are some of the responses she received:

Ben Dye

It is a tough question. I would start with: Put the time in, as much time as your life will allow. It takes time to find what you like to do. If you produce what you like, it will show in the final product. I push to the edge of my abilities, there is nothing more exciting than struggling in a strange area of work and having the piece come out better than expected. But the success will build the confidence to try again and push harder on the next one.

Rick Gregg

For me it's been an unending desire to make things, especially 3-dimensional, and it's ALWAYS been no fear of the lack of a secure income—where's the next paycheck coming from and when. The ability to live, often day to day, and know it will somehow work out. Just keep working and follow the lust for creativity.

George Heath

I have no idea. Haven't gotten there yet. In my case it's not a matter of choice. I have to do it or I get nervous. Make big stuff would be my advice. I wonder who could use a 20-foot alien puppy?

Marlena Nielsen

1. Assess possible art markets and choose a market that has a proven or promising self-sustaining revenue earning potential. Explore all the possible ways you can enter this market.

2. Evaluate resources needed to execute your business: funding, studio space, equipment, supplies, transportation, personal support, marketing tools, professional supports, work force, industry networks, etc.

3. Don't put all your eggs in one basket! Define at least three revenue generators that can carry you financially. This is insurance in the event one revenue generator fails—you still have two revenue generators to draw on as you re-evaluate the stability of the failing one.

4. Now that you know the market(s), you know what it will take, you know what you need, you know what you have, you know how to get what you need, make a business plan. Include short-term and long-term goals and alternative options. You must include detailed actions. Do the MATH, everything boils down to math when you talk revenue.

5. Execute your plan, continually re-evaluate the plan, and make adjustments.

Offered by Members



Sculpting Classes in Aerated Cement with Carole Murphy

Sculpting with a material that looks like stone but is much easier to work with, aerated cement, students then finish the piece with a variety of possible patinas. Classes are kept small enough to make it viable for each student to follow



their own direction. Nurturing the vision in each student, respect is given to the individual processes, while assuring that the capacity in each student is touched upon. Each class holds both beginner and accomplished artists. Some come just to get their creative juices flowing. All tools and materials are supplied and students work from realism to the world of abstract. Three individual classes per week are taught in Murphy's Studio, 1405 SE Stark St., Portland, 97214.

To see other students' works go to: www.carolemurphy.com/studentgallery.html

To learn more about the classes go to: www.carolemurphy.com/classes.html (503) 235-7233
Email: sculptor@CaroleMurphy.com

Two-Day Creative Process Workshop with Sara Swink

Saturday & Sunday, May 17 & 18, 2014, 10am to 4pm. \$175. At my West Linn studio.

Concentrated exploration of vocabulary and style using simple exercises in collage, doodling and clay. For all levels—set aside what you know or what you don't know about technique. Learn a methodology for mining the riches of the unconscious for image vocabulary and artistic style. Hear what people have said at www.saraswink.com, click on Portfolio, then Workshop!

Need more info? Contact me at sara_swink@frontier.com or 503-638-9890.

Member News

PNWS Artists Help Celebrate 15 Years of Oregon Art Beat

Martin Eichinger, Jeanne Henry, Maria Simon and Sara Swink are among the 300-plus artists taking part in an exhibit to celebrate the 15th anniversary of OPB's *Oregon Art Beat*.



Moonrise Bamboo by Jeanne Henry, mounted on recycled Bamboo flooring; 51.5" x 14.75" x 1.5"

The exhibit, which showcases visual and performing artists who have been featured on the show over the past 15 years, will be held April 19 to June 15 at the Pioneer Place Galleries in Portland (People's Art of Portland Gallery, Mark Woolley Gallery and the new Art Beat Main Stage Gallery). There will be two main exhibition openings: Saturday, April 19, 2pm–9pm and Saturday, May 17, 2pm–9pm. In addition, there will be two weekly music events, Wednesdays and Saturdays,

5pm–7pm) in the Art Beat Main Stage gallery every week for the two-month exhibit. Entrance to all events is FREE, all ages and open to the public. The galleries are located at 700 SW 5th Ave. (at Yamhill). Gallery hours are Wednesday–Sunday, noon–6pm.

PNWS Members Showing at Mt. Tabor Art Walk

The ninth annual Mt. Tabor Art Walk will feature Pacific Northwest Sculptors Robert McWilliams and Jill Torberson and 35 other juried artists. Robert McWilliams will show his whimsically profound sculpture and woodcarving at 6825 SE Pine Court (location 25), and Jill Torberson will display custom metal work for home and garden at 6652 SE Morrison Street (location 20).

This year's Mt. Tabor Art Walk will be held on Saturday and Sunday, May 17–18, from 9am–6 pm. Go to www.MtTaborArtWalk.com for a map and complete description of all participating artists and their work.



Horse of A Different Color by Robert McWilliams, 40" x 29" x 13". Found metal and carved wood.

Michelle Gallagher's piece is featured on this year's Ceramic Showcase poster.

2014 OPA Ceramic Showcase Features PNWS Members

Oregon Potters Association's Ceramic Showcase takes place May 2, 3, 4, 2014, at the Oregon Convention Center in Portland. Participating PNWS members include Michelle Gallagher, Jeanne Henry, Victoria Shaw, Maria Simon, Sara Swink and Sandy Visse. It's the nation's largest show and sale of pottery, sculpture, garden art, and other works in clay exhibited in over 150 booths, featuring daily demonstrations, live music, a wine bar, clay areas for adults and children, and giveaways. Open 10–9 Friday and Saturday, and 10–5 on Sunday. Admission is free. Visit www.oregonpotters.org/ceramicshowcase.



