

Coming Home

PNWS Featured Artist: Olinka Broadfoot

While I currently reside in the U.S., I am also a resident at TONDACH, a brick factory near Prague in the Czech Republic. TONDACH has become, in essence, my patron. They provide me with an apartment, an art studio, a small gallery room, and a piece of land on which I have installed large-scale sculpture. They also provide me with all materials (paint, frames, clay, engobes*, waxes) and access to any and all operations of the brick and roofing tile operation. The company is based in Austria and owns 27 factories throughout Eastern Europe.

Brick Sculpture

All the sculpture in this particular collection is made out of bricks. After 14 years of working with this material, I learned to respect the fact that a brick wants to be a brick, but I was able to push this medium, within its own parameters, to a great extent. Because many sorts of bricks are manufactured with different additives in the clay for use in various applications, I had to treat each type of brick differently. That is why some work is “hammered,” some carved, etc. The pieces are shaped after they are manufactured but before they are fired; then dried; then fired; then reassembled in the studio and finished. Most are made to withstand winters in Prague and can be displayed outside.

Paintings

The paintings are made on “Sololit” (Masonite). The factory in Prague uses a particularly hard plaster that is shipped from Austria to make the molds for the bricks and roofing tiles. I have used this material as a base for the paintings because I like the textures that I can create. I believe the closest thing to it in the United States is Hydrocal. I gesso the wood, then



3 a.m. illustrates one of the ways that brick is transformed by Olinka Broadfoot.

apply the plaster, gesso again, and then paint. Sometimes I include objects or forms right into the plaster; sometimes not. I use acrylics when I want the paint to soak into the plaster (somewhat like fresco painting). In the summer, when I can open all the windows, I like to use oils because it allows for different effects. I then finish the paintings with a light coat of wax that provides depth and richness. The wax also renders them easy to dust or wipe.

Oregon

I came back to Oregon after being gone for a very long time...mainly because I missed the smell of the woods. Although I was born in Prague, we left when I was 4 and went to Argentina. When I was 12, we moved to New York City. Since then, I have lived all over this country, but “home” was always Oregon. This is where my children grew up, where we built a house, where I studied with Weltzin Blix and was mentored by Jan Zach.

Although my work is inspired by all three cultures, I plan on splitting my time between Oregon and Prague because as far as I can tell, I belong to both these places as much as I belong anywhere else.

Planet Earth Series

The solid clay balls in the “Planet Earth” series are created (accidentally) at the TONDACH brick factory.

As the clay is sent from one building to another, it travels on conveyor belts towards a machine that mixes the clay and then sends it on to an extruder. During this process, some of the clay falls back down the belt and then travels back up, gathering more clay as it goes. This process repeats until the “balls” are too big to travel upward, at which point they are discarded.

I began gathering these “balls,” taking them to the driers and then hauling them to my studio where I put engobes on them. Then I took them to the kilns for firing. Why? Because I thought they were beautiful.



Relique #50, one of the “Planet Earth” series

I use them as metaphors for our planet earth and add pieces to them. These pieces are mostly discarded or broken objects whose usefulness has expired. They may reflect something else...maybe churches, buildings, suns, our industrial existence, people, activities....anything goes. Sometimes the piece is funny, sometimes not.



Remnants was made on “Sololit” at TONDACH.

On a different level, these pieces, made up of discarded objects which were themselves created for some specific purpose, are, for me, a record of our civilization, and just as a fossil record is beautiful and mysterious, so is whatever I “find.”

In the end, these pieces have to do with transformation, in more ways than one.

Olinka Broadfoot's Portland studio is located at 2505 SE 11th, suite B024. You can see more of her work at www.olinkabroadfootgallery.com or contact her at obroadfoot@gmail.com

*Engobes are liquid clay slips used to give color to a piece, to improve or add surface texture, or to provide a ground to decorate.

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

Deadline for the Feb-Mar issue: Jan 2

Join or renew your membership at

www.pnwsculptors.org/membership.htm

President's Message

By Carole Murphy



Hello everybody,

I haven't been able to make it to the last few meetings and really miss them so I thought I would write a little about them and what they mean to me personally.

