

SCULPTURE DAY TRIUMPH



JENNIFER CORIO, at lectern, welcomed a standing-room-only audience to IS Day PDX April 23 at the Roll Up Photo Studio and Gallery in Portland's Sellwood neighborhood. The Pacific Northwest Sculptors' event celebrated International Sculpture Day. Other PNWS members

in the photo include, from right, past PNWS President Carole Murphy (standing, near foreground), PNWS President George Heath (seated, front row, third from right), Olinka Broadfoot (seated, front row, fourth from left) and Alisa Looney (seated, front row, third from left).

BY PAUL HAIST

Pacific Northwest Sculptors hosted a hugely successful public event on the evening of April 23 in Portland on the occasion of the second annual International Sculpture Day, created by the International Sculpture Center in Washington, D.C. and celebrated around the world.

Fully 110 people showed up at the Roll Up Photo Studio and Gallery in Portland's Sellwood neighborhood for 3-D Alchemy, an evening spent with leading Portland-area sculptors, seven of whom shared images of their work with an attentive and curious standing-room-only crowd as they talked about what they do.

Also on tap was a performance by Living Sculpture Dancers, which included sculptor and PNWS member Alisa Looney, who also chaired the PNWS committee that organized the event. It was Looney who first proposed that PNWS sponsor an event in conjunction with the worldwide obser-

vance of Sculpture Day.

The evening wrapped up with dancing to Motown tunes spun by DJ Henry, a veteran Portland event DJ who worked in an almost iridescent blue zoot suit with a reet pleat and a grand fedora.

The event was planned to promote public awareness of sculpture and the fact that Portland and the Northwest are home to a large community of gifted 3-D artists working across the spectrum from traditional to the latest cutting-edge technology such as 3-D printing.

Besides Looney, the other event

planners were PNWS members Jennifer Corio and board member Julian Voss-Andreae.

Corio opened the program by sharing with those present the objectives for the evening, which, she said, were to foster understanding of sculpture, inspire the creative side in all of us and to have fun.

PNWS President George Heath provided background information on the group he heads and took the opportunity to thank the evening's sponsors, Corio of Cobalt Design Works and Rob

See **IS-DAY**, page 6

Newsletter switching to online delivery

The plan to henceforth distribute this newsletter entirely online has been rescheduled for the August/September edition of the newsletter. The change had been scheduled to take place with this edition of the newsletter.

The decision to dispense with hard-copy delivery was made to save printing and mailing costs of more than

\$2,400 per year.

Individuals who receive the newsletter by mail should send their email address to newsletter@paulhaist.com (Paul Haist is the newsletter editor).

PNWS will continue to print a small number of each newsletter for distribution at public events and for those unable to receive it electronically.

Pacific Northwest SCULPTORS

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www.pnwsculptors.org

The Pacific Northwest Sculptors News-letter is published bimonthly on each even-numbered month by Pacific Northwest Sculptors, a 501(c)(3) 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 deadline for the August/September edition is Friday, July 23, 2016.

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by Pacific Northwest Sculptors



Scan with your smartphone for the PNWS website.

'We did good for sculpture'

How it went was like this: Someone had an idea that we should do something for International Sculpture Day. That someone was also willing to oversee the execution of that idea. Others got wind of this idea and were willing to assist and off it went.

Three months later, we play to a packed house. Everybody had a great time, we looked great and did great. People got an inner look at what sculpture is about. We did good for sculpture, real good. Thank you Alisa, Jennifer, Julian, Marty, Rob and everybody who helped make our Sculpture Day event such a success.

The newsletter is going all digital except for members who can receive it only by USPS delivery. Please let Paul Haist or me know if you would still like a printed version. We realized that for what we were spending to print and mail the newsletter we might be able to do some very good things. We can also expand our mailing list many fold with no or little additional cost. As a part of that, I've been finding web and email addresses for all the galleries we've been mailing to. Given that I'd like to find a gallery or two for my own work, this has been an enlightening exercise. The list has some 180 galleries on it, mostly in the Northwest. I'll publish the

list somehow. I think it would handy for members to have all those web addresses.

The directory will also be going digital. A PDF will be sent to all the members. Please bear in mind that the information on it is for members only. Please respect our member's privacy and do not forward the list to non-members.

This morning, May 18, we had our first Skype based board meeting. It was a success. A few minor glitches, but it worked. In the future, we will

include any member who wants to join in with Skype until we hit Skype's limit of 25 participants. Others will still be able to attend at a physical location.

