

## The Evolution of “Orphans and Oddities”

By Michelle Gallagher

**A**lways interested in the face and figure, I have been populating the world with ceramic figures for more than 30 years since first touching clay. My background in ceramic art and early childhood education, combined with a life long fascination with primates and a career in theatre arts as a prop master, drove me to create sculptures of children, monkeys, and fantasy creatures often dressed in historical garb and/or combined with found objects. Using traditional handbuilding methods, I develop a cast of characters, from whimsical to the sublime, whose narratives portray my own personal vision and unique interpretation of the world.

One of my most enduring series began as a whim and then developed further as the

result of a dramatic image I once saw of an orphaned child shortly after a devastating natural disaster. I was touched by the vision of a bundled up baby, sitting in a basket, covered from head to toe in brightly-colored blanket scraps.

Only her chubby little face was poking out. I decided to base a series of sculptures on this striking image and the lasting



PHOTO/DANIEL S. NIM, COURTESY OF THE COLORED PENCILS ART AND CULTURE COUNCIL



*Jianyu*, 27.5" x 13" x 9", ceramic

impression it made on me. Portions of this group of vulnerable child figures appear to be wrapped in heavily textured fabrics or slices of vegetation and have become what I lovingly call my “Pod Baby” series. Filling out the collection are odd little dream-inspired beings who slip out of my own wild imagination. By calling this entire exhibition “Orphans and Oddities,” I’ve combined the group and given it a cohesive title forming a unified whole. “Orphans and Oddities” will be on display at the Guardino Gallery from October 27 to November 20.

In July, I also took part in the “Colors of Portland,” a mixed-media group show at Multnomah Arts Center. My stoneware clay piece called “Jianyu,” which means building a universe, was featured. It is a figure of an early twentieth century Chinese boy. This piece will also be on display at the Guardino gallery.

For more about Michelle and her sculpture, visit [www.thefunnything.com](http://www.thefunnything.com).



*Baby*, 9" x 7" x 12", is a dragon, and legend has it that dragons taught humans how to talk.

## 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 December-January issue:

November 4, 2011

### Join or renew your membership at

www.pnwsculptors.org/membership.htm

## President's Message

By Carole Murphy



Hello everyone!

The big news is that this is the last issue of the newsletter that will be mailed out to PNWS members! That's right. The next issue you get of the PNWS Newsletter will be via email unless you specifically request to receive a paper copy. Starting with the December-January issue, all members will receive an email copy, and the newsletter will also be posted on the PNWS website.

The process of coming to the decision to stop snail-mailing paper newsletters has been going on for over four years. Each year the board would revisit the idea, and each year we would put off the decision until the following year. We finally presented the idea to members, asking for a hand count at a number of meetings to see what the majority wanted. After polling members at four meetings, there was only one person who wanted a paper copy.

Board member Susan Levine pointed out that it makes more sense to send out printed copies to galleries and museums than to our members. The board agreed that members would benefit more from having their work promoted via the newsletter to people who might be interested in buying it or selling it rather than to fellow PNWS members.

Maria Wickwire is putting together a mailing list of art consultants, art dealers, interior designers, museums, and art galleries so that we can begin exposing others to the excellence to be found among our members. It has begun! We need your help in developing that list, so please, if you know of an organization or an individual that the newsletter should be sent to, email Maria at maria@palensky.com.

This is another positive step forward in developing who we are as a group and in helping our members get their work out there. As you can imagine, it will be even more important to promote your work in the newsletter, so get those articles in before the line up begins!!! (Send them to our wonderful editor Lynn Lustberg at lmlustberg@gmail.com.)

And, fyi, if you would still like to get your newsletter in the mail, contact me, and we'll take care of it.

See you at the meetings and the shows!

Carole

## Upcoming Meetings

All meetings are POTLUCK. If you can't bring food or beverage, come anyway. Portfolios and works-in-progress are always welcome!

### October Meeting – Potluck – BYOB

Saturday, October 15, from 3 pm until whenever....

