New pedestals and backdrop showcase PNWS sculpture at Art in the Pearl.
Article on show on page 6

are placed and how often, we'll be able to gauge how effective a particular location is. It's a nifty way to get some volunteer hours in and get the show fees down as well as giving one an excuse to visit the local art supply house. We've picked up a few members and some work as well due to the brochures given out at Art in the Pearl. It's going to be interesting to see what happens when they are widely distributed. Was it foolhardy to put my home phone on it?

The newsletter will soon be available in digital (pdf) format. If you want the digital version let me know. It is in color. You may have either the digital or the print or both. I'll also be posting the back issues on our website.

Something to mull over during the holidays is the possibility of a gallery space for PNWS at Susan Levine's gallery on Division St. in SE Portland. She has offered us the space. There would be a small commission to Susan to cover costs and a commission to PNWS that would vary according to volunteer hours. It would give us a physical location. We could have a library, member portfolios and a rotating show of member's works. The question is can we attract enough volunteers to keep the gallery open a reasonable number of hours? Can we promote it enough to make it an attractive venue? I can see a wealth of possibilities if we can make it work. We'll be discussing it at the next board meeting at Susan's; 9:30am on the 7th of November. If you can't come and want to be involved in exploring the possibility my email is: gheath6006@aol.com.

Thank you Carole Murphy for hosting the last meeting. I understand there was a hands-on demonstration of cement carving at her studio. I wonder how many days it took to clean up after that. I couldn't be there but I'm hoping someone brought a camera.

Lastly, this is the last issue if you haven't renewed. I also remove website gallery images sometime in early December so if you haven't renewed now is the time.

Thanks to all,
George

Autoclaved Areated Cement by Carole Murphy
Carole writes of her experience with this easily formed new material. See article on pages 4 and 5 for information.
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PRESIDENT'S MESSAGE:
The surrounding large studio that other artists would like to attend. Mt. Hom's is by Virginia Wolf.

The Studio is off Prescott, turn Left at 55th (Rigler School). Go down 55th 3 blocks to the church parking lot with the big glass cross. My gate is directly opposite the glass cross. Patrick’s cell phone 503 804 3170.

Dates to Remember
Oregon Meeting is Wed Nov. 14, 7:00 pm
at Patrick Gracewood’s studio
4920 NE 55th Portland 97218
The Studio is off Prescott, turn Left at 55th (Rigler School). Go down 55th 3 blocks to the church parking lot with the big glass cross. My gate is directly opposite the glass cross. Patrick’s cell phone 503 804 3170.

Washington Meeting is Thurs. November 29th at 7:00PM
in Heidi’s studio, 1952 1st Ave South, Studio #6, Seattle. Just in case you don’t know how to get there, here’s a link.
http://www.mapquest.com/maps/map.adp?searchtype=address&country=US&addthistory=&searchtab=home&formtype=address&popflag=0&attitude=latitude&longitude=&name=&phone=&level=&cat=address=1952+1st+Ave+South%2C+Studio%2C+3601+Division+St.+Seattle&state=WA&zipcode=

Board Meeting Wed. November 7, 2007 at 9:00 am.
Susan Levine residence and studio at 3601 Division St.
Portland, OR 97202 phone 503-230-0588

2008 Meetings
Jan. 16th, Wednesday, 6 PM, Portland.
ote not 7) at Susan Levine’s at home/studio/gallery, 3601 SE Division St., 503 230-0588. Potluck. Please bring portfolios. Susan works in Metal and you can see her work at her website - http://www.metalurges.com

Feb. 13th, Wednesday, 7 PM, Pdx.
Elections and meeting at Marty Eichinger’s Studio, 2502 SE Division, Portland, 503 223-0626, potluck. Please bring portfolios. Marty work in bronze is at http://www.eichingersculpture.com

Corrections
The October cover photo of the stone sculpture Unraveling Knots is by Virginia Wolf.

