Art is the Heart of the Matter

PNWS Member Profile:
Stephan Seable

I was born in Eastern Idaho in 1937. When I was four our family moved to SE Portland where my father found work in the shipyards. My mother loved culture and the arts and gave us much exposure to the dance, music, and visual arts of the big city. I remember drawing pictures of what we heard on the radio about the war. I always felt like an artist. I attended Franklin HS and majored in art but also was active in sports and drama. I even took up adagio dancing and danced with the Young Oregonian Traveling troupe for several years during high school and beyond. This experience influenced the later creation of a series of bronze adagio ballet figures. I also had a love of natural science and went to Linfield College as a bio-science major hoping to combine art and science doing biological illustration. I transferred to the Museum Art School in Portland where I could do illustration at the UC Medical School Anatomy Department while attending classes downtown. I took a sculpture class from Frederic Littman, and it was life changing. The art muse won out. I fell in love with plastic media when I first dug my hands into clay and that love has never faded. I became an assistant to Mr. Littman and worked year around in his studio while finishing my B.S. in science and art through Portland State. I learned the lost wax process from him.

After graduation I was accepted to study under Avard Fairbanks, an architectural sculptor at University of Utah, but soon was drawn to BYU where I met my wife-to-be Kathleen Perona from the San Francisco Bay Area. After we were married, I finished my Masters in Sculpture and Design. We then moved to California where I taught art and science in the public school system. Those were the days of plenty in the field of education. I had a foundry, forge, torches, burn-out ovens and kilns in my large workshop room. It was a dream job if you liked kids and art, and I did. I taught lost wax sculpture and jewelry as well as ceramics, printmaking, painting and drawing to high school students. In my spare time I also taught in local art schools and colleges. I always had my toe in science and taught anatomy and physiology, biology, marine biology and out-door survival over the next thirty years. All this while we accumulated eight children.

I produced many commissioned works of art during this time. I often involved advanced art students or my children on mural projects. During the holiday season my children would help me paint hundreds of Christmas windows. A sampling of my art work in the Bay Area includes large graphic murals for several public schools; a relief sculpture for the city of Clayton City Hall; sixteen murals in treatment rooms in the Hayward Medical Center; a life-size bronze group for the LDS Temple in Oakland; and another life-size bronze of Major General John Hancock in Walnut Creek. I displayed my artwork in various galleries and shows and won several awards. For the past thirty years I have done portraits for bronze plaques of the inductees into the Steel Guitar Hall of Fame, these plaques are displayed at the Millennium Hotel in St. Louis, Missouri.

I retired from teaching in 1997 and have turned my time to art production, travel and humanitarian mission service with my wife. Two of our college-age children joined us on a teaching assignment in Beijing, China in 2000. While there I painted some murals for the American Embassy in Beijing and also did a painting for the Foreign Affairs College. Our love of travel, art, and family keeps us going and has enriched our lives, and allowed us to meet artists and good people all over the world including China, Chile, Canada, Europe and the Caribbean.

Over the past few years we have enjoyed living in Grants Pass where three of our children live with their families. Here, I have recently completed a relief mural in fiberglass for Three Rivers Hospital, a bronze portrait bust, and I am currently working on a monument for a local community park.

In the near future we will be living part of the year in Bay City, Oregon to enjoy the coast, other family members and to get more involved in the Portland art scene. It's good to be home in the Pacific Northwest. The innate desire to express my love of form, texture and color will keep me sculpting and painting for the remainder of my life. Family, art and God are my life’s joys.

View Stephan’s sculpture and other artwork at www.stephanseableart.com. Contact Stephan at seable_art@yahoo.com.
Vice President’s Message
by Lisa Strout

Hello All!

Our fearless leader, Carole, is a bit under the weather and asked if I would fill in this month. I don’t know how she does all she does for PNWS and still manages to do so with a level head and a big heart. PNWS is one of the most active groups I’ve ever belonged to. I just can’t get over the range of work, the incredible willingness to share ideas, to encourage others, and a host of opportunities that are available to members. The more active I am with the group, the more rewarding it is. I’m a serial volunteer, and I’ve never had so much fun, or developed such great relationships as I have in PNWS.

