

## A GALLERY OF OUR OWN



PAUL HAIST PHOTO

**SCULPTORS GALLERY** is a 3,000-square-foot space atop Portland's Pioneer Place Mall dedicated exclusively to sculpture.

### New sculpture-only venue draws opening-night crowd

BY PAUL HAIST

**N**obody was counting May 16 at the gala grand opening of the Sculptors Gallery at Pioneer Place Mall in downtown Portland, but to say that 200 people came through the gallery's doors that evening would likely not overstate the case.

The opening of the Pacific Northwest Sculptors first brick-and-mortar venue for three-dimensional art was,

according to Gallery Director Carole Murphy, a milestone for the group and an unequalled opportunity to bring the art-buying public into direct contact with cutting-edge sculpture and the people who create it.

And the people who came to the opening did so not just to look. They came to buy.

"We sold five pieces at the grand opening," said Murphy, "with three more sales pending."

The artists whose work



PAUL HAIST PHOTOS

**GALLERY** Director Carole Murphy shares a moment with Michael Baumberger at the grand opening. She called the opening "the culmination of years of effort."

sold that night were Rick Gregg, Rosemary Tobiga, Denise Sirchie and Murphy.

Gregg was the featured artist. Each month a different artist will be featured



**RICK GREGG** pauses for a photo with Lynn Kennison who purchased his sculpture "Aboriginal Dream," center, at the the Sculptors Gallery grand opening.

at the gallery. He sold two pieces at the opening with a third possible sale pending. He was confident that traffic

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### Frei and Corio install 'Tulip Dance' at Mount Vernon park



PHOTO BY CATHY STEVENS

"Tulip Dance" celebrates Mount Vernon pride.

**D**ave Frei and Jennifer Corio recently installed their newest sculpture "Tulip Dance" in Mount Vernon, Wash., a city known for its expansive tulip fields.

Five brightly colored tulips, ranging in heights from 10-13 feet, appear to be dancing in their planter box. Corio designed the sculpture with her signature style of curving motion and striking color.

Frei engineered and fabricated

the work using steel and aluminum. Each flower consists of five petals for a total of 25 hand-shaped pieces.

Fortunately the project allowed them to invest in a new metal forming tool called a Shrinker-Stretcher, which made the process much more efficient and allowed Frei to learn new forming techniques.

"Each project allows me to hone

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## Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302  
Portland, OR 97214  
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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Marlena Nielsen, 503-492-6226  
marlena.nielsen@frontier.net

### Website

George Heath 503-777-2769  
gheath6006@msn.com

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### PNWS Email Notices

Isabelle Johnston-Haist 503-780-5257  
isa@isabellejohnston.com

### Facebook Coordinator

Cathi Newlin  
CNewlinCeramics@gmail.com

### EDITORIAL SUBMISSIONS:

Send to: newsletter@paulhaist.com

Submissions Deadline for  
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www.pnwsculptors.org/membership.htm



Scan with your  
smartphone  
for the PNWS  
website

# Well done, gallery builders!

The last time I wrote one of these notes the board had just voted to rent on a month-to-month basis 3,000 square feet of space in the Pioneer Place Mall in downtown Portland.

That seemed like such an easy thing to do and indeed voting to do it was easy.

The rest blossomed into an all-consuming flurry of activity that lasted a month and a half. It is a tale of ten-thousand things to do and a group of volunteers who went at it with abandon. We took possession of the space on April 1, began moving in on the 3rd and by the 15th of April had it together enough to have a soft opening.

One month and a day later we had the grand opening and I am most happy to say that it was a success. Rick Gregg was the featured artist. Work was sold. The gallery is in the black. That is a rare thing for a gallery just starting out.

So, well done! Well done!

We owe thanks to Carole Murphy who as gallery director volunteered countless hours in coordinating the setup. Hers was a massive task. Others, and I'm missing many, were Brian Echerer, Rick Gregg, Jessica Stroia, Sam Hingston, Phil Nelson,

## President's MESSAGE



GEORGE HEATH

Alisa Looney, Cathi Newlin, Laurie Vail and many others.

Thanks to everyone.

Meanwhile, Dave Gonzalez has been coordinating our First Thursday presence in the Pearl District. No small job that. There are still a few spots open. I've been to it a couple times and it is always crowded. Contact Dave for further info. He's also coordinating the Justice Center windows.

Cathi Newlin has offered to post items on our various social media sites. Contact her for that. Bear in mind the content must be fully edited and ready to post.

Contact me for any website stuff.

I promised to keep this short so:

Cheers!

