

## David Gonzalez Sculpture: Molten Steel Texturing

Over the past 16 plus years, David Gonzalez has been in the steel trade and structural steel industry. He has used the majority of the tools and equipment needed to fabricate steel including structural steel for custom homes and bridges; ornamental iron; functional art; heavy equipment repair; overseas storage containers; and steel sculpture in all scales. The knowledge and skills acquired in the trade and his experience working with the medium have made many of the tools and processes second nature to him. As he has become more and more consumed by his interest in steel sculpture, his proficiency in the steel trade has merged with his artistic drive.

“Most of the same tools are used whether I’m doing heavy structural steel or a small scale sculpture.” While working on “big iron” for a structure, David says there’s always a part of him that’s thinking of how he can incorporate what he’s doing into sculpture or art. “Every time I use the track torch to cut steel thicknesses  $\frac{3}{4}$ ” and up, I’m always mesmerized with how the hot molten metal sprays down and forms on top of the table below.” Hypnotized by the looks of the process, he thought it would give a unique texture to steel.

By trial and error, David figured out how to make the molten steel adhere to clean steel. Heating the clean metal to a rose-red color to help the 600+ degree molten metal adhere to the piece seems to do the trick. “I had such a blast playing around with this idea, I felt like a little kid running around Disneyland for the first time!” David says the texture is something that he has never seen before in steel sculpture. “It looks as



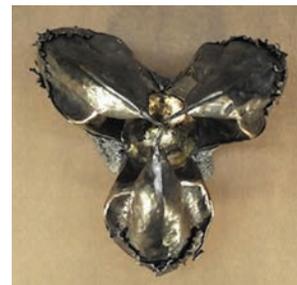
David “Gonzo” Gonzales at work.

if a volcano erupted hot steel lava, rather than rock and earth.”

David wanted to use the process for texturing part of a piece titled “Origin,” which resembles an exotic plant growing out of rocky lava. “Origin” is created from scrap

$\frac{3}{16}$ ” round bar, sheet metal, brazing rod (bronze), and molten metal. Its dimensions are 13” in diameter by 11” tall. In the photos, the molten metal is around the base in three sections, separating the plant growing from the steel lava. The plant leaves are the smooth steel and have been cut out with the plasma cutter, then heated, and hammered/formed around the  $\frac{3}{16}$ ” steel frame, which is not visible. From the top view, you can see a steel bowl in the middle of the piece. This was hammered out and then brazed to give it the bronze/gold finish. The last photo is of David adding the texture to the piece with the track torch. To David, the idea for “Origin” came to him while having a deep conversation with a friend about where everything began. “Always let your imagination run free in whatever you are doing, the possibilities are endless. In life everything is a choice, so don’t hold yourself back!”

See David’s artwork at the Curious Gallery 2014 show, an arts festival of the Wundekammer Revival, at the DoubleTree by Hilton Exhibit Hall, 1000 NE Multnomah St., Portland, February 1 and 2.



Origin, top view.



Origin, back view.



Origin, front view.



Molten steel texturing.

## 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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Send to: [lmustberg@gmail.com](mailto:lmustberg@gmail.com)

Deadline for the Apr./May issue: Mar 10

Join or renew your membership at

[www.pnwsculptors.org/membership.htm](http://www.pnwsculptors.org/membership.htm)



Scan with your  
smartphone for the  
PNWS website

## President's Message

By Carole Murphy, President



Hello everyone,  
The other evening I was talking to a man who was thinking of putting together a sculpture garden and was looking for possible sculptors. As I told him about our group, I mentioned various artists, expounding on their

excellence as well as that of the group as a whole. It is an easy thing to do since there are so many incredible sculptors among us. Have you recently checked out the PNWS gallery page on our website? Almost 90 of our 170 sculptors are represented there. What an amazing visual voyage through some of the best art in the NW. If you haven't gotten around to adding your work to the site, you are missing out on some great exposure. George Heath, our vice president and webmaster, tells me that we got 22,000 hits on our website in December. That's a really good number. Your membership in PNWS entitles you to a gallery page: It is already yours and comes with a link to your website. If you don't already have a website, that's even more reason to talk to George because he will create a page for our members for a nominal fee. Contact him at [gheath6006@msn.com](mailto:gheath6006@msn.com)