As president of PNWS, there is always so much going on and so much work to do (new ideas to pursue, shows, paperwork, emails to send) that I find I am usually buzzing right along. And then comes the monthly meeting—what a treat! It is there where I have an opportunity to get to know members and to share ideas and art. Easy, warm conversations are everywhere while a fellow sculptor shares some of the secrets of her/his work, the great media they have found, their methods of application or perhaps just the excellence of a line. There are times when the creative juices just about drip from our tongues. The meetings are the true heart of PNWS, but watch out because they become addictive, and it truly becomes a hardship to miss a few.

Another note of news is that PNWS is going to be the featured group in 2011's Lake Oswego Festival of the Arts!!! Thanks to the work of board members Ken Patton and Ben Dye, sculpture is the main theme of next year's show, and we are at the center of it!!! How great is that! Thank you, Ben and Ken!!!

I hope to see you at the next meeting!!!

—Carole

Upcoming Meetings

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

No meeting in December

January Meeting

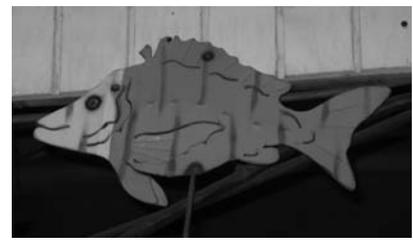
Wednesday, January 19, 7 pm
Hosted by Chris Truax at Someone Gallery
2718 SW Kelly Ave, Portland, 503 956-3171
[facebook.com/christophertruax.com](http://facebook.com/christophertruax)
His work is "different."

February Meeting — Elections

Wednesday, February 16, 6 pm (Note earlier start time) Hosted by Marty Eichinger
2516 SE Division St., Portland, 503 223-0626
www.eichingersculpture.com
Annual elections and debauchery.

March Meeting

Wednesday, March 16, 7 pm
Hosted by Mike Suri [at studio]
1803 N. Killingsworth St., Portland
503 914-9335 • www.suriiron.com
Mike's "large."



October Meeting to Dye For

Pardon the pun, but October's meeting was held at the studio of Ben Dye in Oregon City, and members were delighted by his work. Using reclaimed or repurposed materials, Ben takes, for example, a trashed mini-van and uses the exterior to create schools of fish. He collects old oil drums and transforms them into musical instruments. Many of his pieces have a connection to water because of Ben's background as a commercial diver. All of them are fascinating to see. Thanks to Ben for sharing information about his processes and materials and for welcoming members to his studio.



kə-myoo' nī-tē

By Jim Talt

Whatever your definition for the word “community,” it probably centers on the concept of people living and working together for the benefit of their group. PNWS artist Jan Shield and Richard Rowland’s collaborative sculptural assemblage, “Entanglement,” extends this definition of community to encompass all planetary creatures by linking the biospheres of air, land, and sea.

The environmental work uses hundreds of beaver sticks, cast whale bones, anagama fired ceramic placements, and feathers. The idea of using beaver sticks in assemblage came from a visit to Richard Rowland’s studio and Anagama Dragon Kiln in Astoria. Richard had been collecting beaver sticks for over 10 years, intending to eventually do a beaver stick firing in his Anagama kiln. He had tin sheds filled to exploding with stacks and stacks of beaver sticks. Jan says of that visit, “The tooth-chiseled textural surfaces and complex interlocked spaces



Entanglement interior

dams nurture the environment by filtering the water and allowing the build up of water to provide habitat for baby fish before entering the more risky torrents of the streams to continue their cycle of regeneration.”

For Richard Rowland, beaver sticks symbolize the entwined relations, spirit, and generational importance of the beaver community. Firing his Dragon Kiln with beaver sticks will reverently infuse his vessels with the intrinsic spirit of the beaver. This

of whales; the largest creatures living on our planet. They live in herds of family units that collectively raise and protect their young, hunt, and migrate together.” Richard Rowland notes, “The bones are not real bones though, as it is illegal to use real whale bones.” Richard, an artist with extensive experience in mold making, cast them from actual whale bones using paper clay rubbed with ash.

Nestled in the center of the eight-foot tall assemblage, visible through thousands of interlocking spaces, is a two-foot Anagama fired egg. Depending on the vantage point, the egg’s crusty earthen surface is struck with beams of filtered light or hidden in shadow. The egg must be discovered. It is a reward for those who seek further understanding and wonder ... is there something inside?

Richard and Jan hope to find a patron interested in commissioning a bronze casting of this artwork to be placed in Oregon as a tribute to the beaver and the whale. Shield says, “This would be a major sculpture in celebration of our most treasured resource: the community of creatures of our natural environment and of our responsibility for stewardship of our surroundings integral to the environment.”

