

A Community of Sculptors: Fire Arts, Inc.

By Janice Langland

I am writing from Fire Arts, Inc. in South Bend, Indiana, where a group of 18 sculptors began to look for a single building where they could create a community sculpture studio. It was fortuitous that the city had a cement block and brick building scheduled for destruction, not because the building had any structural problems, but because it had been empty for seven years and it was cheaper to tear it down than to guard it. We were given free use of the building for an indefinite amount of time, but we would probably have two years before we had to get out, maybe more. That was seven years ago, and we recently became its new owners.

The founding sculptors were all bronze casters, although several also made pottery and jewelry. With an 8,000-square-foot building, there was room for all of it, and other potters were invited to join us. Everyone brought whatever tools and equipment they were willing to share with the group, and one of the high school art teachers was able to furnish the place with tables, chairs, shop equipment, and office furniture that her school was throwing out. The community heard about us, and suddenly more useful items arrived from basements and garages—a forklift, a refrigerator and kitchen cabinets, even an oxy-acetylene welder left behind by someone's former renter. It was an exciting time. Then it got better.

Because we were the new action in town, television and newspaper reporters arrived, and then visitors came for our Tuesday Tours—every Tuesday night at seven, no appointment needed. Schools brought children to see how sculpture and pottery were made. Celebrity is demanding, but it's also fun.

The advantages of a shared studio can be subtle as well as obvious. You sit in the lounge area wondering how to solve a problem, and four people come out with solutions you hadn't considered. You're having trouble with a task, and another artist has



just the tool to make your work easier and more accurate. One artist gets an invitation to a juried show, and everyone decides to enter and to share the transportation. You need to pour bronze, so there is always someone available to get on the other end of the shank. The potters decide they need wooden storage shelves, so everyone gets together and makes them in record time.

Sharing the expense of tools, sharing ideas and solutions, and sharing career information are all advantages of a community studio. It is well known that people who exercise together will exercise more because they don't want to let down their friends. The same is true of artists sharing a studio. You show up out of habit, even if you're having a bad day, and soon you're hard at work and enjoying yourself.

A collection of artists in one active space brings good surprises. Someone calls to see if anyone can repair a Civil War statue,

and the stone carvers get a job. An artist we've never heard of is commissioned to make a portrait and then comes to us for help casting it, and suddenly we have a new friend.

We keep a high profile at Fire Arts, holding community events, having exhibits in our showroom, participating in all community

art walks—anything that will bring the public in to see, or make, or learn about 3D art. Recently we have started spring and autumn lecture series and workshops. Because we provide art experiences for the public, the public comes to us when they need an artist.



We have a cement block kiln room that is half for pottery (electric and gas kilns of various sizes) and a bronze foundry. There is a stone carving area, a woodworking area, and a metal working area with three kinds of welders, sand blaster, grinders, etc. Best of all, we have a large open area in the back of the building that we leave clear for special projects, parties and events.

When Tuck Langland needed space to work on commissions involving 12-foot high figures, he would normally have rented a building for a month, if he could have found one for that short a time. With a community studio, he just had to reserve half the big back area for a month, and the problem was solved. Another sculptor, Beau Bilenki, creates large abstract sculptures (metal, cement, glass, tiles, mirrors) in that space every January-February so he has something to photograph and enter into those shows where you get a stipend for loaning your sculptures for a year. One of our former resident artists was commissioned to paint 150 chairs in bright Mexican themes for a local restaurant, and the

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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 June-July issue: May 2
Join or renew your membership at
www.pnwsculptors.org/membership.htm

President's Message

By Carole Murphy



Hello everyone!

There is something wonderful about the members of PNWS, and there always has been. Perhaps it is the art itself that fosters the strong connection, although I tend to think it is something in the artists themselves.

As a group we have always been inclusive, welcoming all to the fold whether they are well-established or just starting out. In our endeavors as an organization, we value the opportunity to meet and share monthly, and we work for and with each other in putting together a newsletter and organizing shows. And beyond this are the many other member benefits that all can partake of on an ever-expanding basis.

This year we will be playing a major role in the Lake Oswego Arts Festival and will be featured in their show publication. And once again, we will be a part of Art in the Pearl.