George Heath, President

## Upcoming Member Meetings

### June Meeting—POTLUCK

Hosted by Bruce Bowman  
Friday, June 19th, 7p.m.  
5905 SE Ash St.  
Portland, OR 97225  
503 334-8106  
www.bowmanarts.net

### July Meeting—POTLUCK

Hosted by Susan Zukauskas  
Friday, July 17th, 7 p.m.  
22330 SW Taylors Dr.  
Tualatin, OR 97062  
503 692-5797

## Member Discounts

### ADX

adxportland.com

### Columbia Art

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### Courtney Frisse, Photographer

courtneyfrisse@gmail.com

### Fiberlay Co., Inc.

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### Georgie's Ceramic and Clay

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### International Sculpture Center

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Brawl in the Fall: A woman's perspective

# Happy Valley artist tops concrete competition

BY ELLIE ELLIS

I decided to enter the “Brawl in the Fall” competition at the 2014 Concrete Décor Show in Fort Worth, Texas, while I was searching through the show’s magazine and website.

The annual Concrete Décor Show is billed by its organizers as “the premier event for decorative concrete.” The Brawl in the Fall features selected teams of competitors who demonstrate “the beautiful and amazing projects” made possible with decorative concrete materials.

I read the rules and saw the prizes, and thought, “What the heck, I’m going to join!”

I next needed to determine what I was going to do for the competition. There were several challenges in making this decision. The first was that I hadn’t worked much in concrete and cement, but I had years of experience working in plasters. Another challenge was that I had three days in which to complete the project. There were eight teams in the competition and you could have up to eight people on a team. I was having difficulty finding team members because people I knew were either attending classes at the convention or were not going to Fort Worth due to the cost.

I decided that if I was going to do this primarily by myself, I needed to do something that I had previous experience in doing. I’m also planning to launch a new product line for my business—Elite Artistry. I will be selling relief-work molds on-line; I thought this would allow me a great opportunity to demonstrate how molds can simplify an otherwise complex and time-consuming project.

I chose a relief project I had done



**ELLIE ELLIS** built this fireplace at the “Brawl in the Fall” competition hosted at the annual Concrete Décor Show last year in Fort Worth, Texas. The Happy Valley, Oregon, artist won first place.

two and a half years ago on a fireplace in my home. The original fireplace took me over 200 hours to complete. Knowing I would only have three days (24 hours) to complete what had taken me basically 10 times that to do originally, I decided to cast molds of the different fireplace features and ship the cement casts to Fort Worth.

I next needed to find a vertical concrete mix to use on the fireplace wall to make it look like stone. I could have used one of my plasters, but since this was for the Concrete Décor Show, I knew I had to use a cement-based product. I called several companies who carried these products and they sent me samples. I chose Flex-C-Ment because it was white and it reminded me of a Japanese plaster I had used in the past. I found Flex-C-Ment easy to trowel and sculpt.

I sent the dimensions of the fireplace to the sponsors and they built a fireplace that was 8 x 6 feet on which I could apply the cement overlay and my

casts.

I arrived in Fort Worth late on Monday afternoon. There was a dinner for all the contestants and their teams. At the dinner, the sponsors went over the contest rules and wished us well.

I awoke early Tuesday morning and began my work. I had to break for a five-hour class in the afternoon. I came back after my class was finished and worked into the late evening on getting everything ready to go for the competition that would start Wednesday morning at 9 o’clock.

I had a wonderful, positive and encouraging experience during the competition. The sponsors were very helpful. The other contestants were encouraging. And I had tremendous support and help from some of my former students who came

by to assist me when they weren’t attending classes.

The winner was announced at noon on Friday. I was blown away that I had won. It seemed incredible that I had been able to complete the fireplace in two days and to a standard that had earned me first place.

It was validation that my molds will work and enable other decorative artists to complete beautiful projects in a short amount of time. It also gave me a deep sense of satisfaction that others see beauty in my work. And, as my husband said “You kicked man-but!”

All the other projects were destroyed at the end of the show, but one convention participant was able to rescue the fireplace and plans to install it in her cabin. I know it will be loved and appreciated.

*PNWS member Ellie Ellis, CSA, CMS, operates Elite Artistry in Happy Valley, Oregon. Learn more about her and her work on line at [www.eliteartistrybyellie.com](http://www.eliteartistrybyellie.com).*

# GALLERY: Sculpture and people everywhere



**EVERYWHERE** one turns at the new Sculptors Gallery they are greeted by an astonishing panorama of three-dimensional art.

Continued from page 1

at the gallery that night easily exceeded 200.