Hosted by Maria Wickwire, (503) 244-0744  
Ceramic clay, www.mariawickwire.com  
9107 NE 269th St., Battle Ground, WA 98604

**Guest Speaker:** Wade Marlow

**Topic:** Art Related Travel/Europe & Egypt

**Directions:** Take I-5 north (or take I-205 north until it merges with I-5.)

Take Exit 11, Battle Ground. You'll come to a stop sign at the end of the off-ramp.

Turn right (east) toward Battle Ground.

Drive east until you reach the second stop light at 72nd Ave. (Dollars Corner)

Turn left onto 72nd Ave. Proceed north several miles.

Continue past 239th, and the road will swing to the right and head downhill.

Follow the road downhill and swing to the left (following the yellow lines) when you get to the Y intersection.

Continue across the Lewis River at Daybreak Park.

Follow the main road up the hill. When it straightens out at the top of the hill, you'll still be heading north. There will be a field on the right and a yellow 2-story house at the north end of that field. Prepare to turn.

Turn right, in front of that house, onto 272nd St. (You won't see the sign until you are on top of it!)

Follow 272nd to the end of the mile-long cul-de-sac. It will change names several times, but have faith!

My home is the last house on the right hand side, cream with blue trim. If you go too far, you'll head into the driveway of my neighbor with the yellow house. My home number is (360) 687-5453, in case you get lost.

### November Meeting – Potluck – BYOB

Wednesday, November 16, 7 pm

Hosted by Patrick Gracewood, (503) 804-3170  
Bronze, wood, clay, www.gracewoodstudio.com  
pmg@gracewoodstudio.com

4920 55th Ave., Portland 97218

(Between Prescott and Alberta)

In conjunction with Ken Patton, PNWS artists speak about their work along with slide show presentation.

### No meeting in December

# Summer 2012 Show Opportunity for PNWS Members in Salem

by Rick Gregg

The Salem Art Association's Bush Barn Art Center has proposed hosting a two-month all-sculpture exhibition next summer in sole partnership with PNWS. This show would overlap with their large annual Salem Art Fair & Festival, which draws more than 50,000 visitors and is held on the same beautiful grounds as the Art Center. This show will be an extensive event, including interpretive displays, such as "process pieces" showing a sculpture's birth through its completion. There will also be three days of hands-on sculpture demonstrations running the full gamut of mediums. In all, it will be a very comprehensive endeavor, and it will be well publicized.

Given my experience with the Galleries Program at the Bush Barn Art Center, I can say the staff's enthusiasm for sculpture is truly genuine. They believe the number one way to support the arts/artists is to sell the art . . . gotta like that. Catherine Alexander, Gallery Director, and Tatyana Drofyak, Gallery Coordinator, are cool, professional, and very fluid to work with as are the rest of the staff. Their large body of patrons is actively supportive.

I think we can look forward to an enthusiastic new audience in Salem and the mid-Willamette Valley as a whole. With this early announcement, we will have a great deal of time to develop our work. So jump in and take full advantage of our eight- to nine-month lead time. And for members who live outside of the Portland-Salem area and might wish to personally transport your work rather than ship it, accommodations with local PNWS members are in the works. It's show time!

Here is the official announcement from the Art Center:

## PNWS Group Exhibition Slated for July 2012

by Catherine Alexander

On the heels of the successful Language of Sculpture exhibition at the Lakewood Center for the Arts in June, the Salem Art Association has invited members of PNWS to participate in a group exhibition at the Bush Barn Art Center, tentatively scheduled for July 6 – September 1, 2012.

For those who aren't familiar with the Bush Barn Art Center, it is a regional arts venue comprising four gallery spaces in a historic building located in the picturesque setting of Bush's Pasture Park. The Art Center is a vibrant cultural hub offering stimulating, admission-free exhibitions as well as a sales gallery and gift shop.

The upcoming PNWS exhibition will be held in the A.N. Bush Gallery, the largest of the Art Center's exhibition spaces. Member artists will be invited to submit recent work completed in the past 24 months and not previously exhibited within a 25-mile radius of Salem. A call for PNWS entries will be coordinated with the PNWS board of directors and shared with the membership in late 2011 or early 2012. Average annual attendance at the Bush Barn is approximately 31,000 and 2011 sales are at an all-time high. This translates into good visibility and good sales potential for PNWS members.

