

## Voss-Andraea ships Texas Tech commission

BY PAUL HAIST

Julian Voss-Andraea's large, welded steel sculpture, "Agave Dreams" (a provisional title) was completed in July at the sculptor's Portland studio and shipped near the end of July to Texas Tech University in Lubbock, Texas.

The university commissioned the piece for installation in front of its new Biology Building. Installation was scheduled for July 30.

Voss-Andraea describes the work as "a polyhedron consisting of over 1,000 triangles, about half of them large ones for the body and the other half small ones for the hands and face."

Once installed at the university, the figure's hands will surround a live agave



VOSS-ANDRAEA

JONI KABANA PHOTO



PHOTO COURTESY, JULIAN VOSS-ANDRAEA

FULLY ASSEMBLED, Julian Voss-Andraea's "Agave Dreams" undergoes finishing work at his studio.

See **VOSS-ANDRAEA**, page 7

## Hard work, cooperation built Sculptors Gallery

BY PAUL HAIST

The big news for Pacific Northwest Sculptors this spring and summer has been its new Sculptors Gallery at Pioneer Place Mall in the heart of downtown Portland.

The gallery came into being seemingly overnight—well, OK, a few short weeks—after former PNWS President Carole Murphy's vision of a sculpture-only gallery in Northwest Portland collided with the vagaries of the real-estate marketplace and the sought-after property became unavailable.

Then, almost out of the blue, a 3,000-square-foot gallery space in one of Portland's most elegant and high-

traffic retail venues was made available to PNWS by Portland artist and arts activist Chris Haberman and his business partner Jason Brown, who hold the lease to the space.

The PNWS board quickly formed a steering committee to explore the opportunity. That led to the board's March 20 decision to move forward on the proposal.

The formal opening of the gallery's first show May 16 attracted a large crowd and resulted in strong sales that evening, which pleased everyone and made the job of opening a major art gallery seem like a piece of cake.

However, as satisfying as the opening was, it was anything but a piece of

cake. Just ask Murphy, who was named the gallery's director.

"To take an idea from the drawing board and place it into action within three weeks from its inception, is quite a feat," she said. "There are systems to be created, decisions about so many details, the lighting, the pedestals, the people, the contracts, the sales, the business structure, handling of money, keys, etcetera. And then there is the art work itself.

"The hours were long and crazy and it was demanding and amazing and great fun. The process is pulling the organization of PNWS more together

See **GALLERY**, page 6

## Pacific Northwest SCULPTORS

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www.pnwsculptors.org

The Pacific Northwest Sculptors Newsletter is published bimonthly on each even-numbered month by 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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# Heros step up to bat and get the job done

I'd like to point out a few heroes.

Most recently Angela Ridgway and Laurie Vail who have assumed volunteer scheduling for the Sculptors Gallery. Sam Hingston and I had been doing that and it wasn't much fun. I thought it would be easy. I'd done it for the Maryhill shows and it was just a matter of making a spreadsheet and filling in the volunteer slots.

Thing is, I only had to do it once. The gallery has people coming and going all the time. That means you can't do it once and walk away. It will pursue you. We were constantly trying to fill gallery shifts that were just a couple days away. Stuff like that wakes me up at night. It got better when Chandra, Sam's wife, told him about an online scheduling routine called Doodle. Better, but it didn't solve the issue. We were still short.

We went on like that for a few months. I mentioned to Gallery Director Carole Murphy that another co-op gallery requires monthly meetings of all involved. She got a look in her eye that said that was going to happen. It did. She took the issues and laid them out before nearly everyone involved during a meeting at the gallery on the evening of July 15.

I think that did the trick. People got involved. Decisions were made.

## President's MESSAGE



GEORGE HEATH

That is going to be a monthly thing. It's very effective.

The other thing Carole did was contact Angela and Laurie to see if they wouldn't pick up the volunteer scheduling duties for the gallery as Sam and I were juggling a bit too much. They agreed to take it on. They've gotten a handle on the ever-changing gallery participant issue and are working on a way to track who's in and out of the gallery in real time.

That brings to mind Jessica Stroia who has assembled routines for tracking the coming and going of inventory and what happens to it. Sales info goes to Sam along with any fees paid and he writes the checks as well. All this is complicated and it all has to tie together pretty much in real time. Jessica is also maintaining SculptorsGallery.org. There has been some heavy lifting in all these areas. Well done, Carole,

Sam, Angela, Jessica and Laurie. I believe we have a going concern.

