Studio Stools
By McAllister Merchant

The first piece of furniture for my studio was a stool, bought nearly 40 years ago to begin furnishing the newlyweds’ first home, many years before the studio came to be. It was then (and still is in places) an unpainted kitchen counter stool.

Oh, it once became yellow to go with the three that were red and purple and blue (this was the psychedelic ‘70’s) while they lasted. How this one survived, with all the moves and other vicissitudes, I can only guess even though I’ve been part of it all.

When, seven or so years ago, this kitchen stool, minus its cushion, became the first fixture of the studio, it began to change more than its location. It has become a central sculptor’s tool, despite its fading paint, plaster spatters, and missing rung.

The changes have come as what I think is a part of any sculptor’s process. Because we create... things, we also design or fabricate tools. It’s part of our process; it’s also part of our salvation. Without our tools, we’d work harder, longer, and less effectively.

In the studio, I have created cooling tools, warming tools, making tools, breaking tools, marking tools, and working stools.

I have three different stools: one round, one square (almost), and one skinny. Two are for sculpture, and one is for painting (and sculpture).

The Yellow One
When it was only a kitchen stool, it stood on its four legs about 24-inches high and held mostly books or butts. Now it holds in-process clay or wax sculptures, sometimes for carving, sometimes for plastering, sometimes for display. It has alternate tops, and is by turns 30-, 36-, and more, inches tall, 12-inches flat or 20-inches saucer topped, spinning, stopped, splattered, and stored.

The first change was to add a plumber’s pipe flange to the seat to hold a 3/4-inch-diameter iron pipe, though plastic pipe would work as well. A few plywood disks, with added flanges, again from the hardware store, allowed me to work on several clay or wax pieces by just exchanging the flange-mounted tops from the pipe standing on the stool. A Lazy Susan on a circle of masonite made working in the round a stationary pursuit.

When I started creating heavier pieces, I added a larger flange, larger diameter pipe, and circles of wood and masonite to the stool without having to remove the originals. For convenience, I store the unused pipes of varying lengths screwed into flanges screwed to the seat bottom.

When I plaster, I use a 24-inch plastic planter saucer on the turntable and a plastic garbage can top suitably cut out and placed below on the seat, as a splash and plaster catcher. Various clamps and angle aluminum allow me to add splash guards and plaster catcher aprons as needed.

My first impulses with this stool were about saving money, but the versatility of my stool compared to the expensive commercial sculpture stands is truly satisfying.

Salem’s Bush Gardens Unveils Rick Gregg Sculpture

The unveiling of Rick Gregg’s sculpture Youngsong outside of the Bush Barn Gallery marks the beginning of outdoor public sculpture in Salem’s Bush Gardens. The Salem Art Association is working with the city, community, and civic groups to create a community-sensitive and public-friendly art environment that works in harmony with the historic grounds. They hope to start adding more sculptures to the park in 2014. It’s a slow process, but a very beautiful sculpture park may blossom here in the next few decades.

Rick Gregg with sponsor Michele Patterson at the June unveiling of “Youngsong” at the Bush Barn Gallery in Salem, OR
President’s Message

By Carole Murphy

Hello everyone!
It’s the middle of summer, and already we have finished one show and are beginning to get ready for another.

Many of our members came away from the Lake Oswego show with awards and ribbons, just as it should be, as we have so many outstanding sculptors amongst us. I hope you got a chance to see the grand presentation of sculpture that was orchestrated by our show director Susan Levine. Thanks have to go out to Ken Patton, Ben Dye, and Rick Gregg for their many months of hard work to put it all together. Marlena Nielson and Laurie Vail worked hard with the docents and the equipment, and then we have all of the other volunteers who helped. It couldn’t have been done without you all. Thank you from all of us.

Next up will be the Gresham Show and Art in the Pearl. Notices have already gone out for the Gresham Show and will be out within the month for Art in the Pearl.

PNWS has a wonderful opportunity to be a regular part of monthly shows at the Talisman Gallery, located on Alberta Street. If you are interested in showing your work, please contact Laurie Vail at laurie.vail@gmail.com.

There is so much that we can do together as a group, so many shows we can be in, such a grand splash we can make in the art world in the Northwest. The size of that splash is directly dependent upon our volunteers. Except for the website and the editor of the newsletter, the entire organization is volunteer run. Each movement forward that we make reflects on us all as participating members. If you aren’t on a committee yet, we are going to ask soon that you join us so that together we can begin to make that splash into more of a Northwest downpour!