As usual, there are lots of exciting things happening over the next couple of months. First, Carole managed to broker a last minute deal with Street of Dreams organization and six members are exhibiting a single piece of sculpture apiece in high-end Pearl district condos during the month of August. She called one of the designers and shared with them photos of members’ work she got off the PNWS website. They chose 6 sculptures that would fit their decorating scheme. That reminds me, do all of you have photos and links on the website? That’s a great resource – both for last minute opportunities like this, and when visitors take a peek.

In September, we’re going to sponsor a very fun event called Ready, Set, Sculpt... in which 5 teams of 5 artists are going to have a friendly competition to create sculptures out of mystery parts (not in a Frankenstein way, I hope). There are still a few spaces left, so email me if you’re interested. You won’t want to miss this members-only happening. I still need someone to video tape the whole affair so we can put it on YouTube. Anyone out there want to join the fun in that capacity?

Also, in September is the annual Art in the Pearl Show. We had a tremendous response and our booth is going to be great... thanks to the attention-to-detail work of Susan Levine. If you don’t submit your artwork, or you’re not volunteering, come by anyway and visit our double-wide gallery tent. I’m sure you’ll want to join us next year! Our new postcard will be out in time for Art in the Pearl—big thanks to Sara Swink for all her help.

The Board has been doing some outreach to other community groups and individuals to develop more opportunities for shows and public art. I’m working with Rip Caswell and Ron York on a project for a PNWS public art piece. It’s in the early stages of development, so I’ll keep you posted as we scratch out more details. We’re also trying to engage local groups and organizations into dialog about cooperative projects.

There are a lot of things going on in PNWS and lots of ways for you to get involved. We’re always looking for people to fill specific volunteer jobs. Right now, we need someone to head up the Publicity effort. There are a couple of members on this committee ready to help with that effort, but we need a Chairperson. This job mostly entails working with the artists to write press releases about all the great things they are doing. One of our goals is to become more of a presence in the Northwest. I invite you to consider becoming the Publicity Chairperson and be the “go to” resource for any PNWS sculpting projects. If you’re interested in this job and want more information, please give one of the board members a call.

Other news, our membership drive is here! Not only are we hoping for your renewals, but we’re hoping you spread the word to any sculpting friends to join us. Feel free to copy the enclosed Membership Application and hand out to your artist friends and neighbors. Last but not least, let’s say adieu to Julian Voss-Andreae, our treasurer, who left the NW for a year-long stay in his other homeland, Germany. He’ll keep in touch via email to update us on his adventure. We wish him luck and look forward to his return. And thanks to George for stepping up to be the interim treasurer… you know you can’t get away, George… we just won’t let you!

Happy sculpting!
Lisa Strout
Vice President

Upcoming Meetings

Potluck (if you can’t bring food, come anyway); portfolios and works-in-progress always welcome!

**August Meeting**
Sunday, August 23, 4 pm
Hosted by Jennifer Corio
1930 D St., Vancouver, WA
360-281-5619
(gold-colored house—park on either 20th or D St) Note: Please enter through the backyard on 20th Street
jennifer@cobaltdesignworks.com
www.cobaltdesignworks.com

**September Meeting**
Sunday, September 13, 4 pm
Hosted by Maria Wickwire
9107 NE 269th St.
The last house on the right.
Battle Ground, WA
360-687-5453
www.mariawickwire.com
A Day in the Life of a Mold Maker
By Leslie Stewart Bell

S

un’s comin’ up. Hope for cakes on the griddle. Without a doubt, in the next 15 minutes Leslie’s favorite coffee will be brewing; coffee was set to brew last night and the gentle perking sound is promising.

Day has broken and its venue is cozily choreographed while enjoying the last few slumbering moments in rumpled sheets. Leslie wonders why she ever, ever chose sculpture as a profession, much less mold making! The sculpture by Artist X needs to be photographed and prepped; Artist Y needs to be de-molded for the foundry to pick up by 10am. Artist Z commandeers the day, as the one sculpture demands four molds. In the days previous, the one original sculpture was carefully cut, prepped and “buried” in water based clay, shimmed (dammed), and release agent applied. The mind is now coming alert.