Apologies from the editor.
I was fascinated with clay from childhood. By fifteen I had a kick wheel of my own. It led to a five year apprenticeship with the Royal Copenhagen Porcelain, Denmark’s oldest design company. There, I had the privilege to work directly with many of the well known artists of the time and learned how they created large murals, statues and fountains and how their work was reproduced. Besides the practical side of the industry, I had mandatory study and schooling in arts and chemistry. I completed my apprenticeship in 1951 and was immediately drafted to serve as a marine.

Eva and I met during the fall of 1955 and we were married four months later. Soon after, it was my good luck to be offered a pioneering job with “Dansk Design” to lead the startup production of the first ovenproof porcelain on the market. Called “Flamestone”. It set a trend for years to come. I made the original models and decided the production methods.

Our first son was born in Copenhagen. He was 18 months years old when we immigrated to Denver, Colorado. I chose to work with Real Estate as my profession.

After obtaining my broker’s license, I turned to development and custom home building; designing and constructing more than 250 homes in the foothills west of Denver. Eva and I worked side by side in our own business for over twenty five years and we loved every minute of it. Our second and third sons were born in Denver. In 1999 we moved to Redmond, Washington in order to be close to two of our sons and their families. Our third son and his family live in Kansas.

My childhood desires of playing with stoneware clay and creating ceramic art have again become reality. I now spend full time in my studio, making sculptures and decorative items. I develop all my own glazes that give my work a finishing touch. An active member of both “Washington Potters Association” and the Seattle chapter of “Pacific Northwest Sculptors” my work can be seen on my website: www.eben-design.com

Ceramic sculpture “Devotion”. Eben working on “Meditation” above, and ‘Simple Pleasure” at right. Above Right Spade Fish from a tile series of Pacific Reef Fish
Imagine a media that is inexpensive, easily carved, environmentally safe, attractive even in its raw form, light weight, and carves easily. These enticing attributes all belong to Autoclaved Aerated Cement (AAC).

Aluminum is added to liquid cement causing a chemical reaction that produces tiny air pockets causing the material to rise like dough. After drying, the aerated cement is then placed in an autoclave and baked at 375 degrees Fahrenheit for half a day. Under the autoclave’s pressurized steam, a chemical crystallization takes place, adding further strength to it. The result is an air filled cement that can be sculpted, cut, carved, drilled, chiseled and sawed with conventional sculpting and carpentry tools, both by hand and power tool.

An environmentally friendly material, it is a dream to build with. It carries loads up to 1,200 PSI, has a high fire resistance, makes good insulation, and is a sound barrier. It also is comparatively light weight, being 80% air. The formula includes either a fine sand or fly ash, a byproduct of coal burning plants, the creation of it can be of benefit to the environment as well. A block of 18” X 24” X 12” weighs about 50 pounds.

There is quite a bit of dust that is airborne while working with the material, especially if you are using power tools. In consulting with an AAC manufacturing company, I was assured that a mask was not necessary unless “One stood in clouds of it, for years”. I recommend erring on the side of caution and wearing a mask when there is excessive dust, as particles of any kind can be irritating to the lungs. One way I have discovered to reduce the dust level is to wet the material. I actually keep a bucket right next to my sculpture and pour water over it fairly often. If it is a relatively small piece, you can even immerse it in water, letting it absorb as much as possible before and throughout sculpting. The result is little airborne dust.

Created for the construction industry, AAC is ideal as a sculpting media. Yet there are only a few artists who have discovered it! Even though the artistic use of the material is in its infancy, AAC outperforms so many other well known and widely used alternatives. Sculpting in this new material can bring you to new creative places. The ease of its use allows the artistic vision to form quickly.

AAC is a subtractive material. An electric saws—all is most useful in general shaping and finishing. Tools are rasps, metal hand sculpting tools, large and medium wood draw knives and some used dental tools to finish some fine detail. AAC can even be sanded with paper, creating a sensual finish.

Discovered in the 1920’s in Sweden, AAC has been used for Europe for construction ever since. It is taking us here in the US a bit longer to wake up to its advantages, though over the last 10 years the word is getting out, especially as green building becomes more in demand. AAC is made domestically in; Georgia, Florida and Arizona. You can locate the manufacturer nearest you by simply searching for it on the web. For those of you that do not live by a manufacturing plant, there are a few distributors out there that may make it a little easier to come by. Remember that these are people that are used to selling in bulk to the construction industry and they may not be willing to sell you in small orders, though you may find some that are sympathetic to the artists plight. If you are in the Portland, Oregon area, I have smaller quantities available.