As pleased as he was with his sales, he seemed even more pleased with what the opening of the gallery means for PNWS.

“For 13 or 14 years, most of the long-term (PNWS) board members have talked about this,” he said. “Carole (Murphy) and I have actually looked at buildings, a place of our own for the membership. We looked and looked, then this came totally out of left field. We jumped on it.”

One couple who came to the opening and who described themselves as “avid collectors” said they had run out of wall space in their home and were now shopping for three-dimensional work to add to their collection. “It’s amazing to see so much excellent sculpture in one room,” they agreed.

More than 40 PNWS members have taken advantage so far of the opportunity to show their work in the gallery. Participants are allowed to show up to three pieces, depending on gallery needs. The featured artist can show up to 10 pieces.

PNWS President George Heath said one of the group’s central objectives is to create opportunities for the more than 150 PNWS members to show and

See **GALLERY**, next page



**DAVID ‘GONZO’ GONZALEZ**, a PNWS member and board member, discusses his sculpture “Fractured Mother,” at left from his Mother Earth series, with a guest at the Sculptors Gallery grand opening. The evening was an opportunity for artists and the art-buying public to meet one another and begin to build relationships.



**ROSEMARY TOBIGA** sold her ceramic sculpture “Looped” at the Sculptors Gallery grand opening. Here, she takes a moment with buyer Bill Bowling.



**ARTISTS** bought art at the grand opening too. PNWS member Jill Townsend shares a moment with Rick Gregg whose sculpture “Sketch” she purchased.

# GALLERY: 'The culmination of years of effort'

Continued from previous page

sell their work. The new gallery does that, he says, while also providing for "a deeper public understanding of the diversity and sophistication of the regional arts community."

He added, "We have traveled locally demonstrating, mounting shows and exhibitions, but we have not had a place we could call our own."

Now the group does, he said, "thanks in large part to Chris Haberman, Jason Brown and the management at Pioneer Place Mall."

Haberman and Brown are partners in the A.I.R (Artist in Residence) and Peoples Art of Portland galleries at Pioneer Place and hold the lease on the 3,000 square-foot space now occupied by PNWS. After consultation with key PNWS members and with the cooperation of Pioneer Place Mall, the two men made the space available to PNWS.

"This space will give a face to our organization and provide a means for us to give the public a deeper understanding of the sculptural arts," said Heath.

Murphy shares Heath's enthusiasm.

"This is where we've been headed all along. It's a huge opportunity for all of us to put our work out there on this grander scale and support each other in what we do," she said.

She added, "This is the culmination of years of effort of putting together shows and learning how to do so in a manner and an environment that is consistent with the extraordinary quality of our members' work."

Murphy and Heath agree that having a sculpture gallery staffed by artists is a big opportunity for the public too.

"You can have an intimate interview with an artist every day," said Murphy, who also confirmed that once-a-week artist demonstrations are being scheduled now for the gallery, as well as a monthly lecture by an artist.

"We are an edgy, dynamic group of sculptors that now offer our works in a grand setting at the top of Pioneer Place in downtown Portland," Murphy said.

"Sculptures range from stunning re-



PAUL HAIST PHOTO

**PNWS PRESIDENT** George Heath, right, chats with fellow PNWS members Denise Serchie and Phil Seder at the Sculptors Gallery opening.

alism to provocative contemporary art, from intriguing wall pieces to distinctive pedestal creations and grand free-standing works of art. All can accent corporate venues and private homes. The excellence of all the work will speak for itself. Come be delighted," she said.

On the third Saturday of each month, the gallery will open a new show featuring an individual artist and new members' works, including many sculptures that have never been seen before.

Otherwise, Sculptors Gallery is regularly open Thursday through Sunday, noon to 6 p.m.

Pioneer Place Mall is located at 700 SW Fifth Ave. The Morrison Street entrances at either SW Fourth or SW Fifth avenues provide the most convenient entrances.

Learn more about PNWS and Sculptors Gallery on line at <http://www.pnwsulptors.org>.

PNWS members interested in showing their work at Sculptors Gallery should contact Murphy. Her email address is [sculptor@carolemurphy.com](mailto:sculptor@carolemurphy.com)

Follow the gallery on line at <http://www.pnwsulptors.org/pioneerplace-gallery.htm>.