I've volunteered to coordinate the educational part of the gallery. I think that's what will set it apart. Workshops, classes, talks, demonstrations, displays have all been mentioned. We can't just sell. We can create interest while informing visitors. The idea of sculptors actually working in the gallery particularly intrigues me. We've demonstrated together like that before and I've always found it to be a lot of fun. Creative juices feed off one another. Nothing better than that when it happens.

Phil Nelson wants to work on that as well, so we are a committee of two. If you have ideas, something you'd like to do, please let me know, or if you'd like to be involved in that effort let me know. We'll see if we can put something together. Contact me at: gheath6006@msn.com.

Finally, we are in need of someone to assemble the Calls to Artists. This involves tracking down calls from other organizations. Marlena Nielsen has been doing that for a number of years and can show you the ropes. I can see how that might be a useful skill for any artist. You'll find Marlena in the directory or you may contact me if interested.

Best to everyone,  
George Heath  
gheath6006@msn.com

# ANNALS OF ART: 'Off with his head!' she cried

BY SUSAN SCHIMELFINING

In the beginning, I thought he was perfect. I thought we really had something together. But then, after a while, I just wanted to rip his head off. So I did; twice actually. No small feat since I'd put that first one on with such conviction; so infatuated when I welded it on.

The "What was I thinking?" really just came out of the blue, but with urgent ferocity.

I could tell by the enthusiasm of the person I asked to help me cut it off, that he'd known it was wrong all along. My sculpture's first head was like the boyfriend, who—only after the break up—you find out nobody actually liked.

I love his body so much. I briefly considered leaving him headless, but it seemed like a cop-out. The second head was your classic break-up rebound, quickly seen as trying too hard for the wrong reason. It was a disembodied version, tilted way back and free-standing on its flow of hair. Not being welded to his body made it easier to dismiss. Hours of forging sweat were tossed on the scrap heap with no guillotine fanfare.

There was much reflection between the second and third head. Finally this one makes him, him. The challenge then was to attach it in a way that allows him to say what he needs to say.



PHOTO BY DAN HIGGINS

SCHIMELFINING'S work in progress.

His head's so heavy that I struggled with even how to go about it.

You go through friends quickly asking them to hold heavy things up high for a long time while you stare, so I rigged up suspending it by adjustable straps from overhead. This enabled uninhibited staring, way too much staring, staring at it in infinitesimally varied angles. 'Stop standing around looking at it and weld something!' the person who helped me cut off the first head long ago periodically screamed in passing.

Ah my muse. It was as if the straps had held me up, made me too cautious, too worried to get the tilt of his head just right. The puppet-like strings gave me the illusion that it was mine to control. His head suspended by the straps never allowed me the right feel for it. So I got rid of them and got the muse to hold it in the best place I'd found and tack welded it. Tacked it

enough to hold it on; which was a lot of weld. A lot of weld to grind back off and try again.

Which I did until he told it was him.

*Susan Schimelfining is a PNWS member.*

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## Upcoming Member Meetings

### August Meeting—BBQ, RSVP

Hosted by Leland Waltuck  
Standard Steel  
BBQ—Vegetarians bring a dish  
Thursday, Aug. 20, 5 - 7p.m.  
1745 NE Columbia Blvd.  
Portland, OR. 97211  
503 282-9273 RSVP

### September Meeting—Potluck

Hosted by Rick Gregg  
Friday, Sept. 18, 7p.m.  
3354 SE 14th Ave  
Portland, OR 97202  
541 905-6046  
www.rickgreggstudio.com

## Member Discounts

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# Art from the heart honors memories

BY ALISA LOONEY

Nothing makes me happier than creating connections through my art.

The Memory and Gratitude Series I have been working on is the most precious and meaningful work I have done so far.

Whether it be depicting the connection of two people, connecting a person with their own life history, the fond memories of a loved one, or acknowledging someone for their life's work, this respectful process brings me much joy.

The Gratitude piece "Honoring Arma" at far right was made as a gift to my mother to honor her creative life and the many ways she has made and continues to make our lives beautiful. I wanted to honor her in this way while she is still here to receive it. I am so glad I did.