Since AAC is baked first and then cut into pieces, the material can be purchased in various sizes, though they are more readily available in construction sized slabs and various blocks and bricks. Because it is formed in sections that are 20 feet long, much longer and wider pieces are offered from some companies, though you may be required to make large purchases to order specialty sizes. Handling and transporting is the only limitations beyond its manufactured size, 20’ X 4’ X 4’, usually. Don’t forget to figure in the shipping costs because that can actually end up to be more expensive than the blocks themselves depending upon your location.

Remember, you will be shipping cement, even if it is light weight cement. Since AAC is baked first and then cut into pieces, the material can be purchased in various sizes, though they are more readily available in construction sized slabs, blocks and bricks.

.......................... continued on page 5
Sculpting with AAC  Autoclaved Aerated Cement by Carole Murphy

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Bonding blocks together is an alternative to the cost and the difficulty of handling and transporting larger pieces. The best bonding agent I have found is the one that is made specifically for joining AAC blocks, E-crete. Resulting in joints that are stronger than the material itself, E-crete offers a union with no fear of splitting or cracking. If you are finishing your piece with a surface cover, the lines can be made invisible. Another alternative is to make the lines purposely visible, as Rick Gregg has done in his sculpture pictured in this article.

AAC can be left to the elements in its natural form, to weather with the sand and sun in the southern states or grow moss in the wetter climates of the Pacific Northwest. The moss can even be cultivated as part of the piece with a recipe of buttermilk and moss mixed together in a blender and painted on. The result is an encouragement of the moss, creating an ancient looking effect. If weathering in a dryer climate with wind blown sand, it will wear away at a rate faster than stone, which could be an interesting aspect of the piece.

AAC can be easily damaged if it is left in its ‘raw’ sculpted state. There are as many different finishing options available as you can think of. A covering of regular cement can be applied. I personally prefer white cement as it lends itself to dyes more easily. The most effective method of creating a strong hard surface out of liquid is to make a slurry of cement and water, dipping the sculpture in and reworking the details again and again. Other simple surface protectors or coverings are polyurethane spray and paint. I like the effect also of a cement dye directly placed on the finished piece with final layers of polyurethane. The effects can be as diverse as pottery glazes. Some fellow sculptors and I are playing with a paper/polyurethane finish that has been developed by Dennis Stewart, a fine art paper sculptor.

All of the more conventional cement enhancers and treatments can be used on AAC with varying results. It depends on the effect you want. Cement dyes can be either added to the surface coating mixture, or painted on. I have found that commonly available cement sealers and glues are not as effective as are the ones that are made with ACC in mind specifically. Acid stains can be used on the bare surface block. It can be quite lovely with a surface coat of powdered cement slurry.

Readily responding to my sculpting tools, this media lends itself to my art freely. The vision in my head is allowed to form itself in response, more completely than any other media I have worked with. When my students are introduced to it for the first time they are pleased with the results. The material offers its rewards for the expert as well as the beginner.

Fifteen years ago, I began sculpting clay, and moved to wax having my final pieces cast in bronze. I shifted to casting in glass only to find myself drawn to what could be done in cement. The limitations of having to do most of my sculpting in the semi-liquid form, kept me searching for a material that would offer more solid versatility. I am not sure I would have traveled to where I am in the creative process without engaging with AAC. My work is leaning towards sensual organic forms. This material has assisted me in traveling far from where I began. I look forward to seeing what is possible for others and the directions they travel.

Other names Autoclaved Aerated Cement, (AAC) is known by; autoclaved cellular concrete, autoclaved aerated concrete, airstone, greencrete, grancrete and aerblock.

