

## Sculptor shares techniques at members' meeting

# An evening with Chas Martin



PAUL HAIST PHOTOS

**CHAS MARTIN** welcomed 20 PNWS members to his southwest Portland studio in mid-July for the group's monthly members' meeting. This was a how-to gathering where Martin

shared his knowledge of and techniques for building sculptures on wire armatures using paper or fabric and a Dutch-made polymer that sets rock-hard.

### BY PAUL HAIST

**C**has Martin's journey through the world of art has taken him from coast to coast, painting to sculpture and from the world of advertising to the halls of academia. Today he works out of a studio near Portland's Multnomah Village. He paints. He also creates sculptures using modern techniques that he seems to have tailored to his needs.

On a Wednesday evening in mid-July, 20 members of Pacific North-

west Sculptors gathered in Martin's studio to hear him discuss his work and see him demonstrate some of his techniques.

The monthly PNWS members' meeting typically begins with a potluck nosh and casual schmooze, and it was no different this time.

PNWS President George Heath used the nosh time to speak briefly about organizational business.

Heath manages the PNWS website. He encouraged the members to take advantage of the opportunity for online publicity by posting images

**TYPICAL** of much of Martin's current work is this as yet unnamed sculpture, built on a wire armature with paper or fabric and acrylic polymer to create a rigid, highly durable form. The upper body is translucent, a quality of the polymer if left uncoated.

of their work to the website at [www.PNWSculptors.org](http://www.PNWSculptors.org).

Business out of the way, Martin put on his black LICK apron (the B at the beginning of the art supply store's name has disappeared) and got down to his own business.

He introduced himself by summarizing his background in design at ad agencies in San Francisco and Boston, his fondness for watercolor and the Hudson River school of landscape painting, his eventual migration to the Northwest—lured by the Columbia

## Pacific Northwest SCULPTORS

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# We're expanding our services

**I**t amazes me how fast two months can blow by. I thought I just wrote one of these. While I wasn't looking things changed. The newsletter is all digital now, save for the few who can't get it that way. If you are one of those and we don't know that yet, let me or any board member know and we'll get you a printed one. The thought is that, without the postage expense, why not send it to as many as we can? Galleries and museums across the country? I can't imagine why that wouldn't be a good thing for all of us. We are in the process of compiling the list now, so if you know of a place that should get the newsletter, let me know. It might be a good time to start thinking about the article you want to write for the newsletter. Philosophy, techniques, tools, materials, it's all fair game. Content is the key. If it's good they will come.

The first board meeting with Skype was awkward for me as somehow I'd shut the camera off. It was like attending a meeting with my eyes shut. I was happy to figure out the issue in time for the next board meeting. Much better with video. Paul and Isabelle don't have to drive from Astoria to Portland for the meetings and anyone can attend a board meeting without leaving home. If you want to attend via Skype, let me know. My email address is in the directory or you can click my name at [www.pnwsculptors.org/contact.htm](http://www.pnwsculptors.org/contact.htm). Skype has a limit of 25 participants in any meeting, so it's first come first serve for the spots remaining after the board members sign in. There will always be a physical location for those who want to attend in person.

The member packet is in the works. My apologies for the delay. Hopefully it will be worth it. The member packet is what you get when you join or renew. It has your membership card, the directory and a welcome letter. Except for the membership card, it also is going digital and in that format we can include some nifty things. Remember that gallery list of newsletter recipients? It's a list of about 150 Northwest galleries. As pdf or an xls file it's clickable, which might be handy for those who want to get a look at lots of galleries in a short amount of time. The directory may have a similar functionality. We are also revamping the welcome letter to include a website tour, description and use of our Facebook

pages, how to use the Wild Apricot member directory to your best advantage, how to submit articles to the newsletter, a list of suppliers who offer us discounts and an encouragement to volunteer.