See you at the meetings and the shows!

Your prez,
Carole

Upcoming Meetings

All meetings are POTLUCK. If you can’t bring food or beverage, come anyway. Portfolios and works-in-progress are always welcome!

**August Meeting - Potluck – BYOB**

*Wednesday, August 10, 7 pm*

Hosted by Todd Rau, (503) 290-9458

Metal, www.pnwsculptors.org/videos.htm

**Guest Speaker:** Catherine Alexander, Gallery Director, Salem Art Association, Bush Barn Gallery

**Topic:** Salem 2012 Sculpture Show at the gallery 14470 S. Leland Rd., Oregon City, OR 97045

**Directions:** Right off Hwy. 213; Park on Cloud View (first street on right) and walk to address

**September Meeting – Potluck – BYOB**

*Wednesday, September 14, 7 pm*

Hosted by Jim Demetro, (360) 687-4187

Bronze, www.jimdemetro.com

21727 NE Allworth Rd., Battle Ground, WA 98604

**Directions:**


Right on Allworth Road. Approximately 2 miles until you see a sign for Rock Creek Estates. Right at sign into first driveway (open black gate).

**October Meeting – Potluck – BYOB**

*Saturday, October 15, from 3 pm until whenever....*

Hosted by Mariawickire, (503) 244-0744

Ceramic clay, www.mariawickire.com

9107 NE 269th St., Battle Ground, WA 98604

**Guest Speaker:** Wade Marlow

**Topic:** Art Related Travel/Europe & Egypt

**Directions:** Take I-5 north (or take I-205 north until it merges with I-5.) Take Exit 11, Battle Ground. You’ll come to a stop sign at the end of the off-ramp.

Turn right (east) toward Battle Ground.

Drive east until you reach the second stop light at 72nd Ave. (Dollars Corner)

Turn left onto 72nd Ave. Proceed north several miles.

Continue past 239th, and the road will swing to the right and head downhill.

Follow the road downhill and swing to the left (following the yellow lines) when you get to the Y intersection.

Continue across the Lewis River at Daybreak Park.

Follow the main road up the hill. When it straightens out at the top of the hill, you’ll still be heading north.

There will be a field on the right and a yellow 2-story house at the north end of that field. Prepare to turn.

Turn right, in front of that house, onto 272nd St. (You won’t see the sign until you are on top of it!)

Follow 272nd to the end of the mile-long cul-de-sac. It will change names several times, but have faith!

My home is the last house on the right hand side, cream with blue trim. If you go too far, you’ll head into the driveway of my neighbor with the yellow house. My home number is (360) 687-5453, in case you get lost.

**November Meeting – Potluck – BYOB**

*Wednesday, November 16, 7 pm*

Hosted by Patrick Gracewood, (503) 804-3170

Bronze, wood, clay, www.gracewoodstudio.com

pmg@gracewoodstudio.com

4920 55th Ave., Portland 97218

(Between Prescott and Alberta)

In conjunction with Ken Patton, PNWS artists speak about their work along with slide show presentation.

No meeting in December
When last I left off, I was describing the process of segmentation. Ultimately, the purpose of segmentation is to define a target market for which you will deliver a unique marketing mix. You can have more than one target market, but for each, there should be a unique marketing mix. So goes the theory anyway.

The marketing mix is also called the four P’s, that is, Product, Price, Place (distribution), and Promotion. In order to control the length of this article, I will talk about the first two only, leaving place and promotion for a future article.

Let’s look at how the marketing mix might work for one of the segments that I described in an earlier article: the High Crafties. In that article, I described them as knowledgeable buyers who seek out the finest in craft and are not as interested in artistic statement as craft quality and aesthetics. Let’s say I go a bit further in developing my description. For example (and I am making some of this up), let’s say that I can develop the following descriptors:

- Shop at Whole Foods and New Seasons
- Buy art from galleries such as The Museum of Contemporary Craft
- Often commission craft-type work to fit specific space in their home, office, or yard
- Live in northwest or northeast Portland or Lake Oswego
- Prefer theater and musicals to the symphony
- Are price insensitive
- Read Portland Monthly, Mother Jones and The Wall Street Journal (okay, that’s a stretch)

Now we have information around which a marketing mix can be crafted. Let’s look at the mix in detail in light of the target market and the descriptors:

**Product** – The High Crafties are going to seek a product with excellent craftsmanship. In many cases, they will have educated themselves not only on the craft, but also on artists who create it. One thing I’ve heard from artists before (and even felt myself, I admit) is the question, “How can I compete when stores are carrying imported, mass-produced goods at a fraction of the price?” The answer is that you can compete because the product the customer is seeking is as much your name as the artist and the concept of the hand craft, as it is the object itself. The point is: You have to provide the product your target market wants.