All of this work depends on the involvement of the members of our family. The Board has decided that it's time we devoted some of our energy to looking at rethinking, regrouping, reinvigorating, refurbishing and reinventing the very force behind and the direction of PNWS. Circle Meetings are being organized, and we hope that you will join us when you receive an invite to do so. These meetings will enable more wonderful things to happen in PNWS, and we hope that you will become a force behind this movement forward. Together we will be defining the future direction of PNWS and shaping the methods of gathering the energies and finances to create what we collectively envision. Your role will be to come and add your valued opinions and thoughts as we look at what is possible together.

Your prez,
Carole

Upcoming Meetings

All meetings are potluck. If you can't bring food, come anyway. Portfolios and works-in-progress always welcome! —Rick Gregg

April Meeting — Potluck - BYOB

Saturday, April 23, 1:00 pm
Hosted by Nicky Falkenhayn
(503) 203-7995

Metal & glass, www.nickyfalkenhayn.com
915 SW Briar Lane, Portland (but park on 83rd)

Directions: From town take Burnside west (becomes Barnes Rd.). Just before Oregon College of Arts & Crafts turn right on Leahy, then right on 83rd. Second house on right. Walk gravel driveway to studio.

May Meeting — Potluck - BYOB

Wednesday, May 18, 7:00 pm
Hosted by Jeanne Henry
(503) 232-9473

Clay, mixed media, www.jeannehenry.com
3290 SE Harrison, Portland. 3 blocks south of SE Hawthorne & 5 blocks north of SE Division off of SE 34th

June Meeting — Potluck - BYOB

Wednesday, June 15, 7:00 pm
Hosted by Olinka Broadfoot
(513) 307-0325

Mixed media, www.olinkabroadfoot.com
2505 SE 11th @ Division. In Ford Bldg basement, Suite B024. Ample parking in lot & across street.

July Meeting — Potluck - BYOB

Wednesday, July 20, 7:00 pm
Hosted by Joni Mitchell
(503) 349-7898

Marble & stone, www.jonimitchell.com
14479 SW Arabian Dr., Beaverton
Meet outdoors next to studio.



Laurie Vail's Newest Sculpture Series

I am working on a series of chickens made from found objects and scrap steel. I don't know which came first: the idea for the sculpture or my desire for fresh eggs and the plan to acquire real egg-laying chickens. Whatever the case, I am now making chickens that lay eggs. My first chicken laid its egg when you pushed down on its back. The photo shows the second chicken. You open a latch on its back and put in the egg. Then you pull one of the tail feathers, and the egg drops out of the bottom into the dish. The third one, which I am in the process of making, has a round wire basket inside the chicken body and when you rotate the wing and consequently the basket, the egg falls out of the bottom. I got that idea while watching a bingo game, where the balls with the numbers are tumbled about in a rotating wire cage and then one ball is released. I will keep making chickens until it stops making me laugh.

Sculptor Tips: Studio Rules (Conversation 1)

By McAlister Merchant

Jocelyn has been badgering me to write about technical items she thinks I KNOW something about, and I've been resisting. In part I've been reluctant to write because I know better than she how little I really KNOW. But I've also hesitated because I didn't think I should dare to expose myself to everyone who has been doing so much more for so much longer than I have.

Well, one of the tasks I've set for myself this year is to "get out there," so I'm starting with part of a conversation I have with myself often in my studio.

I create works in glass. But I also work in wax and clay and plaster and tape and nails and wire and wood and paint. And sometimes I just work in confusion. I spend time in my studio every day. We built the studio as part of the house, and it's right across the threshold from Jocelyn's office. The studio has all of my tools, materials, partially finished projects, a TV, a radio, a Papasan chair that sits in the corner across from the kiln.

I just devested three pieces this evening, and while I was evaluating (what a nice word) my work, I thought about Carole's request for an article. As I picked plaster from glass, I reviewed my process and, once again, made resolutions to "Do Better."