Remember, if you have a good idea for an event or activity, you have a peer group here and the resources to make it happen. That's a powerful thing.

Cheers, many thanks to everybody,

George Heath
gheath6006@msn.com

PRESIDENT'S MESSAGE



GEORGE HEATH

Board meets in cyberspace



THE PNWS board held its first Skype meeting May 19. Left to right from top are President George Heath, Sam Hingston, Treasurer Diana Rogero, Rick Gregg, David Gonzo, Secretary Isabelle Johnston-Haist and Vice President Paul Haist. Julian Voss-Andreae was away. Also present was volunteer Alisa Looney.

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VOLUNTEER: Julian Voss-Andreae

BY PAUL HAIST

Sculptor Julian Voss-Andreae says it's hard to find time to volunteer. "I have good ideas sometimes, but I do relatively little hands-on stuff because as a full-time sculptor with four little kids I have particularly little time during this phase of my life."

That said, he has served on the PNWS Board of Directors for about eight years now, including having served as the group's treasurer. And just recently, he—along with fellow PNWS sculptors Alisa Looney and Jennifer Corio—organized PNWS's immensely successful Portland observance of International Sculpture Day (IS Day).

Like Looney, Voss-Andreae is a member of the New Jersey-based International Sculpture Center, which organized the worldwide observance of IS Day. When Looney proposed that PNWS might lead a Portland celebration of the occasion, the busy Voss-Andreae didn't hesitate to join the organizing committee and help make the day possible.

Voss-Andreae says he joined PNWS in 2004 or 2005 after he graduated from Pacific Northwest College of Art in Portland. He came to Portland to study at PNCA after meeting the woman who would become his wife, Adriana, at a workshop in Italy for natural scientists trying to look over the confines of their field, looking to humanity, art and spirituality. Adriana's home was and is Portland.



JULIAN VOSS-ANDREAE

Before studying art in Portland, Voss-Andreae studied experimental physics for eight years in Berlin and Edinburgh and did his graduate work with renowned Austrian quantum physicist Anton Zeilinger.

Today, his sculpture reflects both his background in science and his interest in art which emerged in his early childhood. It was his intention first to study art, but then he chose science.

In the convergence of art and science in his work there is a clue to his attitude toward the importance of volunteerism.

In a brief online interview (<https://vimeo.com/72575557>) in which he discusses his work, Voss-Andreae addresses the challenges ahead for mankind. "I think we need everybody onboard," he said, "becoming a coherent kind of body of humans, and embrace the diversity. If not anything else, at least it helps us cope with future challenges."

Voss-Andreae seems to be "onboard." Besides giving to PNWS, he accepts what PNWS has to offer.

"I find it really important to get feedback about my work from the group. How

they perceive me, how their perception of my work and me as an artist has changed has been very interesting and a helpful guide for my path," he said.

He added, "PNWS

affords all of us the opportunity to share in that way and to learn from one another. That's an important resource that we should preserve and we can't do that without volunteers."

Torberson work goes to Good Samaritan Center



TREE OF LIFE by Jill Torberson, Weld Metal Works, Portland, will be installed at the Good Samaritan Regional Cancer Center in Corvallis.

Jill Torberson of Weld Metal Works in Portland was selected to have a piece showcased at the Good Samaritan Regional Cancer Center in Corvallis.

The call for art specified that the work reflect the Flora and Fauna of the Willamette Valley. Torberson proposed an oak tree built of steel.

The tree's canopy spans 21 feet; the height is 15 feet. It will adorn the entry to a new building.

The Oregon oak is a native plant common in the Willamette Valley. The tree's

roots mirror its branches, and the roots stretch as far below the ground as they stretch above, which is why it was known in the classical world as the Tree of Life.