To me, one of the best things about this group is the collective wealth of knowledge we have. Right now, my focus is on making it easier to get at that knowledge. The hive mind would be just the thing, but, short of that, we hope to improve the exchange of knowledge and techniques and make the lives of our members just a wee bit better.

Thanks to Chas Martin for that informative and fun July members' meeting on Pavepol techniques and thanks to Leland Waltuck for all the ribs I'm going to eat at his Standard Steel Company's new building on August 13th, and thanks immensely to all the board members and volunteers who have contributed so much in ideas and time in the last few months. It's been a good ride.

Thanks to all,  
George Heath

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GEORGE HEATH

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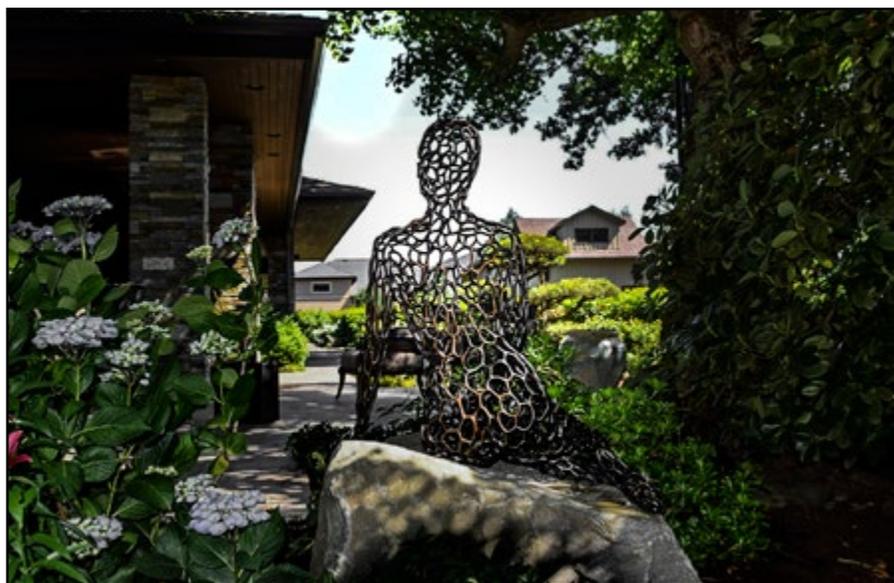
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# Vos Andreae bronze installed in Stayton



**TWO VIEW OF VOS ANDRAE'S MERMAID**—At left, she is seen from the back, at right from the front.

Stayton, Ore., is about 12 miles southeast of Salem, the state capitol, and just south of Sublimity. It is about 453 feet above sea level and 87 miles from the Pacific Ocean. Yet far from salt water as it is, a mermaid moved in there recently.

A life-size mermaid, human-size that is, she is the child of sculptor and PNWS member Julian Vos Andreae.

The mermaid made the move in late June. She sits now, day and night, on a rock in a sublime flower garden beside the home of the private collector who commissioned the work.

She was custom-designed to fit the rock, according to Vos Andreae, “by scanning the rock, 3-D printing a full-size mockup of it, and then creating the sculpture using that data set as the raw material.” He said the completed sculpture fit perfectly on the rock.

It is best to let Vos Andreae explain how his unusual and cutting-edge work comes together; it is complex.

“The idea behind this style was a spinoff of some mathematical operations I’ve been using in my pursuit to create foam-like structures,” he said, adding that it has been an “ongoing quest” for him for going on 10 years now.

“In particular, I have been looking a lot into mesh algorithms, describing a

three-dimensional solid as a multi-faceted polyhedron. There are interesting algorithms that reduce the number of faces, which is a key design ingredient for my cubist-looking pieces,” he said, lucidly. “Applying other mathematical operations leads to the kind of lattice this piece is made of.”

Cast in bronze, the sculpture was created by 3-D printing it in approximately 30 pieces.

“Those (parts) were then cleaned up from the support structure that is necessary for the printing process,” he said. “In some cases, they were glued together to create parts that can be cast better, and the surface was cleaned

up in a multistage process.”