Remember the meeting where we talked about having one of our monthly meetings turn into an "invite only" gathering where art consultants, architects, art dealers, interior designers, landscape designers, and other professionals would get to preview our work? And remember the meetings where we talked about having our own show? We have put these two ideas together and have taken the next step. Working with a grant writer, we completed a grant proposal to finance a show. If this goes through, we will rent a venue for our show, hire an event coordinator along with sales people, and open the show to the public on the second day. Our goal is to turn our first independent show into an annual event. This show will demand not only the best of your work but also an exclusive first view of it, and it will be a juried affair. Stay tuned for updates!

I am amazed that there aren't more articles submitted for the newsletter! It is such a great resource for publicizing your work, and it goes out as hardcopy to museums, art dealers, art consultants, interior designers, and more. Reach your target audience right here in this fabulous newsletter.

I hope that this new year is the best for your art and your life,

Your president,  
Carole Murphy  
[www.carolemurphy.com](http://www.carolemurphy.com)  
503-235-7233

## 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 ELECTIONS

Wednesday, February 12, 6:30 pm  
Hosted by Marty Eichinger  
2516 SE Division St.  
Portland, OR. 97202  
503-223-0626  
[www.eichingersculpture.com](http://www.eichingersculpture.com)

### March Meeting - Potluck

Thursday, March 20, 7 pm  
Hosted by Sam Hingston  
11625 SW 7th, Beaverton, OR 97005  
971-400-2788  
[www.samhingston.com](http://www.samhingston.com)

## Member Discounts

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[adxportland.com](http://adxportland.com)

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503-232-2216

### Georgie's Ceramic and Clay

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

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4702 NE 102nd Ave, Portland 97220  
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13435 NE Whitaker Way, Portland  
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503-228-1222

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Locations in NW Portland and Tualatin

### International Sculpture Center

[isc@sculpture.org](mailto:isc@sculpture.org)  
[www.sculpture.org](http://www.sculpture.org)

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[SouthernOregonSoapstone@mail.com](mailto:SouthernOregonSoapstone@mail.com)

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[courtneyfrisse@gmail.com](mailto:courtneyfrisse@gmail.com)

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## Women Sculptors Tell Their Stories

**P**NWS Board Member Wendy Dunder had the idea of inviting women sculptors to tell their stories. She asked the question....

“As a woman in a male dominated art form, what inspired you to begin? Have you hit any glass ceilings? Are there advantages from your particular vision or background? Were there people who encouraged you?”

### Alisa Looney's response....

I am intrigued by this question. I don't usually think of gender as being an issue in my sculptural life. But after giving it some thought, I realized that gender actually has motivated me in many ways to keep moving forward, and hopefully it will inspire others to do the same.

As a metal sculptor, there are times when I notice I am operating in a man's world: while working with vendors and when I need to ask for help solving a problem or when moving or installing a large piece. In these situations, I will often try to connect through my art, possibly giving these men a postcard of my past work and, if applicable, showing appreciation for their role in helping to create my work via powder coating, laser cutting, rolling, or installing. This provides me with a way to relate on a creative level rather than relating on a gender level and enables me to connect with men on equal ground. I feel if I approach them with respect, they usually do the same in return.

Gender has always been confusing territory. As a young child, I actually wanted to be a boy. It looked like a whole lot more fun! Most of my friends were boys, and we spent most of our time playing outdoors in the woods and along the river bank. We built forts and other creations with sticks, sand, clay, leaves, and snow. I loved being my dad's helper building rock walls, cement retaining walls, decks, carports, and additions to the house. I felt at home in this realm and still do. In addition to this, my grandmother was a sculptor and a painter, my aunt and uncle were both painters, and my mom had also been a painter and made amazing dresses, so it seemed natural to be an artist. My mom always made sure I had art supplies because she noticed I was drawing all the time. I was fortunate to be supported by people with the attitude that I could do anything I set out to do. I now know that this was rare.