“Think Les… did you remember to charge your cell? Calling Artist A and B, and foundry C while in transit could be a good thing.

The day is now planned! Leslie crawls out of slumbering moments in rumpled sheets. Coffee aroma barely covers the smell of canned cat food. Golden Retrievers and Miki. Coffee aroma barely covers the smell of wax!

The day is now planned! Leslie crawls out of wonderfully soft sheets to be greeted by Mal and Miki. Coffee aroma barely covers the smell of canned cat food. Golden Retrievers are patient and incredibly kind. Moxie asks for fresh water. Leslie showers and is thankful for not needing to curl hair and press clothes. Lastly, grab the cell then coax Moxie dog to truck. Here are two reasons sculpture can be great! Little need for fancy clothes and she can take her dog to work!

Drive, place calls, park, unlock ‘LASH Quality Molds & Sculpture Supplies’ door,
disengage alarm, listen to messages, and write notes. Turn a circle or two. Leslie next changes the message machine to say, “Leslie is in, has dirty hands so not answering the phone.” Conway Trucking due to arrive at noon hour with 3400 pounds of clay and wax. Leslie thinks again, “Why, oh why did I choose sculpture?”

Artist Y is first on the agenda. However, had better turn on the wax pot so there is melted wax to prep Artist X. De-molding is Leslie’s favorite step of the mold making process. Even though she has become acutely intimate with each detail of the artwork, it is always like Christmas opening the mold. She loves the feel of the cured silicone rubber as it seems to have a life of its own. Artist Y arrives to pick up the mold. Leslie enjoys conversation. Now turn down the wax… the smell is permeating the workspace. Oh yes, there are two more reasons to choose sculpture!

Rubin, molding in process.

Christmas comes weekly and she loves the smell of wax!

It is now Artist Z’s turn for attention. Weigh out 1000 grams of creamy silicone base and pour in the catalyst. While stirring, Leslie fondly remembers Mrs. Brooks. She was her surrogate grandmother who taught Les to bake. There always was a proper way to stir pancake batter and brownie mix. After stirring bucket after bucket of rubber for the last 20 years, Mrs. Brooks has been thought of many times. Insert bucket into vacuum chamber to de-air. Next, Leslie gently pours the mix over Artist Z’s masterpiece. Expertly, she maneuvers the silicone onto the entire surface, paying close attention to detail. Doorbell rings. A new artist is looking for information. They will have to come back, due to the fact that the rubber needs attention NOW! As the rubber cures, it becomes thixotropic and will need to be pulled from the low areas to the high areas to develop a uniform thickness. This process could take 2-4 hours depending on heat and humidity. Truck arrives with clay and wax. Put muscles on and unload truck.


About three in the afternoon, the workday settles into an even pace. The detail coat of rubber has been poured and now just needs to be built up for proper thickness. Phone calls are returned, scheduled appointments welcomed. Spend some time with the fellow that came around in the morning. Third and final coat of rubber is applied. Six pm, Leslie phones home and alerts Bruce rubber is not set yet… turn the oven to warm?

Drive home is relaxed. Pondering the day, Leslie relishes the fact one mold was completed, another well on the way, and another barely begun. She spent time with a stockbroker, an architect, a seamstress and a friend. She spoke with a foundry, a pattern maker, a computer technician and a veterinarian. Again she thinks, “Yes, this is another reason I chose sculpture as a profession. I get to meet so many people from such diverse walks of life. We all have at least one thing in common. The love of sculpture!”

Dave and Judy Rubin Logger in process.