This exhibit will be augmented by PNWS artist demonstrations outside in a prominent location during the Salem Art Fair & Festival, July 20-22 (similar to the demonstrations at Art in the Pearl). SAA would also like to include several educational process displays in the Art Center exhibit similar to those at the Lakewood Center exhibit that show the progressive steps involved in creating sculptures in various

mediums through a spectrum of techniques and processes.

All of these activities and events dovetail with the Salem Art Association's increasing emphasis on sculptural art. In addition to the PNWS exhibit, SAA has also installed *Youngsong*, a sculpture by Rick Gregg, in front of the Bush Barn Art Center on a two-year loan. With adequate grant funding, it is hoped that this will be followed by a small invitational outdoor exhibition of multiple sculptures installed on a two-year rotating basis in Bush's Pasture Park similar to Gallery Without Walls in Lake Oswego. Also tentatively on the docket at the Art Center in 2012 is one or two additional sculpture exhibitions, an Artist-in-Residence, one or more sculpture workshops and a printed walking tour map of selected outdoor sculptures in Salem with a family guide.

## Historical Brief about the Bush Barn Center

The Salem Art Association operates the Bush Barn Art Center, as well as the adjacent Bush House Museum and Annex Art Studio, in partnership with the City of Salem. This cultural-heritage complex is surrounded by 100 acres of oak trees, historically significant landscape designs, and native wildflowers. The Association was originally founded in 1919 as the Salem Arts League by a group of dedicated community leaders. SAA moved to its present location in Bush's Pasture Park in 1953, when it was also first entrusted with the care and operation of the Bush House. From 1953–1965 the Museum opened its main level for historic home tours and housed the Salem Art Association's art galleries and offices on the second floor. In 1965, SAA relocated to what was once the horse and carriage barn behind the house. It is still located there today, thus the name Bush Barn Art Center.



## Member News

### Ben Dye and Mike Suri Featured Artists at 2011 PNAP Exhibition

Two PNWS members, Ben Dye and Mike Suri, were among five artists selected to be a part of the 2011 PNAP Exhibition. The Pacific Northwest Art Project (PNAP) is a collaborative effort involving Metro, the public agency that oversees garbage and recycling in the region; Recology, the private company that manages Metro's Central transfer station in industrial Northwest Portland; and Cracked Pots, a nonprofit that encourages creative reuse, to challenge artists to put the objects that we throw away to creative reuse and to promote a public conversation about how we can create more and throw away less. The project is inspired by a successful 20-year-old program in San Francisco.

"With PNAP we're trying to make the best of a bad situation," says Amy Wilson, PNAP project manager and Cracked Pots board member. "We in the Metro region generate 2.6 million tons of garbage a year, and when the trash leaves the transfer station it gets hauled 140 miles to the landfill in Arlington. Talk about a huge carbon footprint."

Ben and Mike were selected by a jury of arts and environmental professionals and were given access for six months to the floor of the transfer station. Each artist received \$1,000 from Recology as well as 80 percent of the proceeds from the sale of pieces they created. The other 20 percent went to Cracked Pots.



*Gorilla* by Mike Suri



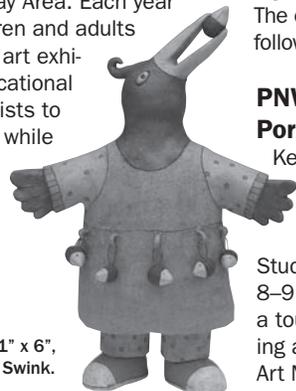
*Copper I* by Mike Suri

Mike looked through the trash for representative objects. "I thought that would be more resonant of what the transfer station is about." Metal shelving racks, for example, are very common, and Mike made a piece out of it called "Gorilla" after the name brand of the shelving unit. "I ran the material through an industrial process." He folded, crushed, sliced, and bound the shelves, trying to mimic, in his studio, the process that happens in the transfer station. The transformed metal revealed new and unimagined voids, folds and crevices.

Ben sculpted a 3-foot eagle's head from two stainless steel barbecues. Its convex green eye was once the base of a champagne bottle. Ben looked for painted metal on his trips to the transfer station. Ben also made several drums out of empty propane tanks.