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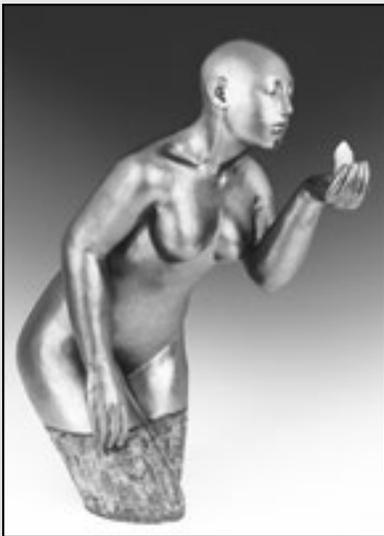
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## Tamae Frame at Guardino



“Messages from the Mineral Kingdom”

The ceramic sculpture of PNWS member Tamae Frame will be

on display in the Main Gallery of Portland’s Guardino Gallery May 28-June 23.

The image at left, “Messages from the Mineral Kingdom” (Earthenware 8”w x 19”h x 15.25”d), exemplifies Frame’s minimalist approach in which her aim is to represent her subject’s spiritual context, in this case the bald-headed female nude as an expression of the spiritual body that has been pruned of the trappings of its earthly existence.

An opening reception is set for 6-9 p.m. on May 28. The artist will speak at the gallery at 3 p.m. on June 13.

The Guardino gallery is located at 2939 NE Alberta in Portland.

Learn more about Tamae Frame online at [www.tamaeframe.com](http://www.tamaeframe.com).

## Magrath Atelier invites applicants



**MICHAEL MAGRATH**

Students interested in taking part in the Magrath Sculpture Atelier at the Gage Academy of Art in Seattle have time now to explore the program before registration opens on Aug. 4.

Now entering its second year, the Magrath Sculpture Atelier is “a multi-year, part-time Atelier designed to confer the core disciplines needed to become a practicing figurative sculptor at a high level of excellence,” according to the atelier’s promotional material.

The atelier is named for and headed by celebrated sculptor Michael Magrath, a former member and founding member of Pacific Northwest Sculptors.

The atelier program is designed to allow the student to build cumulatively upon the core skills of drawing and modeling from life, while adding critical understanding of anatomy, composition in the round and relief as well as technical skills such as mold making, casting, basic fabrication and subtractive techniques in wood, stone, metal and composite materials.

The full series is designed to be undertaken over three years, but may be taken part-time over several years, and culminates in a year of independent study and the production of a final, significant project.

Registration is subject to instructor approval. For more information contact Carol Hendricks by email at [carol@GageAcademy.org](mailto:carol@GageAcademy.org) or by phone at 800-880-3898.

Learn more on line at [www.gageacademy.org](http://www.gageacademy.org).

## Workshop explores bas relief in depth

PNWS member Ellie Ellis will join fellow masters of bas relief Cindee Lundin and Bonnie Norling Wakeman this month to offer a class in “molding, carving and sculpting one’s way to the depth, beauty and texture of bas relief.”

The class runs June 8-13 at Ellis’ home studio in Happy Valley.

The course is designed to provide students with the following:

- A complete understanding of interior and exterior bas relief and what it takes to create these reliefs.
- Experience working with products and tools for exterior sculpted relief.
- Experience working with products and tools for interior sculpted relief.
- Experience working directly on actual walls through the entire process—from beginning to end.

—from beginning to end.

- Take home sample boards of multiple relief applications.
- Take home all the molds that you have made during class.
- Detailed class notes from all 3 instructors, plus additional pertinent information concerning bas relief.
- Information on all products, how to use those products and where to purchase them.

Out-of-town students will stay at the Monarch Hotel in Clackamas. There will be shuttle service from the hotel to the studio, as well as an airport shuttle to the hotel (no need to rent a car).

The fee for the workshop is \$1,975.

For more information contact Lundin by email at [cindee.csu@gmail.com](mailto:cindee.csu@gmail.com).

## TULIPS: Blackburn family funded public art

Continued from page 1

my craft and learn new skills, which in turn takes our art to new levels of curve and complexity”, said Frei. The vibrant color is achieved with a powder coat finish.

The idea for a tulip sculpture in Mount Vernon came from local busi-

nessman and art patron, Claude Blackburn. The Blackburn family donated the funds for the piece to the Mount Vernon Arts Commission, which, in turn, facilitated the project.

The sculpture is located downtown at the new Skagit Riverfront Park and is intended to become a landmark piece for the city.

# First Thursday, Justice Center windows available for art

There is time yet for PNWS members to sign up for two opportunities to show and sell their work in coming weeks.

David “Gonzo” Gonzalez, who is the PNWS shows coordinator, has lined up opportunities for members to display their work for sale in the Madison Street windows of the Multnomah County Justice Center in downtown Portland and at the Urban Arts Network First Thursday Street Gallery in Portland’s Pearl District.