I have also had wonderful teachers and art mentors throughout my life. My early art teachers were mostly strong, smart women. My high school art teacher, Mary Adams, taught me many techniques, including silver-smithing. In college most of my instructors were men, and all were encouraging. Since then, several men have continued to make a huge difference in my



Alisa Looney flanked by her incredible support team: on the left husband Wade Womack and on the right fabricator Kevin Moore. Painted steel sculptures *Heart Connection II* and *Taking Flight* are both currently exhibiting in Palm Desert, California, and are available for purchase. Photo by Patrick F. Smith.

sculpture career. My metal fabricator and building partner for the last 14 years, Kevin Moore, has been a godsend for me, as a welding mentor and supportive friend. He invited me to work in his studio for six years, until I sold a large piece and could purchase my own welding equipment. We still build my large pieces together today. Over the last three years, I have been studying enameling on steel in Idaho with my past college professor, John Killmaster. This was something I longed to learn since college and has made it possible for me to create what I call my most precious work to date. My husband, Wade Womack, is my most solid supporter. Without him, I could not do what I do. He helps me move and install my work, and as one of the best artists I know, he continually inspires me with his drawings and wood block prints. And as a master framer, he also frames our work beautifully and archivally. And our son Finn is a brilliant young man forging his own path. He inspires me to keep moving forward with my art every single day.

I have been inspired by both men and women sculptors in PNWS, and love connecting with these artists at meetings, shows, and demos. It is a very supportive environment to be in a group of peers, where we are free to ask questions about various mediums, marketing, galleries, and to just enjoy being together. Everyone is encouraging and willing to help each other move forward on equal ground. This group has made a huge difference for me as a sculptor, and I am grateful to be a part of it.

Another source of inspiration and strength as a woman in the art world comes from

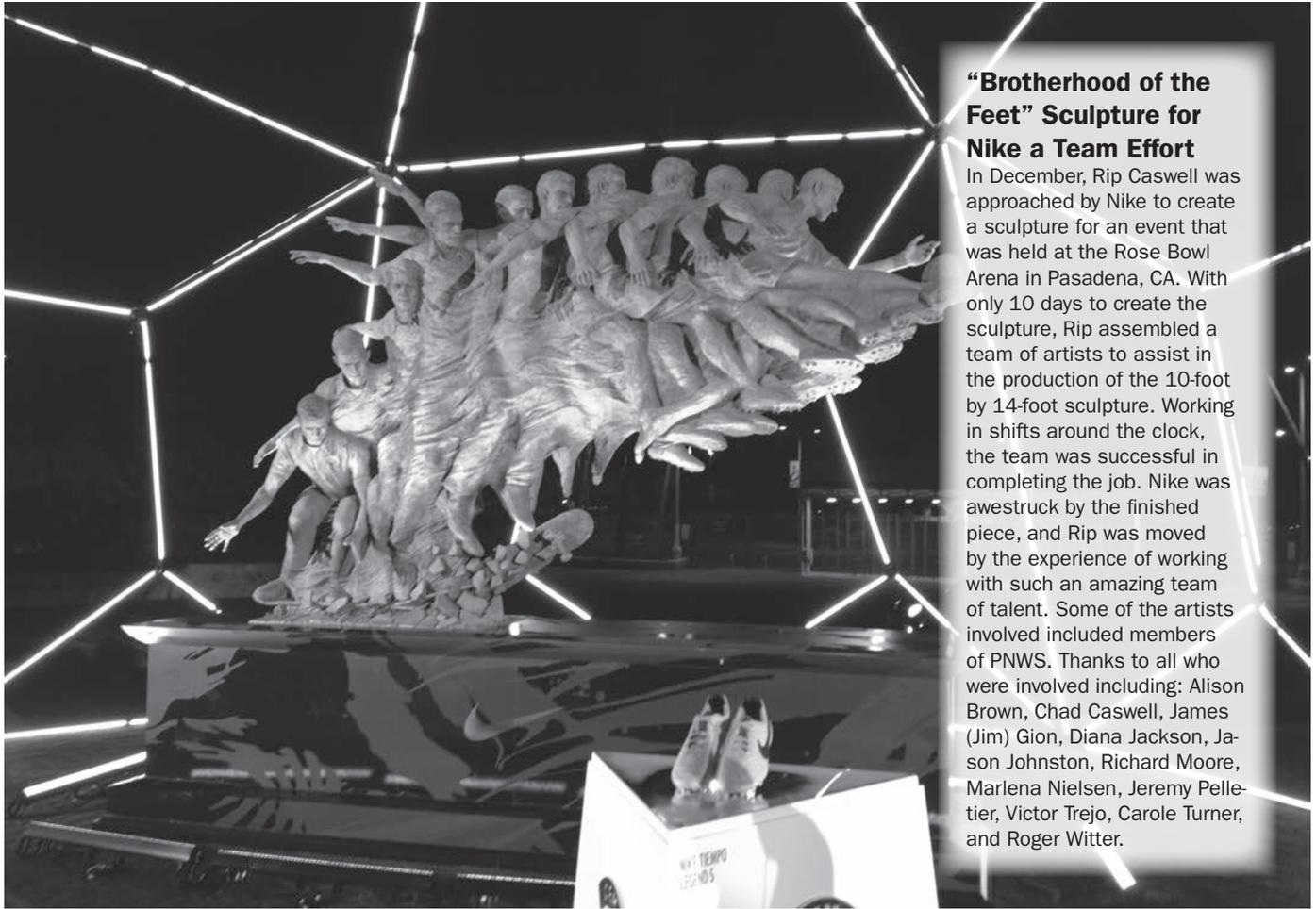
my women's art group. Built on trust and authenticity, we explore together our greatest visions as artists and discuss where it gets hard, what our next steps are, and how to keep it going by setting up the support we need. With the structure of a confidential listening process, with no backtalk or advice, we each come to our own best thinking on how to best lead our lives as artists. This group has been essential in my growth as an artist, and I am continually inspired by and grateful for these incredible women.