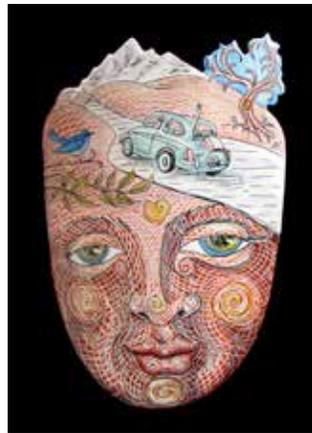
When Arma was a young woman, she designed and built beautiful ballroom gowns. She could look at a photo and make it from scratch.

The structure of the sculpture portrays her wearing one of her handmade gowns, holding her arms out representing how she generously holds space for those she loves. Illustrations of many aspects of her creative life are applied in layers of enamel (glass) on the surface of her dress, using the sgraffito technique with red and white on a black ground (her choice of color).

She was a dancer, artist (drawing, painting, fabric), wife, mother and teacher. Several images of her dress-

es and dances are depicted, along with the First Place Award she won in the Wool Grower's Regional Contest.

When she and my father had children, she channeled her skillful creativity into making outfits for their girls, and creating a lovely home for her family. Many of these memories are depicted. When I was little, I always wanted her to come out and play. I remember hanging on to her leg while she was doing dishes, wanting more of her (see back of sculpture—this is her favorite part of the piece!). Now she is happily painting



**TRAVEL GUARDIAN**  
Spirit Mask Wall Relief,  
Porcelain Enamel on ham-  
mered steel, 6.25"x4.5"x.75"

again, so I also included an image of her joyfully sharing her recent paintings.

"Travel Guardian" was commissioned by a daughter as a Christmas gift for her mother. Hand-crafted to appreciate their shared love of travel and nature, and to provide protection on the many road trips they enjoy together. Her mother loves blue birds, hearts, trees and she dreams of traveling in tiny European cars, so these



**"HONORING ARMA,"** a Gratitude piece by the author, honors here mother. Image below shows the reversed side "Honoring Arma. (Porcelain Enamel (glass) on Hammered Steel, 12" tall)

images and symbols were incorporated.

Spirit masks can provide guidance in a specific area of life. Imagery can bring attention to the activities, people and things that matter most to you or your loved one.

"Love" was commissioned by a cherished high-school friend, to depict her deep love for her husband, who is battling cancer.



See **LOONEY**, facing page

# Waltuck readies new steel service center

Standard Steel Companies President Leland Waltuck thinks that metal sculptors are going to like the new store and service center he has nearly finished building and upgrading to house his expanding business on Northeast Columbia Boulevard in Portland.

The Standard Steel Companies is home to Standard Steel and The Steel Yard. The Steel Yard is well known to local sculptors working in steel as a prime source for their raw material.

The new facility, in the final stages of construction at 1745 NE Columbia Boulevard, not far from the current location, is expected to be complete by about mid-October.

“Progress is being made and we are getting closer to our goal of being a thriving, competitive steel service center,” said Waltuck.

Waltuck said the new location will include, among several new features,

a sculpture gallery for works of art made out of the materials he sells.

“No other metal or steel service center in the country can boast such an accomplishment,” he said.

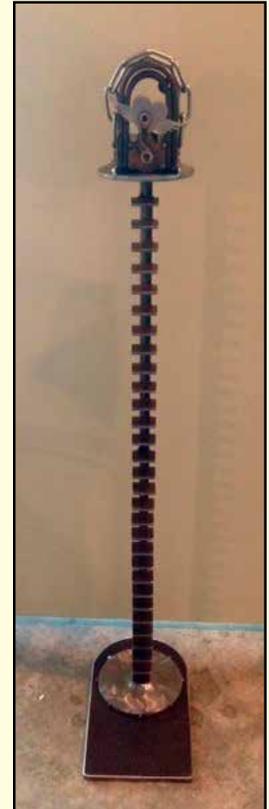
Waltuck is a sculpture collector and longtime supporter of the local community of sculptors. He said the gallery will feature works from his collection.

In addition to the gallery and upgrades to the existing physical plant, Waltuck is also adding two new buildings and much new equipment including, for example, a new 10-ton crane, two 5-ton hoists, two new forklifts and a new laser burning machine.