UAN PHOTO

**URBAN ART NETWORK** First Thursday Street Gallery

PNWS has booked the Justice Center windows from June 28 to Aug. 2. So far,



**PNWS** booth setup in advance of earlier First Thursday event in The Pearl.

about six people have signed up.

Each of the three groups of windows is 5 feet and 5 inches tall and 18 feet long. They are about 23 inches deep. Use those dimensions to calculate whether your work is appropriate for this venue.

Exhibiting artists are responsible for installing and removing their work, as well as providing signage.

Gonzalez said that direct sun exposure and heat may be issues for some of the windows more than others. He cautioned against displaying items that may be damaged by summer-time temperatures.

Would-be participants are asked to submit photos of the work they would like to place in the windows. Images may be emailed to Christyn Overstake: [christyn\\_overstake@yahoo.com](mailto:christyn_overstake@yahoo.com) or Rob-in Baker: [rbb8257@gmail.com](mailto:rbb8257@gmail.com).

For complete details on how to place your work at the Justice Center consult the PNWS Call to Artists online at this address: <http://www.pnwsculptors.org/call-for-artists-justice-windows-final.pdf>—TinyURL: <http://tinyurl.com/lrk24pb>.

No fee or commission is charged for using the Justice Center windows.

The First Thursday Street Gallery runs from April to October on—as its name implies—the first Thursday of each month. City blocks are closed on Northwest 13th Avenue between Hoyt and Kearney Streets. The event runs from 5 p.m. to 10 p.m. and showcases original, hand-made artwork by local artists.

There is a \$15 fee to show at First Thursday and a 10-percent commission on sales.

For individual inquiries about either venue contact Gonzo by email or phone: [gonzo@gonzoironinsanity.com](mailto:gonzo@gonzoironinsanity.com), 503-270-9394.

## Echerer peddles bicycle sculpture at Amgen Tour



**BRIAN ECHERER**, a PNWS member seen at left on the road last month in California, sold his cycling-themed sculptures to cycling enthusiasts along the race route at the Amgen Tour of California, an eight-day, 724-mile race. Echerer operates Velo Gioielli in Portland where he designs, creates and markets cycling-themed jewelry and visual art. Shoppers could watch the race live on the big screen in the background of the photo.

## Annals of art

### Lucy's hometown wants statue gone

Officials in Celoron, N.Y., have revealed plans to remove a controversial bronze statue of film and television icon Lucille Ball from a city park named in her memory. Celoron was Ball’s childhood home.

The lifesize sculpture was unveiled in 2009 and has been widely criticized in the media ever since. Critics and the public call the statue frightening and say it looks nothing like the “I Love Lucy” star.

In response, sculptor Dave Poulin said, “I take full responsibility for ‘Scary Lucy,’ though by no means was that my intent or did I wish to disparage in any way the memories of the iconic Lucy image.”

The statue will be moved to



**DAVE POULIN'S** controversial sculpture of Lucille Ball.

The National Comedy Center under development in nearby Jamestown, N.Y.

# Pacific Northwest SCULPTORS

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Visit us on line. Use your smartphone to click on the QR code above and you'll be taken to our website, [www.pnwsculptors.org](http://www.pnwsculptors.org).

## PNWS Spotlight

### Isabelle Johnston-Haist sculptures in Astoria Studio Tour



"Lotus Mudra," cold-cast bronze  
by Isabelle Johnston-Haist

PNWS member Isabelle Johnston-Haist will show her sculptures during the 2015 Astoria Studio Tour.

The 2015 tour is set for July 25 and 26. Thirty-five artists will open their studios to visitors that weekend from 10 a.m. to 4 p.m. each day.

The Astoria Studio Tour is presented by the Astoria Society of Artists and sponsored by Columbia Memorial Hospital with additional support from Astoria Visual Arts, and through that organization, funding from the City of Astoria Arts and Cultural Program to Promote Tourism.

Tour maps will be available

online at [www.AstoriaArtists.org](http://www.AstoriaArtists.org). A brochure with tour map will be available in Astoria at Dots'n'Doodles Art Supply, Imogene Gallery, Old Town Framing, RiverSea Gallery and Tempo Gallery, as well as other locations that will be announced online at [www.AstoriaArtists.org](http://www.AstoriaArtists.org).

The studio tour is free to the public.

Johnston-Haist's studio is located at 194 Bond Street, at the corner of Bond and Second Streets.

Contact the artist by email at [isa@isabelle-johnston.com](mailto:isa@isabelle-johnston.com) and see more of her work online at [www.isabellejohnston.com](http://www.isabellejohnston.com).