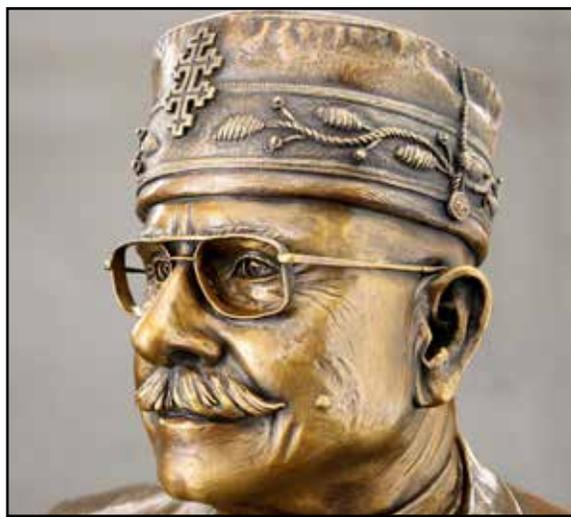
"The common thread throughout my steel artwork lies in the illusion of lightness," said Torberson. "I rely on the structural integrity of the steel to allow lightness in form. The oak tree canopy is light and airy, as are the roots below."

Completion was expected this month, June.

Learn more about the artist online at <http://jill-torberson.com/>.



ARCHITECTURAL RENDERING of the Eichinger Sculpture Studio, to be known as the Geode, as it will look when its current expansion is complete. The renovated structure will include a living and/or working environment, a restaurant, contemporary lighting and other innovative features. The studio is located at 2516 S.E. Division Street in Portland.



THE ILLUSTRIOUS JIM TAYLOR is the second of two busts completed by Eichinger for Portland's Scottish Right of Freemasonry. In photo below, Eichinger, right, is seen with Brother Gary W. Kuney and the bust of him that Eichinger completed about a year ago. The busts are displayed in the Portland temple's Celebration Hall, seen in the photo second below.

New faces join Eichinger studio as ambitious projects unfold

BY JOYA MARTUSCELLO

Martin Eichinger is incredibly busy these days. The current year has shaken things up.

This spring, Eichinger Sculpture Studio lost a core member of its team, Jerrey King, our accountant. She was a lady with kindness and moxie and she will be greatly missed. In her absence and with Chris Wagner, Marty's previous apprentice, out making a name for himself in the art world, ESS had some big shoes to fill.

We recently added three new members: Jon Haas, our new business manager; Bob Vetter, our new special projects manager, and myself, Joya Martuscello, Marty's new apprentice/assistant. Including Libby Krock, Martin's sculpting assistant, we have become a new, energized little family. We are working hard to organize, revitalize and support Martin's many visions. There's a lot going on.

Martin's first commission for the Scottish Rite of Freemasonry in Portland was a monumental bust of Brother Gary W. Kuney. It was unveiled in January 2015. In March, Marty finished a second bust of the illustrious

Jim Taylor for the Temple. The unveiling events at the Temple were moving experiences for all involved.

Gary recently invited us back to see both completed pieces standing proudly next to one another. The two busts will take their place in history in their Celebration Hall alongside eight other monumental busts produced over the last 150 years. Each is dedicated to a Masonic member of the highest achievement.

Marty took advantage of some new scanning and digital printing technologies in his creation of the two busts. With the help of Form3D Foundry in Portland, we are witnessing a view into the future of sculpture making. The possibilities, as Marty is proving, are endless.

As we speak, both he and Libby are working hard on two of 14 Stations of the Cross for the Cloisters on the Platte (Cloistersontheplatte.com). Other master sculptors from the National Sculpture Society are completing the other twelve stations. The teams of sculptors are working in conjunction with one another to create a cohesive set of tableaux for the meditative retreat center. The figures



are truly stunning. God is definitely in the proverbial house.

I have yet to mention Marty's most consuming endeavor at the moment: The Geode. It's a major expansion of our studio building. He envisions a living and/or working environment that will be the home of many innovative companies. His plans include creative office spaces, a restaurant, a spiral staircase, LED installations and many other imaginative details that will initiate a new chapter of artistic achievement. Bring on the hard hats people. We're ready for anything.

Installation grew like Topsy

Now, forest friends seek permanent home

BY NANCY THORNE CHAMBERS

It began simply enough. I was in my ceramics studio and I thought I'd build a large, seated rabbit. He would be bright-eyed, well dressed, alert, fun-loving. He turned out three feet tall, a handsome critter.

But who was he with? When I was small, I loved listening to stories, so I thought someone should be reading to him. I created a girl, sitting on a stump, reading a story to him.

They couldn't be alone. So, I added a fox, a toad, then a bear, pig, fawn, birds, skunk, mice, bugs, 30 critters in all.

My menagerie grew over a two-year period into an eight- by 10-foot forest scene, all the creatures listening to the girl read. Some friends wrote stories about the scene. They offered ideas as to where it should be: a hospital or library, the entrance to Cabela's. I built ceramic trees, added 1,500 ceramic leaves, more insects and heard more suggestions.