In my early art career, many of the masters I admired were men. Two of the most influential on my work and sensibilities were Matisse and Calder. I was also very inspired by O'Keefe. Each of these artists mastered their own simplified and colorful form. The work is what I look at and learn from, not the gender of the artist.

In my own work, I often create images of people in motion without specific gender, focusing on strength, movement, connection, and joy. I often blend the sexes so that any viewer, male or female, can relate to the power of the human spirit. When I create images of women or men, I make the lines of the body strong and vital. This is important to me. I want to communicate and encourage all people to feel empowered and limitless. I want to share the gift of freedom and empowerment that I have been able to experience in my own life through dance, art, and relationships. I am deeply grateful.

Thanks for asking this important question and inspiring me to think about it on a deeper level.

## Member News



### **“Brotherhood of the Feet” Sculpture for Nike a Team Effort**

In December, Rip Caswell was approached by Nike to create a sculpture for an event that was held at the Rose Bowl Arena in Pasadena, CA. With only 10 days to create the sculpture, Rip assembled a team of artists to assist in the production of the 10-foot by 14-foot sculpture. Working in shifts around the clock, the team was successful in completing the job. Nike was awestruck by the finished piece, and Rip was moved by the experience of working with such an amazing team of talent. Some of the artists involved included members of PNWS. Thanks to all who were involved including: Alison Brown, Chad Caswell, James (Jim) Gion, Diana Jackson, Jason Johnston, Richard Moore, Marlena Nielsen, Jeremy Pelletier, Victor Trejo, Carole Turner, and Roger Witter.

NIKE



“Hieroglyphs of the Heart,” 2013, 16 x 16 x 6” (ceramic sculpture with wire, paper, porcelain wishbones)

### **Two Upcoming Shows for Cynthia Spencer**

Cynthia Spencer’s ceramic sculpture is featured in the “LBCC Invitational 2014” at Linn-Benton Community College Main Campus, January 6 - February 28, with William Park, S. Tellez, and Kristin Kuhns (6500 SW Pacific Blvd. SW, Albany). She will also be in a two-person show with Mike Bagetta at Art Elements Gallery, February 20 - March 22 (604 E. First Street, Newberg).



### **Seder Sculpture Donated to PCC**

An original sculptural bell created by PNWS member Phil Seder was recently gifted to the incoming president of Portland Community College, Jeremy Brown, by the PCC Board of Directors. The board presented Dr. Brown with the gift during his formal invocation, which was held Oct. 30, 2013, at the Portland Art Museum and attended by Governor John Kitzhaber and other local business, government, and education leaders.

