Looking to extend the richness of his expression

Gonzo sharpens his craftsmanship

BY DAVID “GONZO” GONZALES

In the beginning, I have worked mostly with ferrous metals in many areas of the industry from ornamental, structural, furniture, custom fabrication and sculpture.

Focusing just on sculpture now, I have dabbled with other metals (non-ferrous), such as brazing bronze over the top of steel to give it a different contrast.

My first attempt at combining steel and bronze was a piece titled “Sun O’ Pyramid,” which was inspired by my mother who loved Egyptian history. I got a ton of practice and learned a bit about brazing with the torch on a six-inch hollow steel sphere that was made into a sun. The technique was a bit different and I loved the way the bronze flowed so freely with the torch.

Still in the learning process of combining the two metals, I read up on the process, watched videos and fired up my good old torch and practiced on a few sculputures that called for the combination. Before I tried my hand at brazing, I was hired for a commission to

EXAMPLES—Clockwise from above, a sacred heart featuring bronze flames, “Rise Again,” the second in a series about Mother Earth, and third, “Ascend,” an ouroboros, snake eating its tail. Each piece marks a milestone in Gonzales’ evolving expertise with TIG welding which facilitates melding bronze with steel.

Ken Patton’s Mesmerometer installed at OMSI

DIONNE BRADLEY, wife of late sculptor Ken Patton and seen here with event MC and PNWS member Marty Eichenger, expressed her gratitude for all who made placement of the Mesmerometer at OMSI possible.

BY PAUL HAIST

The crowd of people who packed the Oregon Museum of Science and Industry’s monthly OMSI After Dark event the evening of Feb. 25 witnessed the formal installation by OMSI of the late Ken Patton’s monumental kinetic sculpture known as the Mesmerometer.

Patton, who died in 2011, was a sculptor who, as a retired engineer, specialized in sculptures that move. The Mesmerometer was, perhaps, his most ambitious project. Patton was a member of Pacific Northwest Sculptors.

Several PNWS members attended the OMSI event, includ-
Active board, hard-working volunteers make role as PNWS president viable

Upon Carole Murphy’s retirement as PNWS president my intent was to see how it goes before making any commitment to serve as president beyond the March board meeting. I have to say it’s been a pleasure and not overly burdensome.

The members of the board and our active volunteers have not disappointed. They step up. When there is an issue it gets solved. Isabelle, our secretary and her husband, Paul, who is our newsletter editor drive all the way from Astoria for board meetings. That is a wonder to me.

Dave Gonzales is finding us events right and left. The Justice Center windows were a start. We will have a booth for First Thursdays in the Pearl for the entire season. Thanks also to Brian Echerer for being our link with the First Thursday people.

Brian also set up a private Facebook page for members. It is by invitation only and was immediately quite popular. We are working now on resolving issues where a private page may be confused with our public page. We’ll be doing that at the next board meeting. To get invited to the private Facebook page see the button in the upper left of the page. It will send a request.

Our organization is driving itself and that is as it should be. I offered to stay as president for one year and was voted into that position along with Marlena Nielsen as vice president, Isabelle Johnston-Haist as secretary and Sam Hingston as treasurer. Long live PNWS!

If you are a recently renewed member whose membership lapsed such that your work disappeared from the gallery page, please let me know and I will reinstate it. The same holds if you have the expanded artist page. There is no fee for either. I don’t check to see who has rejoined, so your page won’t go back up unless you tell me.

I am recovering from the flu so this will be brief but I do want to encourage all members within a reasonable distance to attend at least one board meeting a year. It is an interesting and worthwhile thing to do. Most of our board members came to one meeting just to see what it was about or to make a suggestion. They kept coming back because it was good. No one gets more out of this organization than the board members.

Breaking news: The board just voted to take possession of 3,000 square feet of gallery space in the Pioneer Place Mall. We have committed for three months beginning in April and have the option of renewing month by month or committing through December. The space is next door to the Mark Wooley, A.I.R. and Peoples galleries on the third floor. Our rent is minimal and covers the cost of utilities and internet. The space is freshly painted and track lighting is installed. We must man the space from noon until 6 p.m. Thursday through Sunday and until 9 p.m. on the third Saturday of each month for an opening event.

We have a home! Email me if interested in participating. gheath6006@msn.com

Cheers!
George Heath, President

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Upcoming PNWS Member Meetings

**April Meeting**

Potluck
Hosted by Wendy Dunder
Friday, April 17th, 7 p.m.
1377 SW Taylors Ferry Ct.
Portland, OR 97219
503 317-9450
www.wendydunderart.com

**May Meeting**

Potluck
Hosted by Sandy Visse
Wednesday, May 20, 7 p.m.
8307 SW Homewood St.
Portland, OR 97225
503 292-9370

**June Meeting**

Potluck
Hosted by Bruce Bowman
Friday, June 19, 7 p.m.
5905 SE Ash St.
Portland, OR 97215
503 334-8106
www.brucebowmanarts.net
PNWS books downtown gallery for members
Upscale Pioneer Place Mall a central address for local art shoppers

BY PAUL HAIST

Pacific Northwest Sculptors will lease 3,000 square feet of space at Pioneer Place Mall in the heart of downtown Portland for use by its members for the exhibition and sale of sculpture.