“Entanglement” was one of several juried works in the “Evolving Structures Eco Installation” that recently completed a two-month installation at the Chehalem Cultural Art Center in Newberg, Oregon.

“Entanglement” artists were Jan Shield, Professor of Art at Pacific University, Richard Rowland, artist and instructor at Clatsop Community College, and Randy Yates, metal fabrication artist in Newberg.



Jan Shield



Richard Rowland

transfixed me. I was amazed to realize that these countless cords of beaver-chewed branches had slowly worked their way from as far away as Canada and, no doubt, every tributary on the Columbia River, then to be washed up and bleached on the Oregon Coast.”

“The beaver is one of the most industrious and playful animals, yet they are keenly aware of what it means to survive the elements. Beavers create structure and community habitats as spaces for work, birthing, and a sanctuary for living, as if in some ceremonial state of being. This reality may perhaps be symbolic of existence itself. While some see the beaver as destructive or a threat, they are one of the most sustainable of creatures. They actually contribute to a sustainable eco-system. Their

identification of community represented by the sticks had a deep impact on Jan, and he realized that working with them as an artist would be transformational. Further, Richard’s 10-year endeavor added dimension to Jan’s “understanding of the beaver sticks probable histories and importance.”

The whale bones provide a sense of grounding not only as a sculptural form but also in the symbolic nature of bones. Jan says of the whale bones, “Bones give off an ominous feeling, one that gives the viewer pause to wonder. They give place to something beyond themselves and take us into their stories. They take us on a journey to the sea, the birthing place, where legend tells us that humans were spat up on the shores after the whale swallowed the waters. We are connected to the community



Entanglement

Member News

Two Sculptures, Two Exhibitions, One Long Trip

By Jennifer Corio & Dave Frei

In late October, Dave and I set off in a 22-ft Penske truck, headed for southern California to install our latest two sculptures in two different juried exhibitions. Our first stop was San Diego where we installed our piece *Sprouted Bumbershoot* in the Urban Trees 7 exhibition. This annual public art venue showcases 30 tree-like works within a half-mile stroll along the city's busy waterfront. Each year, the good folks at the Port of San Diego's Public Art Department jury from a pool of artist submitted models. They then provide each artist with a 12- or 15-foot long pole, 6 inches in diameter, which can then be cut and bent to your liking. From there it can turn into just about anything the imagination dreams up.

When I saw the call I immediately had a vision of an umbrella tree and did a rough sketch on the spot. I guess you could say I'm on an umbrella kick because at that time we were working on a sculpture of a woman carrying an umbrella. It's such a fine form—fun...and relevant to the Northwest. But sunny San Diego? I've always wondered what it would be like to live in a place where it hardly ever rains. It sounds alluring, but admittedly I know I'd miss the rain. If this tree existed in nature, it would definitely be native to our area. When in San Diego, though, it would be an exotic species, and I hope San Diegan's can appreciate its whimsy.



Shapely Two newly installed in Palm Desert, CA



Dave Frei installing *Sprouted Bumbershoot* with crew help from Port of San Diego.



Sprouted Bumbershoot along the San Diego Bay.

By far our largest work to date at 18 feet, we hired out the bending of the 6-inch pole and had it galvanized for rust prevention. One of the most fun parts was playing with color: combining tinted clear powder coat hues to achieve eye-catching transparency and a delicious lollypop look. We chose aluminum for the umbrellas to keep the

weight down and to accentuate the color transparency.

A week later we found our way to Palm Desert to install our sculpture *Shapely Two* in the city's biennial El Paseo Sculpture Invitational. Every two years, the Arts Commission selects 18 works of art to display along El Paseo Drive in the city's prestigious shopping and gallery district. Our *Shapely* series is an exploration of color and form, and it's our first foray into pure abstraction. At 9-feet tall, *Shapely Two* has a space-age attitude and stands ready to take off. I chose a juxtaposition of warm and cool powder coat colors: Copper reflects the desert light while the sculpture's metallic middle provides a cool respite as it changes from blue to silver depending on the cloud cover and time of day.

All in all, it was a successful and fun trip! We are honored to be a part of these reputable exhibitions.