### **Ashland Public Art Request for Qualifications**

From Margaret Garrington  
City of Ashland, Public Art Commission

The City of Ashland, Oregon Public Art Commission (PAC) seeks qualifications of artists, or artist teams, experienced in the creation of original, outdoor public art work. This is open to professional artists living in California and the Pacific Northwest (Oregon, Washington, Idaho, and Montana).

The PAC intends to commission an art piece to be permanently installed at the Gateway Sculpture site located in downtown Ashland, Oregon. The total budget for the artwork is \$100,000. Artists should review the RFQ requirements before submitting their qualifications. Please be aware incomplete submittals will not be considered.

The Public Art Commission is not obligated to select a finalist from the submitted RFQs.

To view the RFQ, go to [www.ashland.or.us/gateway](http://www.ashland.or.us/gateway).



## PNWS Website News

Dear members,  
 You may remember a while back we made a page on the website that would have links to all the member websites. Some time has passed since we did that, and it is time to check for accuracy. Please check that your web address is correct and the link works. [www.pnwsculptors.org/linksmembers.htm](http://www.pnwsculptors.org/linksmembers.htm) If not, let me know, and I'll fix. If you are not listed and want to be, I can fix that, too.

## Website Reminder

The PNWS website has a large number of links to member's sites and other organizations. We have no way of knowing when one of those websites or a page we link to gets a name change or disappears entirely. If that does happen the link no longer functions, and an error message appears. Please help us keep our links up to date by letting us know when such changes occur on your site.

Just changing the content of the page has no effect. It is just the page being deleted or the filename changing that will throw things off. For example, if you change the name of your site from BobsSculptures.com to BobsBigSculptures.com, the link from us to your site will break. If you rewrite the entire page but save it under the same name, the link will be fine. If we link to your BobsSculptures.com/classes.htm page and you redo it and save it as BobsSculptures.com/workshops.htm, the link on the PNWS site won't know until you tell us.

Finally if you offer a class, we will list for you. If you have listed already, please check to make sure the info is up to date.

If you need to let us know about changes, the email address is: [gheath6006@msn.com](mailto:gheath6006@msn.com). If you're not sure, just ask.

Thanks,  
 George Heath  
[www.FunkerMarket.com](http://www.FunkerMarket.com)

# Toys, Tales and You Don't Know Jack

By Pam Mummy

My current series of sculptures and paintings is all figurative and related to toys, children's tales, and people named "Jack" in those fables. I am currently finalizing my very large chess set for the series, which consists of 32 figurative sculptures that make up the pieces of the game.

I chose to use the traditional Kings, Queens, Bishops, Knights and Castles, and each pawn has its own unique face. Some of the faces are real people, and some are not (that I know of...). They range in height from 8 inches to 12 inches, and each base is approximately 5 inches around. I threw the bases on a wheel and then sculpted and attached the bust to its corresponding base.

The white pieces are finished with a crackle glaze and then rubbed with India ink. The black pieces are finished with a shiny black glaze. All of the pieces with eyebrows and hair have those details painted with casein paint, using a different sheen to better define them.

I threw the Castles on the wheel and altered the tops. A damsel and a dragon are in the window of the two black castles, and there are a wizard and ogre in the windows of the white castles.

I am fabricating a custom table for the board to accommodate the size of the pieces. The base is welded metal and has a flat black finish. The squares on the board are 1/8-inch acrylic panels, alternating in black and pearlescent white, and are covered with



a glass top. The wood surround is painted satin black and is approximately 50 inches by 50 inches. The game will likely be best played while standing.

I am currently looking for a gallery that can handle this high-end piece. I have yet to sell a chess set to someone who actually plays chess—a testament to the fascination with and intrigue of the game, whether you know how to play or not.

When I locate a gallery, I hope you'll come to the opening wearing white or black, and see if you can spot the models who inspired the faces of the pieces on the chess board.

# Working with Polymer Clay

By George Heath

I've worked with a lot different materials and am always attracted to those that allow me to make a finished piece in one go. Polymer clay is one of those. It has limitations and can be hard to work, but the colors are limitless and can be blended. Polymer clay has a reputation of being one of those "crafty" things, but you will find that there is some respectable and even amazing work being done with it. Besides we are sculptors, and we can do what we want.