A Story Place went on display in a storefront window a year ago at Christmastime.

It was a sensation. Crowds viewed it from all sides, peering through the windows and standing inside. I hadn't expected this much enthusiasm and emotion.

A friend suggested the Bainbridge Island Museum of Art, in Winslow, Wash. It's modern and sophisticated. When the museum folks saw my website, www.astoryplace.com, they jumped at exhibiting it.

They arranged the moving, which, I'd learned from the previous move, is a chore. We'd built cradles for the trees and a custom dolly for the cradles, as they can't be lifted like you would a typical tree—the leaves are delicate. Each tree is a couple hundred awkward pounds; each animal, stump and the girl, another 30-50 pounds. I bought a lot of plastic totes; we collected blankets and pillows and wrapped the pieces, each in a tote, for the trip. One tree sustained repairable damage; everything else came through unscathed.

The installation at the museum was an instant hit. It was to be there just



A STORY PLACE, installation by the author.

three months, through the Christmas season; then the museum extended it until June. They developed a writing contest around it, incorporated it into their literature, and some report that it's a favorite.

I was invited to discuss the work at the museum, and once a month I spent time in a meet-the-artist environment there. I couldn't be more pleased—except that my installation still doesn't have a "next" home, except back in my studio. My hope is for *A Story Place* to find a permanent home somewhere where the public will be able to enjoy it. Lending it to another

art museum would also be wonderful.

Some have suggested that I make bronzes of the more dramatic pieces. I can do that, and will, if that would help place it somewhere.

I didn't plan to make an installation; the project overtook me and it was worth all the effort. The museum has been wonderful to work with, the people I've met more supportive and appreciative than I could have imagined. To anyone building an artistic dream, I say, do it. It will be grand and, in the end, you will have a part of yourself out there in the world.

Upcoming Meetings

June Members' Meeting

Potluck: Please bring dish/beverage

Wednesday, June 15, 7 p.m.

Hosted by Rick Gregg

3354 SE 14th—Red barn i rear.

Portland, Ore. 97202

541-905-6046

www.rickgreggstudio.com

June Board Meeting

June 10, 10 a.m.

Julian Voss-Andrae residence

1517 SE Holly St.

Portland, Ore. 97214

NOTE: Since May 2016, board meetings take place online via Skype. However, to comply with rules associated with our non-profit status, there must be a location where any

member can go to attend a board meeting.

Members may attend the online meetings, but Skype limits attendance to a total of 25. Members are encouraged to attend board meetings. The board needs to hear member input and they are often fun.

July Members' Meeting

Details not set yet. An email notice will be sent out when we know.

IS DAY: Event planners say do it again



PAUL HAIST PHOTOS, EXCEPT AS NOTED

PNWS PRESIDENT George Heath was one of seven sculptors who talked about their work on the occasion of International Sculpture day celebrated in Portland on April 23.

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Arps of Form 3D Foundry, without whose help, he said, the event could not have taken place.

The planners and other PNWS leaders and members were exuberant in their expressions of satisfaction over the evening's success and their commitment to doing it again next year; this was the first year Portland took part in what is now called IS Day.

"Myself, Jennifer and Julian all agreed we want to do it again next year," said Looney.

The event was hardly over before Looney was making suggestions for next year. "A larger venue and add time for questions and/or meeting with the artists," she said.

Corio suggested having sculptures on display at next year's event. This year, images of sculptures were projected on a screen as

their creators talked about their work.

PNWS President Heath shared the enthusiasm of the committee members. Asked if the event should be an annual affair, he said, "Absolutely." He added that he was "very pleased" by the large turnout, "but not too surprised. I could sense there was excitement about getting the word out."

Heath congratulated the committee on their success. "The committee did a great job of coming up with something new and imaginative," he said.

The presenting sculptors at the event, subtitled "Fusing Intellect, Intuition and Magic," included Looney (www.alooney.com), Cario (www.cobalt-designworks.com), Heath (www.funkermarket.com), Arps (www.form3dfoundry.com), Olinka Broadfoot (www.olinkabroadfootgallery.com), Joseph Cartino (www.playpopworkshop.com), and past PNWS President Carole Murphy (www.carolemurphy.com). Voss-Andreae (www.julianvossandreae.com) also had been scheduled to make a presentation but was called away on business. When the other presenters talked about Voss-Andreae's work and shared some of his images in his absence, many expressed disappointment that he was unable to be present.