Of possible special interest to some steel sculptors is the installation of a new 12-foot-wide Accurshear capable of slicing half-inch steel plate.

*Learn more about Standard Steel Companies on line at <http://www.thesteelyard.com>.*

# Shayne challenges buyer to identify found component



**PNWS** member Jacque Shayne calls her tall thin sculpture at right “Challenge of Forgiveness.” She created it for the current “Vague Notions” theme at the Sculptors Gallery. It was created with a focus on the antique metal component atop the sculpture. Shayne found the component in her attic. She hopes to find a buyer sensitive to her “testament to the difficulty and the power of forgiveness.” Just for fun, she’s also offering a discount to any purchaser who can tell her definitively what the top piece’s original purpose was. Learn more about Shayne online at <https://www.etsy.com/shop/FallenAngelArt>.

# LOONEY: Client, artist collaborate on design elements



Love — Pendant, Porcelain Enamel (glass) on steel, 1.5” tall

From preceding page

Upon receiving it, she said: *“I am Totally in Love with this Special Piece that you made with Larry and myself in mind! Thank you so much for putting your whole self in to designing something just for me! “ I Will Cherish It Forever! Thank You Alisa!”*

I offer this work through the commission process.

During an interview with the client, important memories are noted. These can

be supported by photos, images, documents or objects that represent pivotal or significant moments in the client’s life or that of his or her loved one.

Hand crafted steel pieces (sculpture, panel, mask or pendant) are first designed in paper, and images sketched. Once approved, the piece is plasma cut from steel sheet, sanded, hammered and TIG welded as needed.

Images are applied to the clean steel surface with

painted glass and kiln-fired in several layers (in temperatures up to 1,500 degrees) to achieve lustrous color. A combination of dipping, spraying, sgraffito and painting techniques are used, resulting in brilliant colors and stories that will never fade.

Please give me a call or an email, and we can talk about bringing your memories into form. 503-283-6181, [alisa@alooney.com](mailto:alisa@alooney.com)

*Learn more about Alisa Looney at [www.alooney.com](http://www.alooney.com).*

# GALLERY: 'We needed to have more people'

Continued from page 1

than ever," she said.

Murphy singled out Sam Hingston, Jessica Stroia, Denise Sirchie, Dave Gonzalez, Rick Gregg, Laurie Vail, George Heath and Brian Echerer among the many who helped with the original set up of the gallery.

"What a team we made!" she said.

Murphy reported putting in up to 90 hours a week in the beginning and still finds herself working up to 60 hours a week.

One of the hardest nuts to crack, according to Murphy, was devising a system that would attract volunteers from among the PNWS membership to staff the gallery during business hours.

What seemed an obvious and reasonable system at the outset turned out—in its details—not to work so well. Both the original system, like the adjusted system now in place, was based on a sliding monthly fee to artists for placing their work in the gallery and a commission on any sales going to the gallery.

Artists who volunteered to work in the gallery were offered lower participation fees: \$25 per month instead of \$50 for non-volunteers, under the original system. The commission for volunteers and non-volunteers alike was 20 percent.

But just the cost of parking in downtown Portland made the effective cost to volunteers no better and possibly worse than for artists who paid a \$50 fee, but did not volunteer.

The new system addresses that problem.

Now, an artist who volunteers in the gallery for 12 hours a month pays no fee and a 20-percent commission on sales. An artist who volunteers six hours per month pays a \$25 fee and is charged a 25-percent commission. Artists who do not volunteer still pay a \$50 fee and a 35-percent commission.

"We needed to have more people to make it happen," said Murphy. "Those who make it happen need to have a better deal. It was about getting people involved."

The new arrangement was settled on at a special meeting of PNWS

members July 15 at the gallery where, according to Murphy, there was a good dialogue among the approximately 25 members who attended and from whom a number of new volunteers were signed-up.

"It's just jumping," said Murphy. "It really worked well."

And how well is the gallery working overall?

Murphy said the gallery has brought in "several thousand dollars" each month since May. "We've been in the black since the second month," she added. "That's unheard of."

Murphy said the gallery attracts 12 to 20 visitors most days. "Some people come specifically to our gallery, and they are buying," she added.

While "a large portion of the sales" so far have occurred at the openings, according to Murphy, sculptures are sold at other times too. "I've gone in to work when we're closed and people have peered in. I said, 'Come in,' and we sold a couple pieces that way."