Certain tools are necessary. Polymer clay is cured at 275° F. This can be done in your home oven, but I would not recommend it. If the clay gets overheated, it will give off toxic fumes. Even proper use will eventually cause a buildup of a greasy film on the inside of the oven. Instead, look for a used toaster oven at Goodwill, and put it in the garage or in an outdoor location. You'll also need an oven thermometer for accurate temperature readings and a timer to remind yourself to shut the oven off. Too much time in the oven will ruin the pieces just as much as too much heat. Baking times and temperatures may vary according to the brand. Consult the package, but in general, it's about 15 minutes per 1/4" at 275°F. You'll need a roller for flattening the clay or mixing colors. I use a 1 1/2" plexiglas cylinder. A pasta press works better, but don't ever make pasta with it again. You'll also need a roll of aluminum foil (heavy duty is best), and a roll of floral tape. Finally, you'll need a nice smooth hard surface to work on (I use a one-foot square marble tile) and your sculpting tools. You'll figure out quickly enough which tools are best suited to your work. One should be a needle on a stick

like that thing potters use.

I'm sure none of you would have any difficulty making small things from polymer clay. I spent a couple of years making insects and still make small things when I'm being lazy. What is more interesting are the larger pieces. Many years ago my mother showed me how to make animals out of crumpled aluminum foil. She could make recognizable things like horses and dogs. I could make lumps. That's still all I can do with foil, but that's good enough.

Make a lump of foil into the approximate body shape you want. Keep at it until it's firm. If you're good at it like my mom, then shape some legs or a head into it. Then go over it with something smooth to reduce any remaining wrinkles and compress it. I use my plexiglass roller for this. I even pound on it to get it tight. If there are any remaining large holes I fill them with scrap polymer clay.

Next, wrap the whole thing in floral tape. If you try to stick polymer to foil it will just fall off. The floral tape is nice and tacky. Now you have an armature. If you are ambitious,

you can poke holes and insert dowels or armature wire for legs or arms. Tape or glue the appendages tightly in place, and then wrap those with the floral tape as well. You can even layer on air-dry clay and shape appendages out of that. Let the clay dry, and then wrap it in floral tape.

Polymer clay has to be conditioned before it's workable. Roll a piece out flat, then fold it up, and roll it again. It will soften as you do this. When it no longer cracks along the edges, it's ready. This is how colors are mixed as well. I use a pasta press for this, as it's much quicker.

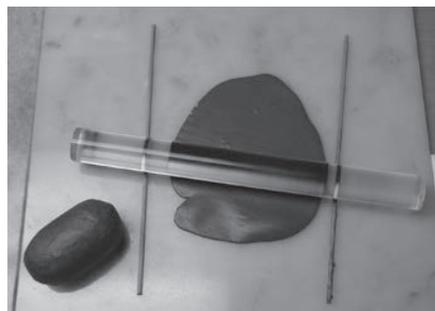
Now gradually roll out a layer of polymer clay, or run some through your pasta press. It should end up about 1/8" thick. To get it perfectly even, lay a thin wooden skewer on either side of the roller with the clay in-between. Your clay will come out exactly as thick as the skewers. Thin it in steps, not all at once. Layer the clay on your armature, and using the roller or your fingers, press out the seams and overlaps. At this point, I apply a texture using 60-grit sandpaper. That evens out all the remaining lumps. I use a different piece of sandpaper for each color. You can use anything to texture the surface, or just leave it.

Once you have a body shape, it's time to add faces, feet, ears, and all that. Think Mr. Potato Head. Think tentacles or a bust of Beethoven. Or both.

There's one more thing. Poke a hole in your piece somewhere. Make sure the hole penetrates into the foil. If you don't, you'll get blisters on the surface when the air trapped in the foil expands. If you used air-dry clay, you'll still need a hole penetrating into the foil. Use a drill if necessary.