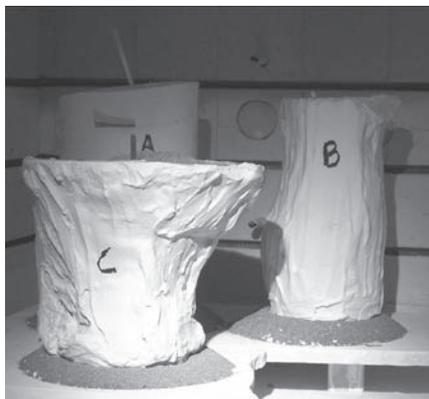
When I started working in kiln-cast glass (taking classes, attending seminars, using clay, sand, plaster, urethane, and so on),



It's always best to weigh the wax at every stage, so you KNOW what each step adds. This is the stage just prior to plaster with sprues, vents, and crucible assemblies.

I soon realized that I could not possibly remember everything my mistakes were teaching me. My studio is like a science lab: There is more to learn (much more often) from the actions that produce unintended results than from the plans that work just like I knew (ha!) they would. Because of this, I keep a Kiln Log.

Because the process for creating glass art has so many steps, and each step has so many variables, I find it absolutely impossible to remember what worked and what didn't from one project to the next. The solution? I write it down. I've developed



Investment (before) photo: Here the investments are ready for firing with glass in the crucible cavities.

Devestment (after): Here the investments have been fired and annealed and are ready to be torn from the glass.

a form that not only includes specifically significant information, but also leaves room for me to comment about changes and surprises. I paste photos of the results on the back. I keep the completed forms in a binder in my studio, and I read them from time to time.

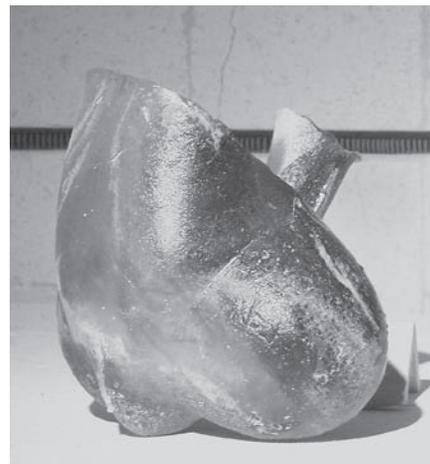
Because of mistakes I have repeated (and can identify because of my forms), I have created some rules for my studio. I repeat them to myself often. You may not find these necessary, but I find them helpful, and I'll share.

Weigh the wax. NOW.

I usually work in wax because it saves me a step. But if the finished piece is to become glass, I will be adding sprues and vents and, perhaps, even supports that I later carve out of the glass.

If I'm smart, I weigh the finished piece (and record it). I weigh the sprued/vented piece (and record it), and if I'm really smart and NOT lazy, I determine the volume of water it displaces (and record it).

You may wonder why I advise myself to do so much weighing (and recording). It is because my mother was right: "There's many



C of three: This is one glass part cleaned just shortly after removal from its investment.

a slip twixt the cup and the lip." Without those numbers, I will repeatedly encounter the question "how much" and be unable to accurately answer it. I will over- or underestimate wax, water, plaster, silica, sand, wood, clay, glass, urethane, time, patience, and even success.

Put it away. NOW

If I don't put my tools or materials away now, I WILL look for them later. I or it will be in a different place, and I will need to retrace my actions and their locations and maybe even their timing, rather than just reaching to where it "always is."

Label every closed container.

Labels must be legible (computer printed, if possible) and big enough to read from halfway across the studio. The rule should be that containers of any size, transparency, or shape must be labeled as soon as the first thing is placed in them and before the cover is put in place. This rule is sanctioned by the Washington Underwriters of Sacroiliac Saviors, and the Organization of Washington Workers in Workshops.

More, later...



Papasan corner of studio: This is the corner of my studio where I think (and nap).

Member News



Stainless steel *Centennial Trail Arch* by Joe Powers will be installed in a park near Seattle in September.

Centennial Trail Arch

Metal sculptor Joe Powers was selected as the winner of a public art call for an arch over a popular 17-mile walk, biking, and horseback riding trail located in Snohomish County, Washington, 30 miles north of Seattle. The natural setting of the trail inspired Joe's design of two trees. The sculpture is 17-feet high and 15-feet wide and is made of stainless steel. The design is a mix of both realism and abstraction. Growing up from both sides of the trail, the two trees meet in the middle over the walkway, forming an arch. "I'm very excited about the project and can't wait to get started," Joe said. The sculpture is expected to take three months to complete and will be installed in September 2011.