Vos Andreae said this part of the job was the most time-consuming. When it was complete, the parts were cast, then welded together and tooled.

At that point, the mermaid was taken to see the place she would soon call home. There, she was fitted to her rock to confirm the fit. After that, it was back to Portland to install and mount the studs and apply the patina.

Vos Andreae said the final installation “went extraordinarily smoothly and everything fit perfectly.”

Learn more about Vos Andreae online at <http://julianvossandreae.com>.

## Guardino books new work by Looney



ALISA LOONEY will exhibit her recent enamel (glass)-on-steel sculpture and wall reliefs at Guardino Gallery Sept. 29 to Oct. 23 in the gallery’s feature area. An Artist Reception is planned for Sept 29, from 6 p.m. to 9 p.m.

Find the Guardino Gallery at 2939 NE Alberta Street in Portland. Gallery hours are Tuesday 11 p.m. to 5 p.m., Wednesday through Saturday 11 a.m. to 6 p.m. and Sunday 11 a.m. to 4 p.m. The gallery is closed on Mondays. The gallery phone is 503-281-9048.

“I am a River (Spirit Mask),” kiln-fired enamel (glass) on hammered steel

# Varnau work installed at Percival Landing

## Young model finally OKs grandfather's sculpture of her

BY DAVID VARNAU

**J**OIE DE VIVRE was selected to be part of a one-year art-loan program, the Percival Plinth Project in Olympia, Wash.

The 44-inch-high life-size bronze sculpture is mounted on a 36-inch-high plinth for a total height of 70 inches. The sculpture is located at Percival Landing. Near the Washington State Capitol, Percival Landing is an art and performance promenade along Olympia's waterfront.

The Plinth Project, sponsored by the City of Olympia, features 15 sculptures in an outdoor venue along the 0.9-mile-long promenade. It attracts thousands of visitors each year who are drawn to the waterfront and who enjoy the accessibility of the artwork while strolling there.

The sculpture depicts a young girl standing with her arms outstretched, her smiling face gazing up into the sunshine. A breeze blows her clothing and hair, creating a dynamic image and capturing a joyful moment. It reflects the moments of our lives when all is well, our senses are heightened and we feel the grace of being alive.

Joie de Vivre is engaging and invites

viewers to experience her message of openness. Since the subject matter is that of a child, and the fact that she is life size, she elicits immediate interaction from children who view her. Viewers of all ages respond on a visceral level with the sculpture and she almost always elicits a smile.

The little girl who inspired the piece is my granddaughter, Abigail, who was 4 years old at the time that I sculpted her. A beguiling, open-hearted and upbeat child, Abigail is the heart of the message presented by the sculpture. It was my first time sculpting a life sized child and the experience gave me new appreciation for sculptors who do children. I am accustomed to sculpting from a live adult model who holds a pose for twenty minutes at a stretch. When sculpting Abby, I could get about a minute from her with lots of bribing.

Since she lives three hours away, I was reduced to working largely from photographs of her and from actual measurements, even from a tracing of her silhouette. Interestingly, when I finished the clay original, I asked Abigail what she thought of it. She replied, "Papa, it doesn't look like me." Ouch! I worked more on it, but her response was still the same. When I brought the finished, newly cast bronze sculpture back



**JOIE DE VIVRE** by PNWS member David Varnau, on display at Percival Landing in Olympia, Wash. The Washington State Capitol is visible in the background.

from the foundry, she commented, "Now it looks like me!" I was puzzled and pointed out that it is an exact copy of the clay original and asked, "Why does it suddenly look like you?" She replied, "Because it's shiny!"

Learn more about David Varnau online at <http://www.davidvarnau.com>.