Presenter Jennifer Corio



Presenter Carole Murphy



Presenter Alisa Looney



Presenter Rob Arps



Presenter Olinka Broadfoot



Presenter Joseph Cartino

webs.com), and past PNWS President Carole Murphy (www.carolemurphy.com). Voss-Andreae (www.julianvossandreae.com) also had been scheduled to make a presentation but was called away on business. When the other presenters talked about Voss-Andreae's work and shared some of his images in his absence, many expressed disappointment that he was unable to be present.

The sculptors selected to make presentations represented a broad spectrum of work.

Looney said, "Many loved the variety of speakers and topics. One attendee said she 'really liked the presentations and they were fun, entertaining and enjoyable.'"

Of the evening in general, Looney reported that

another guest said, "It was the best event since I've been in Portland."

The event was promoted in advance in various ways, including with its own Facebook page. One Facebook commenter said after the event, "So much fun! Thanks for putting on such a fun and informative event." Another said, "Glad to be a part of this sweet energy crew. You made me and my friend very welcome."

Each presenter captured the rapt attention of and questions from an audience that included both those merely interested in sculpture and many fellow artists. Rob Arps' concluding presentation about the role of cutting-edge 3-D printing technology in modern

See **IS DAY**, next page

IS DAY: Event-goers liked program



JULIE GEINGER PHOTO

PORTLAND'S Living Sculpture Dancers performed at 3D Alchemy, the PNWS celebration of International Sculpture Day April 23 at the Roll Up Gallery in Sellwood.

Continued from page 6

sculpture drew attention insofar as the new technology is little understood yet outside of those such as Arps and some other PNWS members who have embraced the technology.

Arps Form 3D Foundry in Portland is founded, according to its website, "on the idea of using the newest advances in 3-D technology to energize and elevate artists in new and exciting directions they have never dreamt of before." His presentation elicited many



ALISA LOONEY PHOTO

D.J. HENRY talks with Jennifer Corio. Henry played the music for the dance party that followed the IS Day event.

questions from an audience apparently fascinated by the technology.

Event organizers and PNWS leadership expressed their gratitude to Anna Dae-dalus and Kerry Davis of Roll Up Photo Studio and Gallery

Sirchie at Art in the Garden

The Oregon Garden in Silverton will include a sculpture by PNWS member Denise Sirchie in their annual Art in the Garden event which opens on Friday July 15.

The sculpture, entitled Summer, is built on a vintage necklace mannequin. Most of its frontal surface is covered in tumbled stained glass.

"I wanted a quiet effect which I found more graceful and warm, just like the season" for which the piece is named.

Most of the flowers and the garland around the mannequin's neck are found objects that Sirchie deconstructed.

The Oregon Garden plans an opening night reception from 6:30 p.m. to 10 p.m., with refreshments, music and artists on hand.

Tickets in advance are \$20 for non-members and \$5 for members. At the gate, pay \$5 more.

Learn more about the event online at <http://www.oregongarden.org/events/art-in-the-garden/>.

See more of Denise Sirchie's work online at <http://www.mosaicsnw.com>.



SUMMER by Denise Sirchie

for their vital role in making the evening a success.

Learn more about Portland's celebration of International Sculpture Day

on Facebook at <http://www.sculpture.org/isday/> and International Sculpture Day in general at <http://www.re.org/isday/>.

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PNWS Spotlight

Babcock work installed at Kirkland civic facility

Matt Babcock, a PNWS member in Seattle, recently finished his largest piece to date, titled “Crane in its Vigilance.”

The work was commissioned by the City of Kirkland, Wash. The title and the form of the piece refer to an ancient legend and heraldic symbol of vigilance appropriate to the project’s location outside the facility that houses the police and municipal courts in Kirkland.

The subject (a wetland bird) also relates to the rain garden landscaping—artificial wetland—that surrounds it. Since the underlying legend concerns a sentry who never sleeps, nighttime lighting was an important part of the job.

The piece is 17 feet tall. The bird is a welded assembly of bronze. The sphere is glass fiber reinforced concrete.

More photos and an installation video may be seen online at <https://mbabcock.carbonmade.com/projects/5441118>. Learn more about the artist on line at www.mattbabcock.com.

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