The PNWS board voted March 20 to move forward on the proposal.

Board President George Heath said he envisions “a communal workspace/demo area and a class/workshop area,” in addition to the sales gallery.

At the outset, PNWS will have the space through June on a trial basis.

“We can have it through December, if it works out for us,” said Heath.

The space is located on the third floor of Pioneer Place Mall at 700 SW Fifth Avenue. It is next door to Mark Wooley Gallery at Pioneer, A.I.R. (Artist in Residence) and People’s Art of Portland Gallery.

Wooley is a prominent Portland art dealer. A.I.R. and People’s Art of Portland Gallery are projects of Chris Haberman and Jason Brown. Haberman and Brown hold the lease on the space and make it available to organizations such as PNWS.

Monthly rent for PNWS’s 3,000 square feet is $500, less than 17 cents per square foot of prime retail space.

The rent covers basic costs for the space, which includes utilities, liability insurance and internet.

A steering committee consisting of Heath, Carole Murphy, Julian Voss-Andreae, Sam Hingston and Brian Echerer set the fee to participate at $50 per month with a 20 percent commission on sales. The fee will be just $25 per month for those who can volunteer 12 hours during that month. Most volunteer hours will entail watching the gallery, talking to people about the art that is there and selling art.

Contact Carole Murphy by email at sculptor@carolemurphy.com.

PNWS will take possession of the premises April 1 and will begin moving in fixtures that day. Sculptures will be accepted starting April 3 at 1 p.m.

Heath credited PNWS Shows Committee Chair David “Gonzo” Gonzales, PNWS member Echerer, Chris Haberman and Pioneer Place Mall for making this happen.

Murphy feted for long service

CAROLE MURPHY holds a wall sconce that the Pacific Northwest Sculptors Board presented to her as a departure gift at the PNWS members’ meeting hosted Feb. 20 by member Marty Eichinger. Murphy stepped down at the end of December after 12 years on the board, seven of them as president. The sconce, which Murphy had long admired, was made by PNWS member Rick Gregg, seated at left in photo. It is made of forged steel and is 18 inches long. About 40 people attended the February meeting, where speakers, including Gregg, commented on Murphy’s long tenure, hard work and many achievements, while using her example to underscore the need for more members to step forward as volunteers. Murphy also received a signed memory book and flowers.

Member Discounts

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Large clay sculptures require heavy lifting

**Husband innovates so artist-wife can work safely**

In the February/March newsletter, Lee Chambers wrote about his wife Nancy's large clay sculpture installation, “A Story Place.” Here he explains the behind-the-scenes logistics of working with heavy clay.

**BY LEE CHAMBERS**

Perhaps the only downside of being a clay artist is that the medium is heavy. This fact alone limits the creation of larger works. Hand building anything big means moving fragile greenware that can weigh over 100 pounds. There are at least two issues: how to create the piece without personal injury, and how to move it safely.

My artist-wife Nancy found her muscles aching from reaching to work on the tops of each large piece! I moved Nancy’s turntable off its stand and onto a lift, moved by a reversible cable winch. Now Nancy can lower her work almost to the floor and work on its top, or raise it a foot above her work table and work on its bottom, smoothly and effortlessly.

Moving finished greenware is difficult, and it is nearly impossible to lower the bigger pieces into the kiln. We had to change this paradigm, and we have. Now Nancy builds her artwork directly on kiln furniture and lifts the furniture, not the artwork itself.

I built a small crane to move the artwork, along with its kiln furniture, treating it as an assembly. I used a heavy-duty industrial cart as the cranes’ foundation. I changed the cart’s solid plastic wheels to air-filled rubber tires as these roll over minor obstacles smoothly. To gain freedom from extension cords I rewired an old electric kiln for 120-volt use, throwing out the antique controller. I wired the bottom two sections in series (they were in parallel), and added a switch and a fuse. It draws two amperes; that’s about 240 watts. If left on continuously the interior temperature rises slowly to about 180 degrees; it’s an ideal way to dry larger clay pieces. A week or two in this “drying kiln” renders any big piece truly dry, and “truly dry” means no explosions in our big Cress kiln. Nancy still lets her bigger pieces dry for many weeks before going into her drying kiln.

Using these techniques Nancy has built many large pieces (see www.astoryplace.com for an example of her larger work) without the breakage she used to endure.

Give them a try!
GONZO: Going to next level makes art an adventure

for a commision to create a sacred heart. To give a different contrast, I just painted the flames coming out of the heart. Years later, I was commisioned to create another sacred heart. At that time, I thought that bronze flames would really give them life. The difference was night and day.