Foundry map for 3D assembly.
Member News

Alisa Looney at Three Exhibits
Two of Alisa’s stainless steel sculptures, “Centering” and “Relaxed Effort”, were chosen for Street of Dreams 2009. They are featured in the living area of the Pearl District Ambassador condo. Other PNWS members in this event include Devin Laurence Field, Julian Voss-Andreae, Carole Murphy and Lisa Strout. The show runs Aug 1–30, 2009 at The Waterfront Pearl, 1260 NW Naito Parkway, Suite 1001. Open Weds–Fri. noon–8 pm; Sat 10 am–8 pm; Sun 10 am–6 pm. $15 admission provides access to nine penthouses for the month of August, free rides on the street car and discounted parking. Visit www.streetofdreamspdx.com.

Alisa’s “Contact No 2” (bench) was installed in the Everett, WA Downtown Sculpture Exhibit. The show runs from June 2009 to April 2011 and is located on Colby Ave. between 26th and Everett Streets. Contact No 2 is available for purchase. Contact Alisa at 503-283-6181 or alisa@alooney.com.


Bob Foster at Skyline Plaza Exhibit
Bob Foster of Lake Oswego has been invited to exhibit his sculptures and paintings in a one-man-show at Skyline Plaza on the Rogue Valley Manor Campus in Medford. The Show is a rotating exhibit of regional artists on a monthly basis. Foster’s works will be at Skyline through Sept. 1.

Foster has also been commissioned to create the “Portland Flower” an 8ft aluminum and art glass sculpture to be located in the entrance courtyard of the new Mirabella CCRC residential tower on the south waterfront in Portland. See more of Bob’s work at www.roberthfoster.com.

Eileen Holzman Shows in Gresham, Hood River and Stevenson, WA
Two of Eileen’s sculptures will be shown at the Gresham Art Gallery, 223rd Ave. (across from City Hall), in Gresham, OR. The show runs now through Aug 27, and is open 9 am to 5 pm weekdays. The show reception will be on Aug 18, at 5:30 pm.

Pastels and watercolor paintings by Eileen have been selected to be shown at the Columbia Center for the Arts, 215 Cascade Ave., Hood River, OR. The theme of the show is “Trains, Planes, and Automobiles in the Gorge.” The opening reception will be on Aug 7, at 7 pm and the show will run until the end of the month. The gallery is open every day except Monday 10 am to 6 pm.

Eileen will show her watercolor titled “Plain Air Show” at the Columbia Gorge Interpretative Center on Rock Creek Rd., Stevenson, WA. This is an ongoing exhibit for 3 months. The gallery is open daily.

Devin Laurence Field’s Art Takes Him to China
Devin will be in northwestern China for the month of August installing and dedicating a 14’ diameter stainless steel and glass sculpture titled “Urumqi 1.” The city of Urumqi is the capital of Xinjiang province and is the city furthest from the ocean of any major city on earth. A city three times the size of Portland, and populated by many ethnic minorities due to it’s proximity to Russia, Mongolia, and Kazakhstan. It is the site of the recent ethnic riots between Uigur and Han Chinese. The project is being funded and organized by the governments of China and the City of Urumqi as an economic catalyst for the region to promote tourism and internationalize the city.

Nicky Falkenhayn and Alisa Roe Show Sculpture at Lake Oswego
Nicky and Alisa will both be participating in the upcoming installation of sculpture in the Lake Oswego Gallery Without Walls exhibition. There will be an artists reception in downtown Lake Oswego Weds, Aug 26 starting at 6 pm.

Nicky’s piece, entitled “Billy Chinook,” is a mixed media piece of corten steel and glass. The composition consists of three tall metal columns that are evocative of basalt, and three cubes of stacked glass. Nicky has been working with these same design elements in several pieces that have been shown and well received in Colorado and the Pacific Northwest.

Alisa’s piece, entitled “August Trunk” is a mild steel sculpture of an elephant, approxi-
Sara Swink in Three Fall Events

Clay artist Sara Swink will be among the those featured in a group show at Onda Gallery on Alberta Street in Portland. The show, “Cowboys of the Americas,” opens last Thursday, August 27, 6 to 9 pm, and runs through September 21, 2009. Drop by during the Alberta Street Fair on Saturday, September 12.