The results of their efforts were on display at The Bite of Oregon and at Metro Regional Center in northeast Portland.

The PNAP program takes its inspiration from Recology's Artist in Residence (AIR) program in San Francisco. Since its founding 20 years ago, AIR has supported more than 100 professional and student artists in the San Francisco Bay Area. Each year more than 5,000 children and adults visit the San Francisco art exhibitions and attend educational tours that allow the artists to interact with the public while teaching important lessons about reuse and recycling. PNAP will continue next year with different artists.



*Legacy*, 16" x 11" x 6", ceramic, by Sara Swink.



*Seeing the Forest for the Trees* by Susan Gallacher-Turner

### Susan Gallacher-Turner at Maskibition Invitational

Susan Gallacher-Turner is showing masks made from window screening, crochet and clay in the 28th annual Maskibition at the Ink People Center for the Arts in Eureka, CA. The show opens October 1 and runs for the entire month. You can see more of Susan's masks on her website [www.susangt.com](http://www.susangt.com).

### Steve Eichenberger Update

Last February I accidentally switched to painting! Watch my learning curve on my blog at [SteveEichenberger.com](http://SteveEichenberger.com). Portraiture is my current phase. I have no idea where this is going, which is fine with me...keeps me interested in the story of my life. Meanwhile, I'll continue to manage our national bas-relief handmade tile biz, Fine Art Tileworks, and supply my line of cast crow/raven head sculptures to two dozen galleries.

### Robert Foster Exhibiting in Newberg

Robert H. Foster has been selected to participate in the Dia de los Muertos Exhibition at the Chehalem Cultural Center in Newberg, OR. The invitational exhibit commemorates the Day of the Dead traditions of remembering and honoring those who have passed. The opening, on October 28 at 6 pm, will follow the All Souls Procession.

### PNWS Members Featured in 2011 Portland Open Studios Tour

Ken Patton, Kris Paul, Maria Simon, Sara Swink and Jill Torberson are among the 100 artists opening their studios during Portland Open Studios this fall. Studios are open two weekends, October 8-9 and 15-16 from 10 to 5. To purchase a tour guide, contact one of the participating artists or visit New Seasons Markets, Art Media or [www.portlandopenstudios.com](http://www.portlandopenstudios.com)



**No wind, no waves.**

— Chinese proverb

Jennifer Corio and Dave Frei recently installed their new sculpture "Wind & Wave" in Lake Oswego as part of the city's Gallery Without Walls exhibition for 2011-2013. The pedestrian-scale sculpture is fabricated with stainless steel and finished with a brilliant transparent blue paint. The exhibit consists of 15 new pieces. "It was fun to go to the opening reception and see several other PNWS members as part of the new exhibit," said Corio. "Our organization is well represented in many of the best regional art shows, and I'm quite proud of that." "Wind & Wave" is located on A Avenue between 3rd & 4th Streets and is sponsored by local business IM=X Pilates.



**Guardino Gallery October Show Features Mark Clarson**

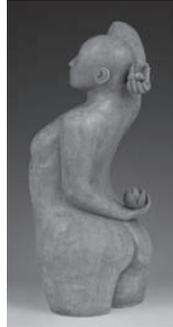
Mark Clarkson works fabricated steel, cast bronze, aluminum,

and cast glass to create large semi-monumental sculpture. Clarkson's work often relies heavily on whimsy and humor.

The show opens Last Thursday, Sept. 29, 6pm to 9pm and runs through October 25. The gallery is located at 2939 Alberta St, in Portland. [www.guardinogallery.com](http://www.guardinogallery.com); 503 281-9048. Open Tuesday 11-5, Wed-Sat 11-6, Sun 11-4.

**Sara Swink and Tamae Frame in 9th Around Oregon Annual**

PNWS members Sara Swink and Tamae Frame had pieces accepted in the 9th Around Oregon Annual at The Arts Center in Corvallis. Juried by Jeffery Butters of Butters Gallery in Portland, this statewide exhibition demonstrates the quality and diversity of fine art produced in Oregon. Butters said, "Sculpturally speaking, I was struck by Tamae Frame's figures. They are sensitively rendered and thought provoking."