Murphy monitors gallery traffic and has noticed at least one promising pattern, people are coming back.

"Some people are coming to every opening," she said, which is why "at least half the gallery is changed out each month" in order to keep what people see fresh and new. In fact, there is already a schedule of monthly themed shows at the gallery through June 2016 (see boxed sidebar).

Because of the magnitude of the Sculptors Gallery project and because of its nature as the new and highly visible centerpiece of PNWS activity, the group's focus on developing other show opportunities is being scaled back.

The board agreed to that concept at its July meeting. However, board member and Shows Committee coordinator David Gonzalez suggested planning more public demonstrations of sculptors at work as a way of publicizing and building traffic to the gallery. All present at that meeting agreed.

Publicity for the gallery is on the minds of all the board and Gallery Director Murphy.

Murphy said that PNWS member Phil Seder, who holds a master's degree

## Sculptors Gallery Monthly Themes

**July 2015 Opening:** Vague Notions: Sculptures that Leave Room for Interpretation

**August 2015 Opening:** Whatever Comes to Mind: From the Right Brain Only

**September 2015 Opening:** The Great Green Sculpture Event (environmental consciousness in sculpture)

**October 2015:** For the Love of Sculpture (about love)

**November 2015:** Sculpturally Present: Little Sculpture Show (annual event aimed at holiday season)

**December 2015:** On the Wild Side (featuring artists who step beyond the norm)

**January 2016:** The Heart of the Northwest (sculptors made of Northwest materials or themed to the Northwest)

**February 2016:** Mixed Media Magic (sculptures that utilize at least 2 mediums)

**March 2016:** The Collaboration Show (sculptures made by at least two artists)

**April 2016:** Stop Making Sense: Sculptures that Appeal to More than One Sense

**May 2016:** Face It (sculptures with a face)

**June 2016:** On the Outside: Outdoor Sculpture

in business and marketing, has helped to create a public relations committee to do surveys and develop a marketing strategy.

Visitors to the gallery during the July 18 opening event were asked to complete the first survey designed to help the committee create that strategy.

The following PNWS members comprise the Marketing Committee: Brian Echerer, Jessica Stroia and Murphy.

Overall, Murphy is strongly upbeat on the gallery's prospects.

"The response has been incredible," she said. "I had no idea that a gallery would be so dynamic when it was all 3D. People are excited, especially private collectors, and the quality of the work is extraordinary."

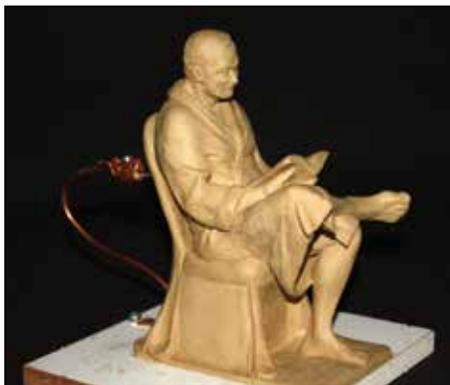
Learn more about the Sculptors Gallery on line at [www.sculptorsgallery.org](http://www.sculptorsgallery.org)

# Works in Progress

## Jill Townsend

### “BOOK MARK”

by PNWS member Jill Townsend is in its final stages before it goes to foundry. It is book-end size, 8.5” x 5” x 6”. The name of the piece is a play on the name of the model, Mark, who was reading a Garrison