You can follow our work on our blog *Metal Matters* at www.cobaltdesignworks.com/blog. Or join our facebook page at www.facebook.com/cobalt.designworks

Elections for PNWS Board

It's time once again to vote for members of the PNWS board. Up for election for 2011 are Susan Levine and Marlena Nielsen.

Vote by mail using the enclosed ballot, or in person at the February member meeting. See *Upcoming Meetings* on page 2 for meeting specifics.

Mail ballots to: PNWS, 4110 SE Hawthorne Blvd. #302, Portland, OR 97214

—Laurie Vail

Publishing Bronze Sculpture

Creating Long-Lasting Molds for the Publication of Bronze Sculpture

By Michael Maiden

In 1933, the first rubber mold materials became available for the purpose of making multiple copies of sculpture. Before 1933, artists were resigned to making molds from plaster, which were complicated and of limited life, not to mention the fact that the reproductions were not that great. Plaster molds were notorious for degrading after each successive copy was made. This gave rise to the promotion of small limited editions by the art dealers of the day. The obvious difference in quality from the number one reproduction to the number eight reproduction, for example, gave extra value to early edition numbers with collectors. These preferences still exist today even though the whole reproduction process has changed.



Life-size bronze sculpture, originally created in oil-based clay.



An artist creates flanges in the mold, creating the panels that will be cast separately.

Today there are a variety of rubber mold compounds available that are designed for reproducing sculpture. Some mold materials will last years in storage while others only months. It is now possible to produce hundreds of reproductions with no loss in quality. At considerable expense, there are formulas that require exact measuring, mixing and vacuum degassing. These compounds are really for the professional mold maker, who is making molds everyday. There are compounds for specific uses like fiberglass, cast stone and epoxy. Sculptors publishing bronze sculpture will produce molds designed for wax casting.

In the 1970's, sculptors began using the amazing silicon rubber material CLEAR DOW

732 to make rubber molds. The product is inexpensive, requires no mixing, is safe to use, and is nearly impossible ruin. The material is packaged in 10.5 ounce calking tubes, air cures, and cures faster in higher humidity. The product will produce a rubber mold that will stay useful and flexible for 50 years or more. If there ever was a "Rubber Mold Material For Dummies," this is it.

The secret of 732, which is an adhesive, is that it will not stick to anything oily or greasy. So with anything oily or greasy, the mold formed from the material will release and can be removed. Sculptors working with wax or oil-based clay will not need to do anything to prepare for making a mold of their work. Sculptors working in wood, stone or metal can brush a thin film of Vaseline to create a greasy surface, thus allowing the mold to release.

Water-based clays need to be dry, well sealed with a lacquer, and greased.



Use a painter's palette knife to carefully spread the rubber over the surface.

The simple instructions for use are to apply 1/8 inch per application and wait at least 48 hours between applications. The solvent is acetic acid and will have a strong vinegar smell. When you can no longer detect the odor, the rubber is cured, and you may proceed with another layer. A painter's palette knife works well for applying the material. Do not overwork it, as it begins curing immediately. The goal is for the mold to be about 1/4-inch thick, which will usually take three applications. Every mold project is different, so the shape of your mold will have to make sense to you as to how it comes off your sculpture. Thinking of your mold as a book that opens and closes is a great way to plan the mold project. On larger mold projects, your mold may come off your original like a large open tray or bowl shape. It is a good idea to make several small practice molds and learn just how versatile the material really is.

All rubber molds need a mother mold to hold the rubber in shape. Mother molds can be made of plaster, fiberglass, and, more recently, an acrylic-based plaster called FORTON for a super lightweight mold.



The final mold should be roughly 1/4" to 3/8" thick, which is typically three coats of approximately 1/8 inch.

Adapted from the Friends of the Maiden Foundry Newsletter. The Maiden Foundry was established in 1975 in Walla Walla, Washington, by Michael Maiden. For more information, go to www.michaelmaiden.com.

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Digital Image Preparation (Part 2)

By George Heath

The Fussy Stuff

Taking pictures involves dealing with several variables: exposure time, aperture, film speed (ccd sensitivity), and the size (focal length) of one's lens.

The CCD

In the old days, one bought film of various speeds. Faster film could record in dimmer light, but the downside was increased graininess. The CCD in a digital camera works the same way. Sensitivity can be adjusted using the ISO settings but, again, at the cost of graininess.

Shutter Speed

Exposure time is simply how long the shutter stays open. Most cameras have settings from 1/800 of a second to however long you want (time exposure). The longer the shutter is open, the more light falls on the CCD.