*Embodiment of Lotus Flower, ceramic, 19" x 8" x 7" by Tamae Frame*

The exhibition opens Saturday, October 1 and runs through Thursday, October 27. Selected artists will answer questions about their work during a "Brown Bag Talk," on Wednesday, Oct. 12, from noon to 1pm. The opening reception is Thursday, Oct. 13, from 5:30 pm to 7:30 pm.

The Arts Center is located at 700 SW Madison Ave. in Corvallis. (541) 754-1551 [www.theartscenter.net](http://www.theartscenter.net)



*Roadside Attraction, ceramic, 21" x 11" x 6", by Sara Swink*

**Call to Artists for 2012 Collective Visions Gallery Show**

DEADLINE: November 17, 2011

The Collective Visions Gallery is seeking entries to the 2012 CVG Show, a statewide, juried art competition for artists residing in the State of Washington.

\$6,000 in cash awards

Juror: Kathleen Moles, Curator of Exhibitions at the Museum of Northwest Art (MoNA) in La Conner, WA.

Entries via CAFÉ: \$35 (or we process your slide, CD and photo entries for an additional \$15 fee), up to three entries, maximum dimension 8ft, for 2D, 3D and photo/digital arts categories.

For a prospectus visit [www.collectivevisions.com](http://www.collectivevisions.com) or [www.callforentry.org](http://www.callforentry.org), phone 360-377-8327, or write The CVG Show, Collective Visions Gallery, 331 Pacific Ave., Bremerton, WA 98311.

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

**Southern Oregon Soapstone Co., LLC**

541-479-4862  
[SouthernOregonSoapstone@mail.com](mailto:SouthernOregonSoapstone@mail.com)

**Courtney Frisse, Photographer**

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

**Welcome New Members!**

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concrete, mosaic, stone

## Formatting Images (Third of Three Articles)

by George Heath

So, finally, I will get to the point: actually preparing your digital image for submission, a website, or print.

Giving step-by-step instructions for formatting a digital image is problematic. If there was one software program for doing this, it would be easy, but there are many, and each is slightly different in terms of where the buttons are or how a certain task is accomplished. Given that, it's best to generalize and describe what the tools accomplish rather than give step-by-step instructions.

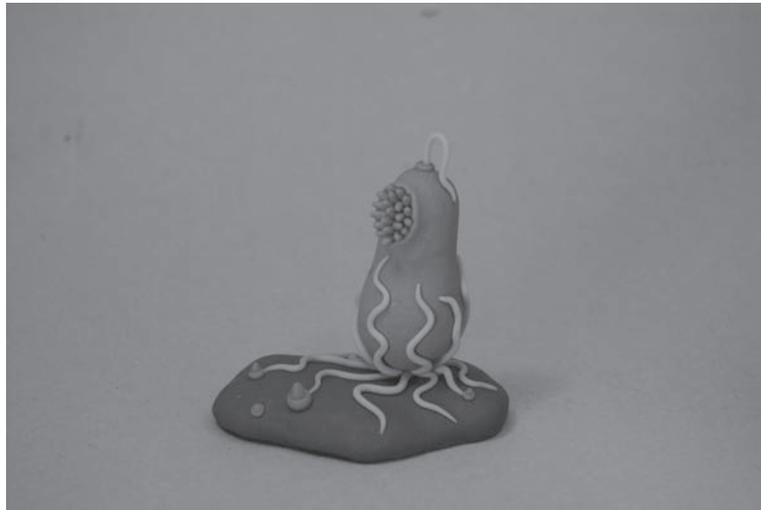
I'm not a professional photographer by any means. All of my pictures are going to need some touchup before I post them or submit them to a jury. Usually this will involve cropping, rotating, exposure adjustment, color correction, and resizing. Any image editing software that you use should have these tools, even the free ones.

First, save a copy of your original image by giving it a different name. Then save the original somewhere safe and work with the renamed file. This will ensure that you'll always have the original, unaltered version if things go south.