“Your product is your brand and your brand is you and everything you do, your website, your card, and your look, as well as, of course, your art, has to reflect that brand and what your target market expects of you.”

You can also compete because ultimately you are selling a brand, not art, and that brand is you. Think about Starbucks. Did you know that in a recent head-to-head blind taste test, McDonald’s coffee beat Starbucks hands down? Yet for Starbucks’ target market, they are buying a whole world of experience and environment that is really not about the coffee at all. They wouldn’t dream of going to McDonald’s even though they would save hundreds of dollars per year doing so. Your product is your brand and your brand is you and everything you do, your website, your card, and your look, as well as, of course, your art, has to reflect that brand and what your target market expects of you. If you’re selling conservative art, those things better be conservative. If you’re selling cutting-edge creations, well you better shout out cutting edge in all that you do. If you think about some of the most successful artists you know, whether you respect their art or not, I suspect you will observe that there is a consistency in their brand—their product—that helps them succeed in the marketplace.

“For the high crafties, the product is you as an artist and your attention to detail and excellence. It isn’t necessarily about the deep inner meaning of your art.”

For the high crafties, the product is you as an artist and your attention to detail and excellence. It isn’t necessarily about the deep inner meaning of your art. High crafties might appreciate a carefully hand-forged fastener as much as the deep inner symbolism of a piece. Even the name of a work might make a difference to them: for example, the title “Shaker Spring,” exudes warmth and meaning, while the alternate “Dante’s Revenge” comes off as an arrogant and abstract turn-off.

**Price** – Every target market has different attitudes towards price. Needless to say, their attitude is tied in very closely with their attitude towards product. Segments that are okay with imported mass-produced goods are probably also price sensitive: They will balk at paying hundreds of dollars for something they think they can get at Target for $39.95. My first piece of advice is to avoid targeting those people unless you believe you can compete on that basis. My second piece of advice is to make sure that you think through your product and your brand so that your target market sees themselves as receiving a higher value for the price they pay.

I am reminded of the bells that I used to sell quite regularly for $1,200 to $1,500 before the recession. I was fully aware that capably produced garden bells could be bought for a quarter of the price at Portland’s 5th Street Market or at several stores in the Portland area. I was successful in selling my bells because: 1) I deliberately targeted a different market than the 5th Street Market shopper, 2) I focused on brand rather than the object, and 3) I redefined the object as a sculptural composition rather than a bell. This not only had the effect of better appealing to my target market, but it also created a natural scarcity that helped to drive the price higher.

Finally, art has a price paradox that is important to understand. Depending on your target market, art may be a luxury item purchased, which means that your target market literally wants to pay more, rather than less, for your art. Some artists struggle with this idea, lowering their prices in an attempt to sell, only to find that sales weaken. “Oh my god, I can’t even give my work away,” they say to themselves. The truth is that they may be going in the wrong direction. Raising price, though, is a risky business in these economic times, and there are price points where nobody is willing to go (though you wouldn’t know it by looking at a Sotheby’s auction). Understanding your target market, your brand, and periodically surveying other work that seems to be similarly targeted can help you develop a better sense of the proper price points for your work.

In the next installment, I’ll discuss the other two Ps: Place and Promotion.
Member News

Olinka Broadfoot Sculpture in Lake Oswego

Directors Mortgage Company of Lake Oswego is the proud sponsor of an Olinka Broadfoot piece called *Siblings*, which was installed in July in the Gallery Without Walls in Lake Oswego. Gallery Without Walls is a program of the Arts Council of Lake Oswego, dedicated to placing outdoor sculptures on the streets of the community. Olinka also received an Honorary Mention for *Head XX* at the Lakewood Center’s Festival of the Arts Open Show in June.