Swink will join Portland artist Lisa Kaser and her father, Kyle Kaser, for a shared creative effort in the 8th Annual Collaborative Artists Show, part of Art in the Pearl’s educational effort. Proceeds from the collaborative exhibit help support Sisters of the Road Cafe. Art in the Pearl takes place Labor Day Weekend, September 5–7 in Portland. For more info, visit www.artinthepearl.com/education.php

Swink will be participating in a group show, “Birds of a Feather” at the Springfield Museum in Springfield, Oregon. It opens Friday, September 11 and runs through September 29, 2009.

Portland Open Studios Invites You to Watch Artists at Work in October

Watch Artists at Work in all media during the 10th anniversary of Portland Open Studios October 10, 11 & 17, 18 at 100 artists’ workplaces all over metro Portland. Go behind the scenes to see where, how, and why art is created in an up close and personal way. The $15 Tour Guide contains 2 tickets (good for all 4 days), maps, and pictures. The Tour Guide is available at Art Media, New Seasons markets and other stores listed on www.portlandopenstudios.com. Children are admitted free of charge. Look for an article about the sculptors featured in this one-of-a-kind studio tour in the next issue of PNWS Dimensions.

Visit www.portlandopenstudios.com, email info@portlandopenstudios.com, or call Bonnie Meltzer, Public Relations Coordinator, at (503) 285-3131.

FREE! Online and Television Offerings for Artists with Whole9

The Whole 9 (www.thewhole9.com) is an extremely vibrant online creative community with thousands of writers, visual artists, and other creatives throughout the U.S. and beyond. We have just launched a jobs section where people can post and/or look for jobs, gigs and other opportunities. There is no charge for this service.

It’s easy to tap into our community and post a call for submissions. Just go to www.thewhole9.com and hit JOIN NOW. Fill out at least the first page and then go to JOBS ETC and hit POST A JOB. Only takes a minute, and you instantly reach thousands of artists.

Please feel free to contact Nina Opara with questions or requests at www.thewhole9.com/contact.

Announcements

Renew or Join PNWS by September 1st and Save $5!

The Pacific NW Sculptors membership year comes to a close on Sept. 1, 2009. Yearly membership is $55, but if you renew, or join before Sept. 1, we offer a discounted price of $50. For new members that’s not only a $5 discount but an additional month, (August), of membership as well. Early renewals also help our membership chair (George) get a head start on this administrative task. Take a moment to fill out the application enclosed in this newsletter and send it in. If you are submitting a renewal, then your annual PNWS ritual is done; if you’ve been thinking of joining it might just change your life.

If you never received or no longer have your membership directory, please indicate it on the application form and we’ll send you one.

Corrections

Our apologies to Wendy Dunder for not crediting her for the Artlinks column in June-July issue of Dimensions.
Will You Donate Your Artwork?
by Patrick Gracewood

There is always a good cause that you may want to support, but surprisingly, I've found that sometimes donating my art work doesn't work. There's nothing more demoralizing than watching your heart and soul auctioned for a fraction of the time and care you put into it. And yet, I want very much to be able to use my art to support causes I believe in. What to do? Let's explore the pros and cons of donating your artwork to fundraisers or non-profit organizations.

One solution that I have found to work best is to be very clear with myself and the fundraiser, or non-profit about what I can and cannot give, and I'm speaking of time and resources. I contribute to two different causes each year. This allows me to decline all the others in good conscience as I've done my part. I usually tell them to ask me again next year.

My practice has been to design and create my art specifically for each fundraiser or organization. It’s not something I would make otherwise and is uniquely meaningful to each organization's audience. This makes the artwork more appealing and improves the likelihood that it will sell at a better price.

I use the making of the art I am going to donate as a design exercise, and apply this strict parameter: make fine art sculpture as efficiently as possible without going crazy or overboard. The goal is to donate art, not blood. My motto for this is: “Done is better than perfect.” It’s good training art, not blood. My motto for this is: “Done is better than perfect.” It’s good training for meeting my other more professional deadlines.