Cropping gets rid of unnecessary elements. The crop tool allows one to draw a box around whatever picture elements you wish to retain. Try holding the shift key when drawing the box. This may (it does in Adobe products) force the cropping tool to retain the proportions (aspect ratio) of the image. I usually leave more space above the subject than below as this tends to "ground" the subject. At this point, you may also want to rotate your so your piece is vertical. The rotate tool may be part of the cropping tool or a separate tool.

Next, it's best to do the resizing. This reduces the image to whatever size is required. You should be able to type in the new width or height in pixels or inches. There will likely also be a "Retain Aspect Ratio" checkbox. Make sure this is checked or else your piece will get stretched in one direction or the other. In Photoshop Elements, the resizing tool is termed resampling. In Picasa, the resizing is done when exporting the image. In Photoshop 6-7, the best resizing tool is in the Help menu. There really isn't any way to avoid reading the manual or the help file here.

When you resize an image, you are removing information and, in the process, sacrificing some sharpness. This is where the sharpen tool comes in. You can use it to regain some of the original sharpness. Be careful! Too much looks awful. If you begin to see an obvious white halo on any edges, you've gone too far. Again see the help file if you can't find this tool right away. Picasa



Original Image

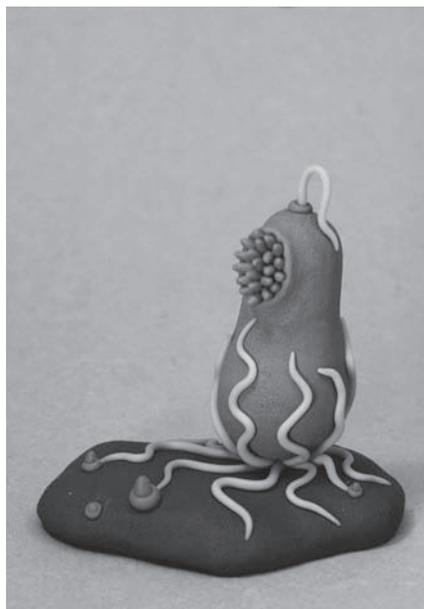


Image after cropping, contrast, and color adjustment, retouching blotchy background, resizing, and sharpening.

recommends using this tool last.

Does your background have a spot on it? You can get rid of that using the retouch tool or, in the case of Photoshop, the clone stamp tool. What these tools do is copy pixels from one part of the image and paste them over the offending area. This is a fun one. You can eliminate your ex-boyfriend from pictures using these tools. Replace him with a hedge or a porcupine.

Tools for color correction vary, but, at the very least, you should be able to change the tint, or hue. You may have tinting options or a wealth of slider adjustments, so again, check the help file for color adjustment. I try to match the color in the image to the color of the background I used. Gen-

erally, if that's correct, the other colors are as well. When color correcting, I also put the piece that I've photographed near my computer as another color check. The most important thing is to make sure you have the proper white balance setting on your camera when taking the picture. I forget all the time.

Additional tools allow for the adjustment of contrast, lightness, and darkness. You may have simple contrast and brightness sliders or a tool called "curves," which allows you to increase contrast in the light, dark, or mid-range areas of an image. This is nice if you want to emphasize a face or any other element.

Finally, you may have a "levels" tool. This is a histogram that shows how much data there is in the image at each level of brightness. Sliders are used to adjust the exposure so that there is data all across the image, from light to dark. It's hard to explain but easy to use. If you have it, try it. I use this and curves on nearly every image. Corel Paintshop Pro, Photoshop Elements, and Photoshop have these tools. Picasa does not. Picasa does have a histogram display, but it can't be adjusted.

I wish I could be more specific as to the use of these software programs, but I only use one of them, so I can't address how most of the others work. Hopefully, just knowing the general steps and the terms used to describe them will help you navigate a particular image-editing program.

Further help can be found at [www.zapplication.org](http://www.zapplication.org) in addition to links to other free image editing software, such as Paint.Net and Gimp.

Previous installments in this series are posted on the PNWS Blog at [www.pnwsulptors.org/wordpress/](http://www.pnwsulptors.org/wordpress/).