Mesmerometer by Ken Patton

Ken Patton at Avalon Gallery

Ken Patton is one of three featured artists currently featured at the Avalon Art Gallery in Battle Ground, Washington, where 16 of his kinetic and metal sculptures are on display. The exhibit, which opened in March, runs through April 28.



Oregon Art Beat crew films Heather Soderberg

Heather Soderberg Featured on *Oregon Art Beat*

OPB's "Art Beat" team of producer Katrina Sarson, audio tech Randy Layton, and videographer Greg Bond spent a day in Cascade Locks watching Heather Soderberg work on clay figures and weld on bronze for a story that aired on February 10, 2011.

Heather demonstrated various sculpting techniques and showed how she makes her unique recycled clay. She also took the crew on a tour of her foundry where she showed off her talents as a welder and metalworker. Heather's episode can still be viewed online: <http://www.opb.org/programs/artbeat/segments/view/898>.

Welcome New Members!

Diana Rogero (Mekelburg)
dianamek@earthlink.net



Seaman by Heather Soderberg

Soderberg Commission

The Port of Cascade Locks has commissioned local artist Heather Soderberg of Soderberg Bronze Works Inc. to sculpt and cast two monumental bronze sculptures of Sacagawea and the Newfoundland dog *Seaman* of Lewis and Clark history. These two figures have historical significance in the area—Cascade Locks was a noted stop on Lewis and Clark's trail. These sculptures will be located west of the Visitor's Center.

Phil Richter, of Richter Landscape Inc., has designed a landscape plan for the site where the sculptures will be located. Nestle Corporation will donate four recycled plastic benches, and Hood River Sand and Gravel will donate concrete for the patio section and walkways around the sculptures.

Heather's stunning work set in such a beautiful location will create a site that will be treasured for years to come. Heather is currently casting the statue of Sacagawea and is finishing up and molding the clay sculpture of *Seaman*, to be cast next.

To accompany the statues, the Port is also working on bronze plaques to tell the history and legends of Sacagawea and *Seaman* in Cascade Locks as well as a plaque to recognize all who contributed in making the project possible.

Stay tuned for updates on the Port's Facebook page (www.facebook.com/portofcascadelocks) and their website to track the progress of the new art in the park!



Sacagawea by Heather Soderberg



Eichinger Elected to National Sculpture Society

Martin Eichinger was elected to Fellow in the National Sculpture Society. Fellows are elected from sculptor members by affirmative written ballot of fellows, council members and officers. A professional member of the National Sculpture Society since 2004, Eichinger has been active in their numerous exhibitions over the years, and received the C. Percival Dietsch Award in 2003 for "Best Sculpture in the Round."

PNWS Members at OPA Showcase

Mark Chapman, Michelle Gallagher, Jeanne Henry, Victoria Shaw, Maria Simon and Sara Swink will be participating in the Oregon Potters Association Ceramic Showcase this year. The annual exhibit will be held April 29, 30 and May 1 at the Oregon Convention Center. It's the nation's largest show and sale of pottery, sculpture, garden art, home accessories 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. For more information visit www.oregonpotters.org/ceramicshowcase.



Night Bamboo by Jeanne Henry, ceramic, 4'x1'x1". Jeanne has participated in Showcase since 1983.



Ganas by Maria Wickwire

Maria Wickwire on Art Beat and at Galleries

Maria Wickwire will appear on *Oregon Art Beat* April 7 at 8 p.m., repeating April 10 at 6 p.m. Her show at Guardino Gallery opens on Last Thursday, March 31, and runs until April 26. Painter, Katherine Treffinger, will be showing with her.



Look for Maria's work at the Spring-box Gallery in May, appearing with Maria Simon and H'sin-yi Huang. The opening reception will be held May 13.

Grace by Maria Wickwire

PNWS Members to Be Featured at L.O. Language of Sculpture Exhibit

Artists selected for the June 2011 Lake Oswego Festival of the Arts, "Language of Sculpture" exhibit were recently announced. PNWS members featured in the exhibit will be Ryan Beard, Mardie Rees, Wendy Dunder, Ulrich Parkker, Martin Eichinger, George Heath, Robert GiqLiotti, Isabelle Johnston-Haist, Mike Suri, Robert Foster, Ben Dye, Rick Gregg, Ken Patton, and Alisa Roe.