The Green Guardian Angel I made for Seattle’s Dance Art Group began with a $10.00 wooden mannequin. I cut out the angel's wings from lightweight plywood and used small brass hinges to attach them to the figure. Then I carved the face and the initials of the Seattle Festival of Dance Improvisation onto the chest, added paint and a walnut base. The result? A kinetic sculpture for a specific audience of dancers and supporters.

For the Billings Middle School, also in Seattle, I designed and modeled two coin-like medallions of a boy and a girl for their “Greek” theme auction. I made plaster molds from the original artwork, pressed clay into the molds and then fired several dozen terra cotta clay “coins.” The advantage of this method is that many people can support the school and leave with unique artwork for a small price.

For the Village Green Resort and Garden's, “Save the Chimney” fundraiser I made a tile bas relief of the intriguing patterns that Vaux Swift birds make in the sky. I inquired with other artists if they had anything to contribute, my query resulted in one of the artists coming to my studio, where we had a good working session, enjoying each other's company as we pressed out the Vaux Swift tiles. How often do studio artist share working time? This never would have happened if we were working separately for the auction.

Having clear boundaries for the art I make for fundraisers (with myself and with the organizations) allows me to participate in worthy causes, create new work, learn new techniques, build my portfolio, as well as enjoy creative time with friends. Contributing my art also gets my name out there; I meet new people and cultivate new audiences for sculpture. How do you handle donating your artwork?

Patrick Gracewood
pg@gracewoodstudio.com
www.GracewoodStudio.com
http://shadowsonstone.blogspot.com

Studio Injury Prevention
by Kevin Poe

Many of us spend long hours working in the studio totally engrossed with the piece before us with little attention to our physical body. That is, of course, until physical needs or pains can’t be ignored. There are two types of injury that can stop the sculpting process, an injury from an accident of some sort and an over-use injury. With a little effort either of these can be reduced or prevented. In order to keep working while reducing the risk of injury, there are a few tips that can be helpful. Think about the following to optimize your time in the studio.

Nutrition: Whether you are doing strenuous or static activities, take a moment before you start to work to reflect on whether you have had enough to eat and drink. When your blood sugar is low and you are not hydrated, you are more likely to make judgment errors, develop muscle fatigue, and therefore increase the chance of hurting yourself.

Warm up: Even if you are going to be standing or sitting in one place for an extended period your body will be happier if you do some light stretching before you begin and then again throughout your session. It can be as simple and general as morning stretches or specific stretches for the hands, shoulders and neck. It is always good to finish your day with some stretching, think of it as preparing for your next session.

Strengthening: Most of the time it is painfully obvious which activities you need strength for, such as moving materials or the piece. At other times it is less obvious, but just as important, such as being bent sideways and working with a 2-pound tool. In either case your body needs to have the strength to support the activity. The question that you need to ask yourself is: “Do I have the strength to do what I need to do?” If you are honest with yourself and take action, you may save yourself a lot of grief in the future.

Breaks: How often and how long should breaks be? This will depend on your level of activity, your physical condition, and in some cases if it is even possible. Sometimes it is not possible to take a break during a crucial process; however this is usually the exception, not the rule. More often than not we usually just don’t think about it. I like the 20/20 rule. Take a break every 20 minutes for 20 seconds to 2 minutes. During these mini breaks move your body if you have been static or rest your body if you have been active. This is a good time to stretch, drink some water, and step back and get some perspective on your piece.

These are guidelines to go by and are not intended as medical advice. If you have pain or injury you should consult your physician. Future articles will go into more detail about specific body care issues.

Kevin Poe is a PNWS member and president of New Heights Integrative Therapy, Inc., a physical therapy clinic in SE Portland and downtown Vancouver. Ph: 503-236-3108 PT@newheightstherapy.com
Offered by PNWS Members

Sculpture Classes with Carole Murphy

Learn to sculpt intuitively using aerated cement! In this class you will stretch into the third dimension using this ‘green’ media with a teacher that shows you how to find and follow your own vision. Just bring clothes you don’t mind getting messy and your wonderful creative selves and come and play! A great place to begin to explore sculpting or to expand professionally. Carole Murphy has taught sculpture for the past 15 years in art centers and in her private studio both on the east and west coasts.