George Heath Designs Phone Cases

Early last fall I received an offer to license a series of designs for iPad, iPhone, and Samsung Galaxy phones. I had two older images that I had done some years ago (cows and penguins), and I had a mock up for a third that was meant to be a fish jigsaw puzzle. The licensee liked those, and we agreed that I would do five designs in total. I thought it would be quick work. It was not. I now have tremendous respect for designers of such things as wallpaper and shower curtains. The designs can be seen on my website www.FunkerMarket.com and at <http://www.kekacase.com/designer-cases/george-heath.html>. There is a 25% discount on everything on the website for those who know a Keka Case artist if they use the code 25COLOR at checkout.

I've always been jealous of those 2D cartoonists who can get their work printed and not have to get molds made. Thank you, Mr. Photoshop.





New Public Art Commission by Frei & Corio

Dave Frei & Jennifer Corio recently installed their new sculpture *Umbrellas Gracilis* in Coeur d'Alene, Idaho. At 22 feet tall, the brightly-colored flowering umbrella plant sprouts out of the city's newest traffic roundabout. Corio designed the sculpture, and Frei engineered/fabricated it from steel, stainless steel, and aluminum. The project allowed them to invest in building a long-coveted English wheel, which then enabled Dave to form parts of the artwork. The couple won the competition by first submitting their concept to a call-for-proposals issued by the Coeur d'Alene Arts Commission and then presenting a maquette during the finalist stage. Installation took place on a frigid winter day, but fortunately the sun was shining brilliantly. The commission was part of Coeur d'Alene's percent-for-art program.



Society of Washington Artists Annual Spring Show and Sale Call to Artists

Open to all artists (not just WA residents), members and non-members, ages 18 years and older. Artwork will be non-juried into the professionally judged show; a wide variety of media and disciplines will be represented. Artists may submit 1 to 3 pieces of art. Complete show prospectus, entry forms and instructions available at societyofwashingtonartists.com, click on Art Shows and Exhibits.

Artwork Submission: Tuesday, May 13, 2014, 4pm-7pm.

Location: Award winning Harley Hall Building at 10000 NE 7th Ave., Vancouver, Washington Take exit 5 off Interstate 5.

Award Categories: This show will be professionally judged for best of show, first, second, & third places in each media category. Cash prizes awarded for all, plus several sponsor awards. A People's Choice Award will be voted on by the viewing public.

Admission is free. Open May 15-18, 2014. Hours are Thursday & Friday; 8am-7pm, Saturday; 8am - 8pm, Sunday; 10am-5pm.

Artist Reception and Awards: Saturday, May 17, 6pm-8pm, Awards at 7pm.

New Members Welcome: Contact Jean Toepfer, Treasurer at (360) 694-9606 or email at: treasurer@societyofwashingtonartist.com.

For more information, visit <http://www.SocietyOfWashingtonArtists.com>.

Artwork Pickup: Monday, May 19, 2014, noon to 3pm.

Marketing Workshop for Artists

The Arts Council of Lake Oswego is offering a marketing workshop for professional artists with author Vicki Krohn Amorose. The workshop will focus on writing about art, promotional materials, and artist statements. Vicki's proven techniques will demystify the "art" of self-promotion and allow artists to describe their work with clarity and confidence.

The workshop will be held on Saturday, April 12, from 3-5 pm at 510 Museum & ARTspace, located at 510 1st Street, Lake Oswego, OR. The cost of the workshop is \$35, which includes Vicki's book, *ART-WRITE: The writing guide for visual artists, and related materials*. ACLO Guild Members receive a \$10 discount. Space is limited. Register online at Eventbrite.com or call (503) 675-3738.

Member Discounts

ADX

adxportland.com

Columbia Art

1515 NE Burnside, Portland 97214
503-232-2216

Georgie's Ceramic and Clay

756 NE Lombard St., Portland 97211
503-283-1383

LASH Quality Molds and Sculpture Supplies

4702 NE 102nd Ave, Portland 97220
503-251-6959

Stan Brown Art and Crafts

13435 NE Whitaker Way, Portland
503-257-0059

Fiberlay Co., Inc.

3223 NW Guam, Portland 97210
503-228-1222

Quimby Welding Supply

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International Sculpture Center

isc@sculpture.org
www.sculpture.org

Southern Oregon Soapstone Co., LLC

541-479-4862
SouthernOregonSoapstone@mail.com

Courtney Frisse, Photographer

courtneyfrisse@gmail.com

Pearl Packing

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New Sculpture

Fresh Ideas from PNWS



Siren by Jim Ayala

Bronze

Head: 4" x 5" x 6-1/2"

Bamboo Base: 3" x 3" x 5"

www.jimayala.com

PNWS Sculptor Spotlight

Gabrielle Jackson

My motto is, "I can make anything. Your imagination is the limit."

I have no formal training and have had various jobs, but the best one I've ever had is being a sculptor. I love being able to visualize something and make it take form. I am inspired by the beauty and magic in nature, animals, and flowers: the way a spider web looks after a frost or how the trees look like giant fractal parasites with a death grip on the earth.

I work with polymer clay, usually over wire and foil armatures. I like that the clay can be molded into anything and hold its shape,

no matter the slightest detail or manipulation. After baking the piece, one of my favorite parts is painting it. It's a slow and tedious process, but it really allows me to see my sculpture "come to life." Sometimes I almost think my pieces do and move when I'm not looking (haha!). I guess that's why I paint the eyes on last.

Three years into this profession and I am still humbled and awed by being able to sculpt. I am ever grateful that I get to wake up every day and do what I love. Hopefully in the process, I can inspire those around me to be more creative.



Ganesh, polymer clay over wire and foil armature; acrylic paint; 5 inches tall by 4 inches wide.