1. Foil shape



2. Rolling out the clay



3. Wrapping



4. Making balls the same size. Use a ruler to make them exact.



5. It's easier to make a grinning mouth on the work surface and then apply it.



6. Rolling pieces on the sandpaper makes the texture match the body. These are arms.



7. All done.



## 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.

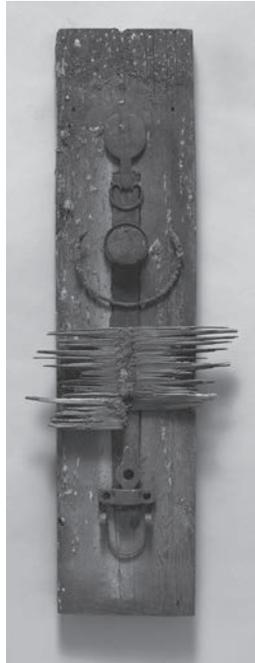
To see other students' works go to: [www.carolemurphy.com/studentgallery.html](http://www.carolemurphy.com/studentgallery.html)

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



## Mixed Media Replayed

By Carole Murphy



Left: *Untitled* - Wood, found metal; 30" high. The wood on the surface is from a piece of old fence being torn down near my home in SE Portland. The metal was found on the ground, in a Portland riverbed, and from salvage yards.  
 Center: *Amongst the Supposed* - Wood, bone, found steel and encaustic; 20" high. Out of exposure and experience comes focus and purpose.

Right: *Untitled #2* - Wood, found metal; 42" high. Each small piece of found metal is welded to the next and the combination is inlaid into the old wood. One of the things I like the best about working with found objects is the chance to display the beauty in the "death" of the object as nature has begun to reclaim it.

In stretching to continually move further than where I've been in sculpting, I seem to regularly step into the use of new mediums. Still using aerated cement, I have added other mediums to the mix such as a paperclay, steel, watercolor, wood, bones, nature, found objects, and sometimes encaustics. There is something about the play between the media that stirs me up enough so that at times I have a hard time leaving the studio. Whether I am following the lines of a piece or following a particular thought or feeling I am trying to express, mixing up the diversity offers me a succinctness that is not available using a single choice.

When I first thought of teaching sculpture, I had no idea how much I would love it! There is something surprisingly wonderful and life changing to find the creative spirit in someone else and bring it out. My students and I have done a few shows together. It usually takes me a few hours after each class to "come down" with my feet on the ground again. To see the student gallery go to: <http://carolemurphy.com/studentgallery.html>.

In between teaching three classes a week out of my studio, I delve into my own art. If you'd like to see more work, I would love to show you around the studio! Just call or email for an appointment: (503) 235-7233. My studio is at 1405 SE Stark St., Portland.



*The Birdling*. 6" high. Aerated cement, paperclay and watercolor. A more whimsical side of me seems to emerge at times when I play with paperclay and watercolor. Partially inspired by nudibranches, I smiled my way through them.

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## Pacific Northwest SCULPTORS

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### New Sculpture

Fresh Ideas from PNWS



**Cow Face Pose in Blue and Gold with  
Cow Face Pose in Purple and Yellow**  
by Duncan Saffir

Polymer clay with metal armature

Small: 2.25" x 2.5" x 4.75".

Large: 3.5" x 4" x 6"

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## PNWS Sculptor Spotlight



### Jill Perry Townsend

I am interested in the soul revealed through gesture and facial expression. In reading *Women Who Run With The Wolves* by Clarissa Pinkola Estes, I was entranced by a story called "Sealskin, Soulskin." It is based on an Irish folk tale about seals that come out of the water, shed their skins and dance around in human form. They are called selkies.

The story goes that once upon a time, a group of selkies were dancing on an island when a fisherman came by in his boat. All the selkies jumped back in their skins and into the water but one. The fisherman picked up her sealskin and began to talk to her. She was very beautiful, and he was very lonely, so he asked her to marry him. She said, "Oh no, I couldn't, because I am a seal!" He really wanted to marry her so he told her that if she married him, in seven years she could stay or go, as she chose. She acquiesced, having no choice anyway, as he had her skin. Seven years passed, she had a son. But her husband could not bear for her to go, and kept her skin hidden.

This sculpture is of her longing to return to the sea and to her true self.

*Selkie*, 20" x 16" x 15", bronze