## Offered by PNWS Members



### Sculpting Classes with Carole Murphy

Sculpt in Pozzolan stone, 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](http://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](mailto: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 \$165. 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](mailto:rickgregg@centurytel.net), (541) 905-6046, or visit [www.rickgreggstudio.com](http://www.rickgreggstudio.com).



### Summer Workshops in (Czech) Bohemia with Olinka Broadfoot

This is an invitation to join me for a sculpture workshop in Prague, Czech Republic this fall. You can meet and work with other sculptors from various backgrounds, with an opportunity to trade ideas and develop or enhance your techniques. Some of your work can 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.

The program will be offered from September 1 to October 31, 2011. The tuition is \$950 per week, which includes materials, firing, and transportation to and from Prague Airport. Accommodations, though not provided, can be reserved for a nearby bed and breakfast or hotel (a list of suggestions

will be provided). Traditional lunches will be included each day of the actual workshop, with an exact itinerary to be determined.

I will take participants on excursions to historical places outside of Prague (e.g., chateaus, castles, or other medieval sites), which we can discuss/decide together at that time.

Payment is due in full by August 1, 2011. Cancellations are accepted until August 15, 2011, with tuition refunded minus a \$100 handling fee.

Join me this autumn for a unique experience in old Bohemia, email me at [obroadfoot@gmail.com](mailto:obroadfoot@gmail.com) with any questions you may have and to receive your application.

Olinka Broadfoot, Sculptor  
Tel: 513-307-0325  
Prague: +420-774-817-740  
[www.olinkabroadfootgallery.com](http://www.olinkabroadfootgallery.com)  
[www.granzstudios.com](http://www.granzstudios.com)

### Anatomy for Artists Workshop with Jill Perry Townsend

October 17– 22, 2011  
10 a.m. – 4 p.m.  
\$455 per student

Learn human anatomy through building an ecorché (anatomical figure). Working in oil based clay on an armature, we'll construct the bones and attach the muscles and ligaments to the bones.

Sculptors as well as 2-dimensional artists, personal trainers, massage therapists, and anyone else wanting to gain a greater understanding of human anatomy will benefit from this workshop.

This 3-dimensional approach to the figure is the most successful way to learn anatomy – you will learn by seeing, hearing, and doing!

The ecorché that you make in this class can continue to be a resource to you for years to come.

Instructor Jill Perry Townsend graduated from the Massachusetts College of Art with a BFA and has worked in the arts for most of her life. She sculpts the human form in water-based as well as oil-based clays and has her sculpture cast in bronze. She has studied anatomy in her career as a sculptor as well as in her personal training career. You can see examples of her sculpture at [www.jillperrytownsend.com](http://www.jillperrytownsend.com).

Call Jill to sign up and for a materials list: 541-908-1325. Or call the Cultural Center at 541-994-9994.

**Location:** Lincoln City Cultural Center, 540 NE Hwy 101, Lincoln City, OR 97367

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## PNWS Sculptor Spotlight

### Kris Paul

**P**rior to working with Carole Murphy and taking her workshop, I had no sculpting experience. I am a ceramic artist and primarily work on the wheel, throwing slender-necked bottles. I also handbuild with large slabs. The idea of sculpting something was completely out of my comfort zone. With Carole's guidance, I became familiar with sculpting and seeing things in a different way and became more comfortable with the idea of taking away to create a line or space. I am drawn to curves and depth, and this piece was an exploration of a vision that began with a thought.

View Kris's work at [krispaulceramics.com](http://krispaulceramics.com) or email at [kris@krispaulceramics.com](mailto:kris@krispaulceramics.com).

*Let it Flow*, 10"h x 6"d x 6"w,  
aerated cement



## Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302  
Portland, OR 97214

### Sculpture or Present-Future-Past? Yes!

This 100% recycled steel spire, *Present, Future, Past*, is a permanent artifact at the



Oregon State Fairgrounds. It represents Oregon's pioneering spirit (past), forward thinking (present), and desire to be a positive influence in years to come (future). The 55-foot monument was

designed, built, and donated by GK Machine and other Salem businesses. It was dedicated on August 29, 2009 by Governor Ted Kulongoski.

—Jim Ayala