The Hippocampus, based on a vintage maritime carousel animal, by Ben Dye, 12' 6" x 8' x 9'. Made of metal from fuel tanks and well pressure tanks. Formed of over 600 panels over a cage-style armature.



Water Ballet by Isabelle Johnston-Haist. A bas relief of painted wood and cold cast bronze, 37" x 37" x 2".



Aries by Robert H. Foster

Member Discounts

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

Locations in NW Portland and Tualatin

Mail&Ship

15727 SE Happy Valley Twn Ctr Dr
Happy Valley
503-658-7700

International Sculpture Center

isc@sculpture.org
www.sculpture.org

Southern Oregon Soapstone Co., LLC

541-479-4862
SouthernOregonSoapstone@mail.com

The Art of Marketing — The Marketing of Art Part Two: Segmentation

By Phil Seder

In part one of this series, I left off with the observation that the starting point for building a marketing presence is segmentation. Segmentation is taking your market and dividing it up into coherent groupings so that a marketing mix of product, price, place and promotion can be developed to address the target market.

The first thing to understand is that markets are people or organizations that are able to make purchasing decisions. In other words, there is no sculpture market. There is a market of people who buy sculpture. This may seem like a subtle and irrelevant distinction, but, in fact, the people who buy sculpture may have habits, attitudes and needs that will still be meaningful to you if, for example, you decide to sell some paintings. People, in other words, make decisions; sculptures do not.

I will start with the assumption that there is indeed a market of people who buy sculpture (which, by the way, is simply a segment of the overall market of art buyers). The idea of segmentation is that you can divide the market into groups that have commonalities. Some common approaches are to use one of many demographic approaches (age, income, education, etc.), psychographics (how they think about themselves, what they aspire to), benefits sought or geography.

Let's say that I choose to segment the market by income. I might broadly define four income classes or segments:

0. **Low middle income** \$35,000–\$50,000
1. **Middle income** \$50,000–\$75,000
2. **Upper middle income** \$75,000–\$100,000
3. **Upper income** \$100,000+

Notice that I didn't extend the range downward believing, rightly or wrongly, that people with incomes below \$35,000 (with the sad exception of fellow artists) are not in the core of the sculpture buying market.

The power of segmentation comes not from identifying all the potential segments, but from choosing the segments I am going to serve, called the target market. The three basic targeting approaches I can take are an undifferentiated approach where all segments are treated the same, a concentrated approach where I focus my efforts on one or two segments, or a multi-segment approach where I market to all of my identified segments, each with a different marketing mix.

Undifferentiated targeting approaches are not widely used these days. To understand why, just think about print advertising.

In my segmentation above, a low middle income person is likely to read different magazines and books (okay, that's so last century, but you get the idea) than the upper income person. The former might read *Willamette Week*, while the latter might read *Portland Monthly*. An undifferentiated approach leaves me either not knowing where to advertise, or needing to advertise everywhere. It will be both costly and ineffective to try to reach all of the potential customers in every segment.

The same goes for where people purchase. One segment might buy all of their art at crafts fairs, another might only shop in exclusive galleries in Carmel, California, or on Maui. Once again, understanding your target market will help you manage the placement of your art to assure that your target buyer has the opportunity to see and purchase it.

A multisegment approach is likely equally infeasible. The multisegment approach implies that you are putting together a distinct marketing mix for every segment served. This is fine for huge companies like Procter & Gamble, but it's probably not practical for the common artist.

For practical purposes, most of us are going to use a concentrated approach, selecting one or two target markets, then creating a marketing mix for that (or those) segments.

Remember that the above example is only that. There are literally dozens of ways that you could segment your own market. Students and clients have often said to me, "So, what's the right way?" The answer is that the right way is the way that works for you and your studio business.

The example below is the segmentation I drew up when last I revised my own business plan. In doing so, I played another trick: assigning unique and memorable names to the segments as a way to help me think about them and their style. This is especially valuable when using the type of psychographic segmentation (segmentation based on motivations and taste) that I did here. Glancing at these segments, it is easy to imagine that certain segments would be attracted to one artist and repelled by another.