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# Sculpture and sculptors in the news



**JASON DECAIRES TAYLOR's** subaqueous art.

Writing in Atlas Obscura, David Duchin reports on “the oceanic exhibition” of British sculptor Jason deCaires Taylor. Taylor’s sculptures are submerged in the ocean offshore of Lanzarote in the Canary Islands, in what the artist calls “Museo Atlantico.” About 70 sculptures are in place now; plans are for some 300. The sculptures, mostly human figures made of nontoxic and pH-neutral concrete, are installed in what Duchin called an ecologically empty zone. Duchin calls the exhibit “a striking reminder of humans’ ever-changing—and often destructive—role in the modern world.” Learn more at Atlas Obscura: <http://tinyurl.com/zlv3xwa> and <http://www.underwatersculpture.com>.

The Huffington Post reports on Raleigh, N.C., sculptor Thomas Sayre “who creates large-scale works of art by digging into the earth and pouring in concrete, then extracting a resonant form for display.” Huff-Post quoted

the artist on his work, “It’s an interaction between humans and machines and engineering and willpower and what lives in the earth itself.” Read the article at this tinyurl: <http://tinyurl.com/h96kxkb>. Visit the artist’s website at <http://www.thomassayre.com>.

In the July/August edition of Sculpture Magazine, Ina Cole interviews sculptor Richard Long. “Considered one of the most important artists of his generation,” according to Cole, Long walks the world for inspiration and creates sculptures that some might call paintings, such as his work with river mud; but Long calls them sculptures. Read the article at the Huffington Post

online at this tinyurl: <http://tinyurl.com/h9sle5>. Learn more about the artist at <http://www.richardlong.org/>.

The Guardian newspaper reports that The Royal Academy of Arts will launch a groundbreaking experiment meant to allow visitors to see themselves as they really are. “The London gallery will install cutting-edge technology in September as part of an interactive experiment using the Veronica Choro-graphic Scanner, which can capture every pore and pimple—as well as more positive attributes—in a 3D ‘sculpture’,” in just four seconds. Read the article in online in The Guardian at <http://tinyurl.com/zemtus6>.

## Sculptor's barbecue at Leland's Aug. 13

The Annual Barbecue for PNWS members hosted by Standard Steel Companies owner Leland Waltuck is set for Saturday, Aug. 13 at 4 p.m. The photo was taken at last year's event which attracted about 30 sculptors and their families. Everyone is asked to bring their



own beverage The barbecue will take place at Waltuck's spacious new facility a little further down Columbia Boulevard from the old facility. See details and address in meetings box at bottom of this page. It's important to RSVP to Leland at [lwaltuck@standardsteelnw.com](mailto:lwaltuck@standardsteelnw.com).

## Upcoming Meetings

### August Board Meeting

Aug. 5, 10 a.m.  
Dave Gonzales Residence (tentative location, please check back to confirm), 10008 Ramona St., Portland, Ore. All members are encouraged to attend board meetings. This is where we figure out what we want to do. If you have an idea for an event, show or other activity, this the best place to present it. Members may attend in person or via Skype. (Skype participants limited to 25). 503-270-9394

### August Member's Meeting

Saturday, Aug. 13, 4 p.m.  
Annual barbecue! Hosted by The Standard Steel Companies—Leland Waltuck, owner. Bring beverage of your choice. Food provided (vegetarians bring something to barbecue). New facility—lots of stuff for sculptors plus Leland's sculpture collection. Bring your work for everyone to see, especially metal sculptures. RSVP to Leland at [lwaltuck@standardsteelnw.com](mailto:lwaltuck@standardsteelnw.com), 1745 NE Columbia Blvd.,

Portland, Ore., 97211, 503 282-9273  
[www.standardsteelnw.com](http://www.standardsteelnw.com).

### September Member's Meeting

Wednesday, Sept. 14, 7 p.m.  
Form 3D Foundry  
Demo—Digital Sculpting, enlarging, 3D printing and more!  
Potluck—bring a dish/beverage  
Hosted by Rob Arp, 2808 SE 9th Ave., Portland, Ore., 503-816-3330.  
[www.form3dfoundry](http://www.form3dfoundry).