Aperture

Measured in F-stops, this indicates how big the hole is that the light comes through. My Olympus goes from F2.8 to F11. F2.8 is about one-half inch in diameter. F11 is the size of a pencil lead. Your camera's widest lens opening can be found on the lens housing.

Focal Length

The longer the focal length, the greater the magnification. My 3x zoom lens can vary

between wide angle (6.5mm) and portrait (19.5mm). This information can be found on the lens, too.

Depth of Field

Depth of field is greater in a wide-angle lens than a telephoto. Depth of field increases as the shutter opening decreases. The smaller lenses that come with digital compact cameras have greater depth of field than their larger digital SLR cousins. That doesn't mean you can't make the background out of focus with a digital camera, but it does mean you'll have to work a little harder at it. To maximize the contrast between your sharply in-focus sculpture and the background, open the shutter all the way, extend the lens all the way out, and get as close as you can to the work. If your piece is small, using the macro setting will help put the background out of focus. The pumpkin shown at left, top photo, was shot with the lens at a wide setting and with a smaller aperture—F8 or so. The pumpkin below that was shot in aperture priority mode at a setting of F2.8 and the lens at maximum telephoto. You can see how the background on the second photo is much less distracting.

Light and Shadow

Harsh shadows can be distracting. For outdoor shots, take your photos on a cloudy day, when the light makes shadows much softer. If you have to shoot in the sun, use some sort of reflector to bounce light into shadowy spots.

Indoor lighting can be tricky. My light box is made of plastic pipe and connectors that I cover with white ripstop nylon (see the October-November issue or www.pnwsculptors.org/wordpress/).

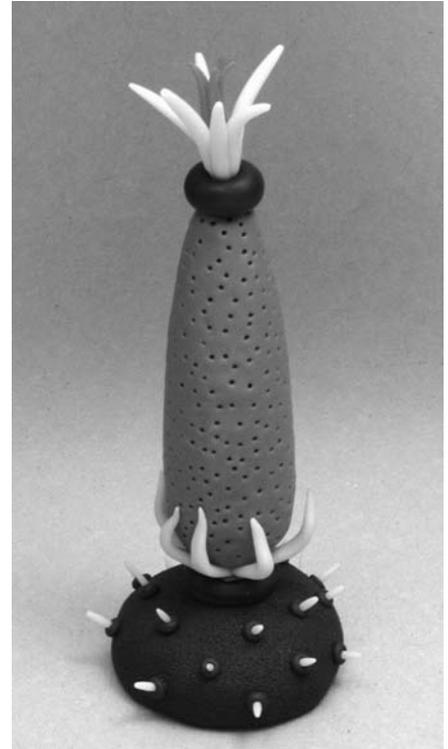
Putting It All Together

Here are the steps I take:

I set up the light box first. If I'm not going to use side lighting, I hang the top part of the frame from the rafters. The ripstop is then clamped to the frame. I hang two lights above the ripstop so they shine down at an angle from either side. Note: The further the lights are from the ripstop, the softer the shadows. Then I hang the construction paper, and place my piece.

Next I assemble the camera and tripod, extending the lens to full telephoto and framing the subject in the viewer. I put the camera in aperture priority mode and set the white balance to auto. I set the camera to timer mode to prevent any vibration when the shutter releases.

In aperture priority mode, I can manually change the aperture and the shutter speed will compensate. With the lens wide open, I minimize the depth of field and allow as



Hold a piece of foamcore behind and above your piece to create a background shadow.

much light to enter the lens as possible. If I need more depth of field, I stop down the lens to a smaller opening. Next, I turn on the photofloods and turn out the other lights.

I do a few test shots. With the viewfinder, I can get a rough idea of the result, but generally I take out the camera's memory card and look at my pictures on the computer.

Take several shots at slightly different exposures, change the angles a bit, change the lights. Hold a piece of foamcore behind and above your piece to create a background shadow.

Some final tips:

- Make sure your clamp lights have ceramic sockets. Photofloods get very hot.
- Plain light bulbs can be used in a pinch. In that case, you will have to do time exposures.
- A white bed sheet will serve in place of white ripstop nylon. White ripstop nylon is available at The Mill End Store in Portland.
- Photofloods are available at camera stores.

George Heath is the web person for PNWS and has designed web-based portfolios and websites for a number of NW artists. He has been an avid photographer since 1969. He is a tight-fisted scoundrel.