Target market: Art buyers for home and business

Segmentation Model: Demographic by income. Psychographic by style/taste in art with segments as follows:

Poster trash Low income with little attention to quality. Will buy anything that covers walls. Shop for art at Target.

Crafties Middle income. Buy for craft qual-

ity rather than artistic statement or investment value. Shop at Saturday Market, craft shops, etc.

Kinkaidians High income art buyers with significant brand consciousness, but little knowledge of the design or history of art. Purchase art at "high-end" galleries while on vacation. Buy Thomas Kincaid, etc.

Investors High income art buyers who buy solely based on potential investment value. Purchase at auction houses or at "high-end" galleries.

High crafties Knowledgeable buyers who seek out the finest in craft. Are not as interested in artistic statement as craft quality and ascetics.

Bleeding edgers Interested in artistic statement above all. Shun classical art. Artistic statement and design far more important than craft quality or brand.

Once this type of segmentation is performed, the final step in the segmentation process is to develop segment descriptors. Although there is some of that above, ideally I want to know what my target segments read, where they shop (especially for art), how much they spend, where they dine and where they vacation. I'm not looking at the specific individual case but in the generalized segment sense.

Next installment: the marketing mix and its components.

Fire Arts, continued from page 1

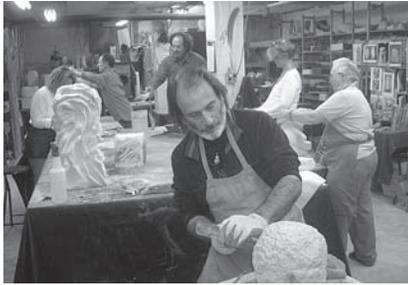
for a local restaurant, and the large open area was perfect for that project. When the government of Thailand sent their government sculptors and foundry people to see the Midwest and learn how we cast bronze, our public events, like potluck dinners, took place in the large open area.

We love our space and the way it changes people's art. If you work in your kitchen, you make toaster-size works of art. If you move out into the garage, your artwork needs a van to move it. And when you work in a building with fourteen-foot high ceilings, your sculpture can expand to suit a wider variety of clients.

Now Fire Arts is going in the opposite direction and creating a larger jewelry area. After all, jewelry is very small sculpture. We're eager to see who we attract, the work they do, and how all that new activity changes the artwork by current resident artists. There is always change and improvement, disruptive, maybe, but always stimulating.

Follow Fire Arts on Facebook, and check us out at www.fireartsinc.com. We are all busy, but we're eager to connect with other sculptors. You never know what can happen.

Offered by PNWS Members



Sculpting Classes with Carole Murphy

Sculpt in Pozzolan cement, a form of aerated cement that begs to be sculpted. Create in a material that is considered "green" by the construction industry and is new to the United States, although it has been around Europe for a century.

Follow your own vision or have that vision awakened in you. The class is kept small enough to make it viable for each student to follow their own personal direction.

To see a video of Carole Murphy's classes and for more info on classes and student works, go to www.carolemurphy.com/workshop.htm

Three classes will be running at her studio at 1405 SE Stark. Contact Carole at (503) 235-7233 or Sculptor@CaroleMurphy.com.

Sculptural Welding Class: Oxygen-Acetylene Torch with Rick Gregg



We'll begin with a brief review of safety and handling of the torch and then cover basic welding, weld filling, armatures,

metal building, sculpture forming, metal moving with the flame, sheet metal applications, the cutting torch, surface treatments, and more. Each class is small, limited to three or four students, to allow close one-on-one teaching. It's fun and it's intense.

Classes are held at 3601 SE Division, up the short driveway from the Metalurges Gallery in Portland, OR.

The cost is \$135. All tools, equipment, supplies, and materials are provided. Wear work clothes—no synthetics.

Ongoing classes are held about every six weeks. Call or email for next class schedule.

I look forward to hearing from you. Please call with any questions any time.

Contact Rick at rickgregg@centurytel.net, (541) 905-6046, or visit www.rickgreggstudio.com.