The oxyacetylene torch has always been my main and favorite tool for creating sculpture, regardless of the type of metal being joined. I was working on a piece titled “Ascend,” a large ouroboros (snake eating its tail) and wanted a different medium for the belly. I had some scrap copper and I decided to give it a shot. I cut and hammered the copper and used my trusty companion torch to braze the copper to the snake. The process definitely worked, although it wasn’t the cleanest and most efficient technique.

I knew that there was a better way to finish out the belly of the 33-inch diameter sculpture. So I set up my TIG (tungsten inert gas) welder and stripped down old copper wire to give it a try. I’ve only TIG welded a few times and it was a bit of a struggle, so I convinced myself, “I’m old school and the torch is the only way to go”. After a few more belly scale sections with the torch, I was feeling a bit defeated by the TIG. Wanting to conquer the TIG process, I put down the torch and was determined to make this process work for me.

I’m so glad that I did, as this opened up a new door for me in creating pieces combining copper and steel, which give the pieces a beautiful contrast.

I’ve been addicted to the combination ever since and it inspired me in creating a series titled “Mother,” which resembles our Mother Earth. The first piece in the series is titled “Fractured Mother;” it tells the story of what will happen if we don’t hold our mother on a pedestal; she’s going to fracture and leak out all of her gold. The second piece in the series is titled “Rise Again.” It carries the story of the first piece a little further: Even if she fractures from our destructive actions, she’ll always rise again. Both sculptures are steel and copper throughout. The third piece is still in the works.

I can’t wait to see what other new combinations of metals I can try with my new friend and trusty TIG companion. I suppose the possibilities could be endless, I’ll know when a new idea comes to me and I go for it!

When it comes to creating, there are no rules, guidelines or boundaries. I encourage you all to be adventurous, get wild and be free! There are many different roads to take in art and life, it’s about the journey and enjoying it; the final outcome will be what it will be. Create on, everyone!

Learn more about David Gonzales online at www.facebook.com/davegonzosculpt.

MESMEROMETER: Patton wife Dionne Bradley expresses gratitude

Continue from page 1

ing Marty Eichenger and board members David Gonzales and Rick Gregg who were responsible for the creation of the large glass and steel case that houses the Mesmerometer. Eichenger designed it. Gonzales and Gregg built it from materials donated by The Steel Yard and The Glass People.

Patton’s wife Dionne Bradley attended the opening and was among those who spoke. She expressed her gratitude to everyone who made the placement of the sculpture at OMSI possible.

“THERE was only OMSI,” she said. “I am so grateful to all of you.”

Speaking previously of the Mesmerometer and its new venue at OMSI Bradley said, “I could keep it in my house and love it, but this way I get to share it. I hope it inspires kids.”

Eichenger served as emcee for the installation event. He thanked OMSI for stepping forward to provide a home for the Mesmerometer, which is there on an indefinite long-term loan.

The Mesmerometer is situated in the hallway through which all those attending the OMSI After Dark event had to pass, enabling hundreds of people to see the sculpture that night.

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Annals of art

British sculptor Robert Clatworthy dies

British sculptor Robert Clatworthy, whose work was likened to Expressionist painting, died March 15 at age 87.

Clatworthy emerged in the British art scene in the 1950s and before the end of that decade the Tate London had acquired two of his iconic bulls and he was represented at the prestigious Hanover Gallery along with Giacometti, Picasso, Hans Arp, César and Francis Bacon.

One critic wrote of Clatworthy’s work, “It is not merely that his forms and shapes have the same kind of feeling as a painting by, say, Delecroix, but even the actual technique seems to reproduce in metal the expressionistic flick of the brush stroke.”

Learn more about Clatworthy online at http://tinyurl.com/llgdc4v.
PNWS Spotlight

Guardino Gallery hosts Tamae Frame

TAMAЕ FRAME will show her new work in a two-person show that opens May 28 at the Guardino Gallery in Portland. Frame’s ceramic sculptures will be paired up with Dayna Collins’ paintings. The show will run through June 23. An opening reception will be held on May 28, from 6 p.m. to 9 p.m.

“I have produced a whole new body of work and it is focused on using a variety of ceramic glazes. I have created the dry surface on my ceramic sculptures by using a matte or dry glaze and avoided applying shiny glazes on my pieces in the past. But this time, I ventured into using both satin and shiny glazes to expand my color pallet, therefore I can stretch my artistic expression in my work. “

Guardino Gallery, 2939 NE Alberta St., Portland, (503)281-9048

Tamae Frame

Young Soul, 7.5”x 6.75”x 5.25”, Stoneware

Discovering Natal, 13.5”x 6.75”x 6.25”, Stoneware

Learn more online: https://tamaeframesculpture.wordpress.com