Quotes from Carole’s students:

“She takes care in giving guidance without stifling any creative drive, and she respectfully brings out the best in what you’re doing.”

–Sunny LeGrand

“I loved the encouragement and advice she provided me with... Plus, the material she introduces you to is to die for! …”

–Samantha Christie

“She offers instruction and suggestions as gentle nudges to your own creativity… I am grateful for finding Carole and her studio…”

–Jere Fitterman

8-week sessions Sunday afternoons, 2–4:30 pm and Tuesday evenings, 6:30–9 pm. $200 plus materials. 10% off for PNWS members.


Classes, Editing and Podcasts with Susan Gallacher-Turner

Classes & Workshops
Create sculptures and masks using clay, metal and collage. Classes open for children and adults. For more information and locations email susan@comcast.net or call 503-590-2356.

Editing Services for Artists
Receive professional help writing or editing your artist statement, website, and brochure or blog copy. See above for Carole’s email and phone number.

Podcasts for Artists
Let your website visitors hear about your art with a professionally produced podcast. Website visitors can listen to an interview with you hosted by a professional radio talent. Includes interview, audio editing and professional voice over. See above for Carole’s email and phone number.

Fire & Earth Annex Available for Classes & Shows
The Fire & Earth Art Center is a 1000 sq. ft. space with large windows on two sides. It is located on the corner of SE Division Street and 25th and has great street presence. It’s right across the street from Real ‘em Inn! It is available for rent by the day, evening, or weekend (but not by the hour!) exclusively for artists and sculptors who are either teaching or showing their art. There are easels (20), chairs (18) and tables for flat projects, a model stand and a variety of lighting options. The space is Wi-Fi connected for computer presentations. There is a dedicated restroom and work sink as well as some storage for ongoing class materials.

The Earth & Art Center publicizes programs for free on its web site and will link to artist’s sites if desired. The space has been used for a variety of Portland Community College classes and is cooperative with other art organizations. Scheduling and pricing information is available through Kirk deFord, 503-781-4956, or kirkdeford@clear.net. Visit www.fireandearth.org.

Saturday Clay Classes with Sara Swink

Saturdays, 1–4 pm, West Linn. All levels. For a description, click on Classes at www.claycircle.com. For more info, please email sara_swink@verizon.net or call 503-638-9890.

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John Primeau at (503) 720-0471 or johnprimeau@mac.com

Deadline for the Oct-Nov issue is September 1.
“The Baptism of Christ,” Rip’s most recently completed sculpture, was commissioned for Epiphany Catholic Church in Normal, Illinois. The life-sized depiction of Christ and John the Baptist is meticulously sculpted in clay and cast in bronze as a one-of-a-kind-piece. Jesus is portrayed as having recently emerged from the Jordan River after having performed a self-submersion baptism. John holds a ceremonial baptismal shell as he reaches to the heavens for guidance and “permission” to administer the baptism of Jesus Christ.

As with all of his projects, Rip spent hours researching and studying his subject matter before beginning to sculpt. His desire was to be as accurate as possible with regard to the clothing and accoutrements of the figures, while creating a scene that has never before been depicted in quite the same way. Once satisfied with the unique and dynamic arrangement of the figures, he proceeded to fill the sculpture with symbolism and iconic details from every angle. Integrated into the flowing river of the base are twelve actual stones from the Jordan River, symbolizing the twelve apostles. Visitors to Rip’s studio during the sculpting of this piece were encouraged to participate in its creation and given a piece of clay with which to make a pebble for inclusion into the sculpture’s base, along with a blessing or thought of their own.

For more pictures of this unique piece, please visit www.RipCaswell.com.

Sculpture or Painting?

Neither! This optical illusion is a new art genre called “living sculpture canvas,” in this case it happens to be a cat. Its beautiful pelt was painted, or so claim the authors of the book, *Painted Cats*. The response to this art form ranges from incredulity, rage, and maniacal laughter. What’s your response?