# MARTIN: 'Here's the basic thing—wire'



PAUL HAIST PHOTO

**PNWS MEMBER OLINKA BROADFOOT** joined Chas Martin at his work table after his presentation at the July PNWS members meeting to get an even closer look at how Martin works with the Dutch polymer Paverpol.

Continued from page 1

Gorge—he first lived in Hood River—and his 1980 commitment to doing art fulltime, painting and eventually moving into three-dimensional work.

He didn't mention that he also has served as an instructor at Boston Art Institute, San Francisco Academy of Art University, Pacific Northwest College of Art, Northwest Academy and Sitka Center for Art and Ecology.

Of his painting, he said he was trying to figure out how to incorporate figures into landscape. He gave short shrift to his early attempts. "It all sucked," he said.

Then he visited Arizona where he encountered the ancient indigenous people's petroglyphs.

He said he thought then, "That's how to get figures into landscapes." He said that's when he thought also about

getting into three-dimensional figures.

After he discovered acrylic polymer—which can transform paper, cardboard or fabric shapes into rock-hard three-dimensional figures—he thought he could "turn some of these petroglyphs into sculptures."

But before moving into the chemistry lesson, Martin held up a shaped string-like strand of metal. "Here's the basic thing," he said and paused, like Mr. McGuire did with Dustin Hoffman's Ben in *The Graduate*. "Wire," said Martin. He would get to "plastic" later.

He uses wire to form the armatures on which he builds his sculptures. He elaborated on the character and qualities of various types of wire. He said, for example, "Stainless (steel) has the ability to hold a shape better" and that wire clothes hangers are especially useful as armatures.

Once he completes the skeleton of

a nascent figure, he begins to apply its skin. Typically, he uses newsprint, a muslin-like fabric or cardboard. Whatever the material or materials, he uses tape or glue (he mentioned Gorilla Glue and superglue) to hold the skin in place until it is coated and fixed for eternity with the polymer.

For solid components such as a head, Martin may use a foam ball or wire mesh or a combination of such things.

When the armature is covered, it can be brushed with the polymer, which, when it dries, results in a rigid and, very durable structure.

Martin also demonstrated how he create features such as a face on a sculpture. He mixed the polymer—he uses the Dutch product Paverpol, a viscous liquid—with a thickener, Paverplast, from the same manufacturer. It is like adding colloidal silica powder or micro balloons to epoxy resin, only it is reportedly non-toxic; Martin said the material is used in children's art classes in Holland.

The mixture results in a doughy paste that can be shaped however one wants. He demonstrated by quickly making a small face from the material.

Throughout his presentation, Martin fielded questions from the audience and, when he was finished, some of those present joined him at his work table to get a closer look at his materials and to ask more questions. (Paverpol and Paverplast are available at Blick in Portland and Beaverton. Learn more about the products online at [www.paverpol.com](http://www.paverpol.com).)

When he is not working on his art, Martin also offers sculpture workshops on Thursdays from 6 p.m. to 8 p.m. and on Fridays from 2 p.m. to 4 p.m. His website describes the workshop this way: "These interactive sessions guide you through concept and creation of your own character. . . Learn basic techniques, then create form, define gesture, and enhance the personality to your muse." The cost is \$45 per session. Basic materials are provided.

Learn more about Martin and see lots more of his work online at [www.chasmartin.com](http://www.chasmartin.com).

# Volunteers needed for key PNWS posts

BY PAUL HAIST

Three volunteers are needed to fill important ongoing posts within Pacific Northwest Sculptors.

Those posts are publicity coordinator, meetings and education coordinator and volunteer coordinator.

The publicity post has been vacant for some time now. The volunteer and meetings/education posts are currently staffed, but both those people need more time now for other business.

Volunteers are the backbone of PNWS. Former PNWS President Carole Murphy has contributed very many volunteer hours to the group. She says it pays dividends for both the group and the volunteer by helping

the group and broadening the skills and professionalism of the volunteer.