These sites have pretty good lists of manufacturers of AAC, they would also have access or knowledge of E-crete. www.cement.org/homes/ch_bs_autoclaved.asp www.sculptor.org/Sculptors/Concrete.htm

If you are in the Portland, OR area, you can buy small quantities through the author. Sculptor@CaroleMurphy.com

The author’s website, including more AAC sculptures - www.CaroleMurphy.com

Rick Gregg’s website - www.RickGreggStudio.com

Dennis Stewart’s website - www.DennisStewarttools.com/art/album
Art in The Pearl Accolade

Once again the board members of Art in the Pearl offered Pacific Northwest Sculptors Association the opportunity to show the capabilities of the guild, the quality of the art, and to demonstrate some of the sculptural techniques that are used by our members.

This year PNWS took a big risk and used a large portion of our membership revenue to upgrade our pedestals and recreate our booth back drop. Our goal was to create a more professional presentation. This year the booth was worthy of the quality of the work presented!

Terry Rusinow, a former gallery owner, with a strong artistic eye, worked with Alison Looney to pull together a booth that was unified, dramatic and inviting. Each member was able to show one sculpture and those with extensive volunteer hours were allowed extra pieces. The demonstrations, as usual, were eclectic, informative and well received.

We have been showing and demonstrating at this show for a number of years, but never before have we had such a reaffirming response. The comments from the public were copious and incredibly positive. Feedback was that this was PNWS’s most competent and interesting group showing. On display were bronzes, fabricated metals, clay, cement, glass and mixed media. There was a significant showing from our Seattle chapter. Those of us who worked so hard on this event felt as though this was our PNWS ‘coming out’ party.

There are many folks to thank! So many dedicated extensive hours to creating the pedestals, the backdrops, organizing, demonstrating, and of course in creating the marvelous art that was shown. None of this would have been possible without all of you who participated. Our thanks for the extra help to: Laurie Vail, Mac McDonald, Lyn Simon, Rick Gregg, Tim Tanner, Jackie Woodward, Jeanne Henry, Paige Lambert, Jim Johnson, Bonnie Meltzer, Alison Looney and Jim Demetro. Thank you, thank you, thank you! The board at Art in the Pearl is to be thanked for their continued support.
Additive Workshop
Enlargements and Reductions for Sculptors
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If you have any sculpture/art magazines you no longer want, recycle them to LASH Quality Molds! 503-251-6959

Leslie wants to add to her photo resource books. She has four books going, divided between western, monumental, figurative, animals, etc. She is also considering creating a sharing library of sculpture books, and other related information. If you have resources to donate or ideas of how it could be structured. Please give her a call.

Member Discounts
Your PNS Membership Card can be shown at the following businesses

Columbia Art
1515 E. Burnside, Portland
(503) 232-2216

Georgie’s Ceramic and Clay
756 N Lombard St., Portland
(503) 283-1383

LASH Molds and Sculpture Supplies
4702 NW 102nd Ave Portland
503-251-6959

Stan Brown Art and Crafts
13435 NE Whitaker Way, Portland
(503) 257-0059

Stephenson’s Pattern Supply
3223 NW Guam, Portland
(503) 228-1222

Quimby Welding Supply
(NW Portland and Tualatin)

International Sculpture Center
isc@sculpture.org
www.sculpture.org
Contact Carole at 503-235--7233 or sculptor@carolemurphy.com

Dennis Landry has Paragon kilns for sale.
Digital Auto Firing chamber
24” wide x 15” high x 22” deep
(2) 2001 models $1200
(2) 2004 models $1500
http://paragonweb.com
products: on-line catalog
scroll down to GL-24ADTSD
Contact Dennis Landley 503-260-0172
Do you wish your information to be shared with members in the PNS Directory?

Which committee(s) will you volunteer for (see p. 2)?

<table>
<thead>
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<th>Sculpture Medium:</th>
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Renewing Member?

New Member?

How did you learn about PNWS?

Name: ___________________________________________________________
Street: _________________________________________________________
City: __________________________ State: _____ Zip___________
Phone(s): _____________________________________________________
Date: __________________________

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Pacific Northwest Sculptors
4110 SE Hawthorne Blvd. #302
Portland, OR 97214
www.pnws sculptors.org

'Devotion' by Ellen Gammer