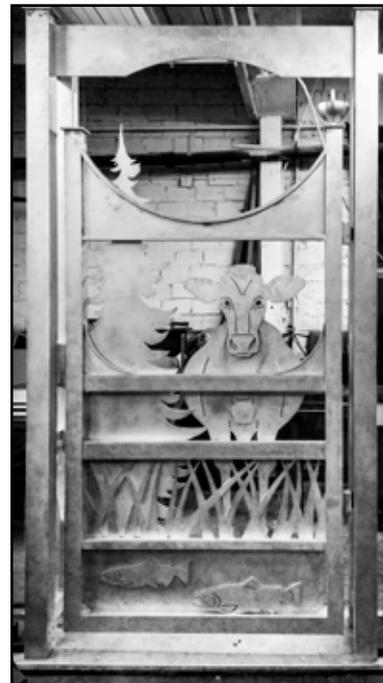


Keiller book as he modeled; he was chuckling all the while. Townsend also is offering the piece at a precast price significantly below the gallery price once cast. People interested in this piece or “Float Fairy” (viewable on line at [http://www.jillperrytownsend.com/JillPerryTownsend/PreCast\\_Slideshow.html](http://www.jillperrytownsend.com/JillPerryTownsend/PreCast_Slideshow.html)) should contact the artist at 541-921-0502 for price and delivery estimate. In exchange for making a 50 percent pre-payment that will provide the funds to go to the foundry, she gives the art patron a significant discount over what the sculpture will sell for once it has been cast. The patron will then pay the remaining 50 percent after the foundry has cast the piece.

## Robert H. Foster

### THE TILLAMOOK 2ND STREET ALLEY GATE SCULPTURE, by

PNWS member Robert H. Foster of Lake Oswego is nearing completion at the Trovo Design Studio in Portland. The sculpture is a collage of Tillamook-area icons laser cut in 1/4” aluminum depicting the history of Tillamook, Oregon. The aluminum will be powder coated in vivid colors to bring life to the sculpture and the street on which it will be installed at the end of this summer. A media event is planned for the installation. Learn more about Robert H. Foster online at [www.roberth-foster.com](http://www.roberth-foster.com).



## VOSS-ANDREAE: Custom software facilitated polyhedron design

Continued from page 1

plant about four feet tall. Agave is indigenous to Texas and many other tropical and sub-tropical climates worldwide.

Texas Tech University Public Art Manager Emily Wilkinson commented on the selection of Voss-Andraea’s design.

“The University Public Art Committee selected Julian’s concept for a project at our Biology Building. He proposed a design for a 10 foot tall kneeling sculpture made from triangles,” she said

“The selected color is blue to represent the sky and water, provide a calming effect, and to complement existing colors in the space.

“This sculpture will appear to be blessing one of the plants in front of the Biology Building, providing a holistic view that we should give back to the natural world. It will be incorporated



**VOSS-ANDREAE** 3d-printed two maquettes to help decide on the final version.

with the plants on site and provide a central approach to viewing nature,” said Wilkinson

Actual fabrication of the piece began in February. Voss-Andraea and his crew took one month off to work on another project. So, in all, it took about five months to cut, assemble, finish and coat the work.

It’s best to let the artist describe the

design process that preceded fabrication and, for that matter, the assembly process, which included the use of maquettes created with a 3D printer.

“The design started out with a model and a 3D scan of her, and then successive steps of designing, first in full resolution and then using different algorithms in the faceted state with very few triangles,” said Voss-Andraea.

“I actually used parts from two different models. The key to fabricating this is my own custom-written software that transforms the triangles into laser cutting instructions that allow the fabrication. It is kind of like a giant puzzle.”

Except for the figure’s hands and face, the completed sculpture was coated with a blue Devthane, a two-part urethane gloss finish.

*Learn more about Julian Voss-Andraea on line at <http://julianvossandreae.com>.*

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### PNWS Spotlight

## *Cherished rocking chair reborn as Phoenix*

BY ROBERT McWILLIAMS

My grandfather, Dean Smith McWilliams, married Mary L. Williams on October 17, 1900. That year, they bought a golden oak rocking chair that they used all their lives. I inherited it in 1968 when I left Springfield, Oregon, to begin teaching at Miami University in Oxford Ohio.

When my wife Mary and I arrived in Oxford, our furniture inventory consisted of this chair, another rocker, a bookcase and two beds. Gradually, we accumulated other vintage furniture, which we called antiques, to fill the four different residences we occupied in Oxford.

Grandpa's rocker was well made with a generous, comfortable seat. I used it almost continuously until 2004



when we returned to Portland. By then, the poor chair had been repaired so many times, I could find no way to repair it again and so I transformed it into a Phoenix with fragments of an iron garden rake for claw feet.

The Phoenix is a mythical gold and scarlet bird, which lives for a thousand years. At the end of a thousand years it builds a nest that consumes the bird in fire and a new phoenix arises from the ashes to live for another thousand years.

So may this Phoenix live to commemorate the more than 100 years my beloved grandparents and my wonderful family have shared in the presence of this chair and it's remains.