Seeking Homes for Sculptures

I'm seeking permanent homes for several sculptures (reliefs and free standing) made by a well-known Bay Area artist, Douglas Holmes. He's very generously willing to donate them if acceptable homes can be located. The themes of the work range from the environment to the Irish conflict, themes that resonate strongly in Oregon.

Douglas was my teacher and mentor in graduate school in San Francisco during the 1980s. He has a very extensive resume, available on his website linked below. In my humble opinion, Portland would be very lucky to have even one of these works.

www.dholmes-sculpture.org

Available works:

- The Memorials
- Derry Suite
- Mine Balance (See Other Work – 80's)
- Reliquary, Remembered, with Relic (See Other Work – 70's)

If you can be of help in locating a permanent installation space, I'd be more than happy to meet with you any time or to send additional information and/or photos.

Renée Oberdorf
503.366.9652 home
503.351.2305 cell
www.aleetareneejones.com

Creative Process Workshop

Cultivate connections of image vocabulary and style, mine the riches of the unconscious, play and explore, and deepen your artistic practice. Valuable for practicing artists, but no art experience needed. May 14 & 15, 10 am–5 pm, West Linn; \$165 includes materials. For more info, please email sara_swink@frontier.com or call 503-638-9890.



Summer Workshops in Prague

This is an invitation to join me for a sculpture workshop in the Czech Republic next summer. You will have an opportunity to work and trade ideas with other sculptors from all over the world and to develop or enhance your own techniques. The program will be offered from May 15 through September 31, 2011, for a minimum two-week session, which you may schedule at any time within that five-month period.

Your work will be displayed at a gallery connected to the Jan Deyl Music Conservatory for Blind Children in Mala Strana, Prague with the intent to auction this work off for the benefit of the school.

Participants who come for at least two weeks will visit Cesky Krumlov and other places of interest outside of Prague.

The cost for a one-week session is (US) \$950, including unlimited materials, firing and transportation to and from the Prague Airport. Cancellations will be accepted until May 15, 2011, and tuition will be refunded minus a \$100 handling fee.

Email me at obroadfoot@gmail.com with any questions you may have and to receive your application.

Olinka Broadfoot, Sculptor
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PNWS Sculptor Spotlight

Jim Ayala

There are several reasons why “The Pearl Ear Ring” is, for me, a breakthrough sculpture. First, the fictional portrait is abstract and somewhat art deco-like in style. This is a significant break from the realistic, figurative sculptures that I have made over the years. The second reason this piece is significant is that it is a relief (two dimensional). Having only worked in 3D, I found making this deep relief surprisingly easy. I was delighted to discover that reliefs (at this scale) require very few of the compositional and structural considerations inherent with “in-the-round” sculpture.

And this piece was cheap to make! After making a mold of the original, I poured the piece in Durham’s Water Putty and Hydrostone. Both are a fraction of the cost it would take to make this sculpture in bronze. And finally, it

only took a week to complete, including making the mold and pouring the first piece! Without a doubt, “The Pearl Ear Ring” has been a series of new and positive experiences for me from start to finish!

The original was made using J.F. McCaughin’s Classic Clay, an oil-based clay/wax medium. I used Silicone RTV (available at TAPS in SE Portland) to make a mold. The “mother mold” to support the very flexible RTV silicone was made with plaster. I poured the first piece using Durham’s Water Putty, which is extremely hard and has a yellowish tint. However, I switched to Hydrostone (the most durable form of plaster) because of its white, stone-like tone.

View Jim’s work at www.ayalasculptures.com



The Pearl Ear Ring (two views); 10” x 10” x 2”; Material: Classic Clay, an oil-based clay/wax medium (J.F. McCaughin Co.)

Pacific Northwest SCULPTORS

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Sculpture or Water Fountain? Yes!

I regularly enjoy walking along the Willamette River and recently came upon this whimsical sculpture, uh, I mean, drinking fountain on the East Bank Esplanade (between the Morrison and Burnside bridges). It could certainly have been created by Picasso, or would look quite natural in a Constantin Brancusi exhibit, but it was made, no doubt, by a local landscape construction company. Go take a look (and a sip) from this curious object of art along the lovely Willamette River. (To locate it on a map, follow SE Washington St. to the river.)



—Jim Ayala