“In all the positions I have held in PNWS, I have learned such an incredible amount about the art world, artists, marketing, networking, and there is an ease that comes simply from having stepped into the volunteer waters and approached the art world and the buying world from that position,” she said.

Board member Dave “Gonzo” Gonzalez feels similarly.

“Becoming a volunteer and board member with PNWS has helped me grow immensely as a person, artist and in learning the vast avenues that are available to promote the work that comes through me,” he said.

“Working with other volunteers has helped me hone my skills in every

aspect of doing sculpture full time by connecting with them and learning the mistakes and successes they have gone through. It has helped me in getting comfortable in my own skin by talking in front of crowds, doing demonstrations, approaching possible venues for shows and talking about my own work.

“The gold that comes from volunteering...is priceless and I wouldn’t be where I am if it wasn’t for putting time in the group. We get out of it what we put in,” said Gonzo.

The publicity coordinator ensures that PNWS public events get the advance exposure they need to succeed. This would be for any activity including shows, workshops or special events such as the local observance of International Sculpture Day earlier this year.

Ideally, the publicity coordinator will have some experience in or knowledge of reaching out to the media in a professional and effective way and by a variety of avenues. The publicity coordinator need not always work alone and would likely enlist and work with helpers for special projects.

The meetings and education coordinator focuses importantly on the monthly member meetings, which often provide valuable learning opportunities for the membership (examples on pages 1 and this page in this edition). The coordinator plans those meetings and enlists member artists to lead and host those meetings.

The volunteer coordinator seeks out candidates from among the membership who can provide PNWS with the skills it needs to meet its objectives at any given time.

Finally, all PNWS board members are volunteers. There is an ongoing need to identify other members interested in shaping and leading the group. The best way for someone to learn whether they would like to serve on the board is to attend a board meeting. That is easy, now that board meetings are held via Skype. You can attend a meeting and never leave your home.

Persons interested in any of the volunteer positions mentioned here can contact PNWS Vice President Paul Haist via email: paulh@paulhaist.com.

## Gregg hosts blacksmithing demo



DIANA ROGERO PHOTOS

PNWS members Chayo Wilson (partially obscured at left behind Bill Leigh, and Alisa Looney, right background), tend the blacksmithing forge under the watchful eyes of Leigh and event host Rick Gregg at a blacksmithing demonstration June 15 at Gregg's studio. The woman at the center of the image is former PNWS President Carole Murphy. The two women in the right foreground are unidentified.

The June 15 PNWS members’ meeting was a blacksmithing affair.

PNWS Board Member Rick Gregg hosted the evening event at his Portland studio. About 15 people attended.

Gregg invited PNWS member Bill Leigh, a metal sculptor from Vancouver, Wash. and one of Gregg’s students, to help with a blacksmithing demonstration.

After the initial get-acquainted period with food and beverages, the assembled PNWS members gathered around the anvil as Leigh demonstrated, then attendees tried their hand at hammering hot steel while Gregg offered pointers.

See Gregg’s work online at <http://www.rickgreggstudio.com>. Leigh’s work can be seen at [www.billeigh.com](http://www.billeigh.com).

# PNWS ARTIST SPOTLIGHT

## Maureena (Mo) Ross Sculptor

The work is created from Aerated Cement, a 'green' building material.

I either come in with a preconceived idea or I start taking away pieces until the block tells me what it wants me to do.

The work has brought me out into a different medium and it keeps evolving. I don't know where it's going, I'm just following.

Each piece is different and is either recognized by others or it's abstract.

I stumbled on aerated cement by answering an ad and became a student of Carole Murphy, who managed to get me to open up enough to create.

Ed. Note: Five other examples of Ross's work can be seen on PNWS member Carole Murphy's online student gallery. Go to <http://www.carolemurphy.com/studentgallery.html> and then search for "Ross."



## Pacific Northwest SCULPTORS

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