The pumpkin shown here was shot with the lens at maximum wide angle and a small aperture—F8 or so.



This one was shot in aperture priority mode at a setting of F2.8 and the lens at maximum telephoto. You can see how the background is much less distracting.

Offered by PNWS Members



Sculpting Classes with Carole Murphy

Sculpt in a new green material: Pozzalanic Stone, a form of aerated cement that begs to be sculpted. Follow your own vision or have that vision awakened in you. Classes are kept small enough to make it viable to have each student follow their own personal direction.

Create in a material that is considered "green" in the construction world. It is new to the United States but has been around for a century in Europe.

Gallery of student's sculptures at www.carolemurphy.com/studentgallery.htm.

Gallery of Carole's sculptures at www.carolemurphy.com.

Classes are held in Carole's studio at 1405 SE Stark and are \$200 plus materials for 8 weeks. Evening and weekends classes. (10% off for PNWS members.)

Contact Carole - sculptor@carolemurphy.com or (503) 235 7233.

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.

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For more information call Mark at 503-936-1998 or email sitdownbike@yahoo.com.

Mark Chapman
www.markchapmansandsculptor.com

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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. Jan. 15 & 16, 10 am–5 pm, West Linn; \$150 includes materials. For more info, please email sara_swink@frontier.com or call 503-638-9890.

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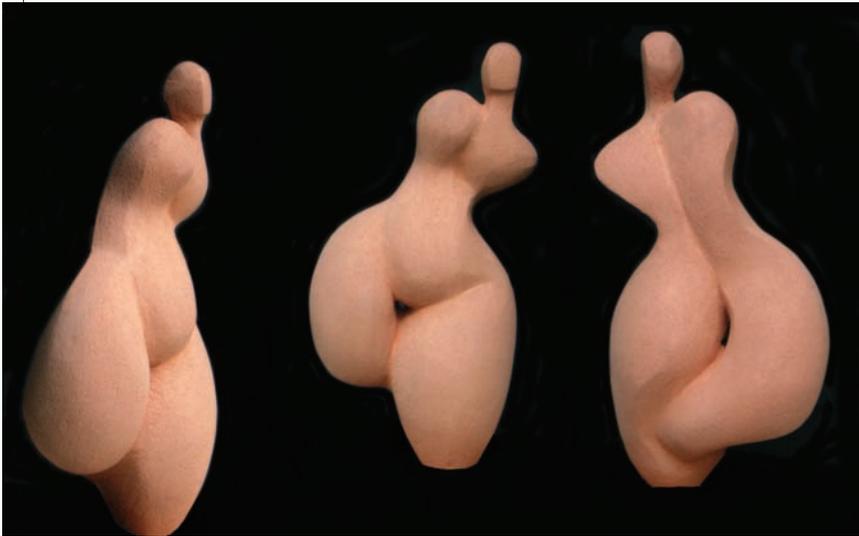
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Interested in advertising?

Deadline for the next issue is Jan. 1.

PNWS Sculptor Spotlight

Andrew Wheeler



Untitled abstract form, 14 inches tall, fired clay

When I started to sculpt at 16, I created horses and nudes. Now I'm drawn to abstract form in light, shadow, and movement. My goal is to create pieces that are appealing from every vantage point.

I fire my pieces at Georgie's in Northeast Portland. My medium is clay—in this case, Three Finger Jack, a high fire clay that is incredibly plastic, isn't coarse, and is perfect for hand building.

My teachers in Portland have been Manuel Izquierdo, James Hansen, and Joanne Peekema, all associated with the Pacific Northwest College of Art.

View Andrew's work at www.andreewheelersculpture.com

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Portland, OR 97214

Sculpture or Driftwood Bench? Yes!

The arrangement of these twisting weathered logs is so sculptural that this bench has the appearance of an object of art. This wonderful form is rich with the sense of a day at the beach.



At first viewing, I had to investigate whether the logs were formed clay or bronze with a weathered patina. Nope, just driftwood put to excellent use outside the Blend Coffee Lounge at 2710 N. Killingsworth.

Alas, the name of artist is unknown, but don't let that keep you from checking it out if you happen to be in the area.

—Jim Ayala

Please contact me if you, too have found some hidden sculptural treasure in our fair city. I will feature it in "Sculpture or?" Forward photo and text to me at jimayla@q.com