Kaori Freda Show

Kaori Freda currently has a 2-D show called *Paper Pairs* at Angst Gallery in Vancouver, Washington. The gallery is located at 1015 Main St.

PRESENTspace Gallery Presents Works in Steel and Encaustics by Jill Torberson and Jeff Schnabel

“Formed by Fire” is the new show organized by Mark Woolley at PRESENTspace Gallery featuring the work of Jill Torberson and Jeff Schnabel. Opening receptions will be held on August 3 and and September 1. The Gallery is located at 939 NW Glisan St. in Portland.

Jill Torberson and Jeff Schnabel have been artist collaborators for some 15 years. Aside from his work as associate professor of Architecture at Portland State University, Jeff has currently fallen for the encaustic medium. He is very interested in the idea of “excavation” in his new works. Jill Torberson will be presenting new 2-dimensional steel and mixed media works as well as sculpture.

Robert Foster Featured in *EC&M* Magazine

A Robert H. Foster sculpture has made the cover of *EC&M* magazine. His *Mirabella Flower* on the south waterfront in Portland, Oregon, illustrates the local ambiance of that highly designed and up-market neighborhood. Says Foster, “As long as they are talking about you, that’s all that matters.” *Mirabella Flower* was installed during Christmas of 2009 in the Mirabella tower courtyard facing the park. It is constructed of aluminum and art glass with a bronze frog climbing up the side.

Call to Artists

Beaverton 29th Annual Visual Arts Showcase

Visual artists in Oregon are invited to submit their work to Beaverton’s 2011 Visual Arts Showcase to be held November 4-13, 2011, in the Beaverton City Library.

Showcase artists will be honored at an invite-only Preview on Friday, November 4, and at an opening night gala on Saturday, November 5, 2011. Prizes will be awarded including four $200 first-place awards and a $500 “Best of Show” prize.

Showcase 2011 Entrants Calendar
- Entries must be submitted by Friday, August 5, 2011.
- Notification of acceptance or non-acceptance will occur the week of September 9, 2011.
- Accepted artworks must be delivered to Beaverton City Library on Friday, October 28, 2011, from Noon to 3 pm.
- Artwork must be picked up at the Beaverton City Library on Sunday, November 13 from 5 pm to 7 pm.

Submission Guidelines
- Enter your submission at www.callforentry.org
- Scroll down the call list to Visual Arts Showcase, 29th Annual

For more information, please visit the BAC’s Showcase webpage at http://beavertonarts.org/Happenings/Exhibits/visualArtsShowcase.aspx
### Early Membership Renewal Discount Now Available

If you haven’t received your membership renewal notice by now, look for it in your email inbox soon. We are offering a $5 discount for members who renew early. If you renew before September 1st, your membership cost is $55 for the year instead of $60. So do it now!

We’ve simplified the renewal process with online payment options, including credit cards, debit cards and PayPal. We’re also offering an electronic membership form that will update member information changes. You may still send us a check and paper membership form. The membership form can be printed from the website’s “Membership” page. If you don’t have access to a website or a printer, contact Marlena Nielsen at (503) 492-6226 or marlena.nielsen@frontier.com to have one mailed to you.

Membership runs from September 30 to September 30 of the following year. If you have questions, please contact Marlena.

### Links to additional information

#### Complete Comparison of Acetylene to Alternative Fuels:

#### Comparison chart on acetylene and alternative fuels:
www.bakersgas.com/fuel-comparison-chart.html

#### For more information on HGX:
www.bakersgas.com/hgx-propane.html

#### For more information on setting your gas flow PSI for your tip:
www.bakersgas.com/cutting-torch-tip-flow-charts.html

#### Solutions from Industry Leaders: Victor Equipment:

#### Harris Products:
www.harrisproductsgroup.com/alternatefuel/index.html

#### Concoa Regulators:
www.concoa.com/change.html

### Article Updates

#### Carbide Industries Update:

#### Baker’s Acetylene Supply Update:

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### Welcome New Members!

Carolyn Horvath
2915 SE Cleveland Dr., Gresham, OR 97080
carolhorvath8@gmail.com
Weaving, basketry

Nik Mills
3205 SE 28th Ave., Portland, OR 97202
nik@nikmills.com
www.nikmills.com
Media: concrete, steel, water fountains

Ethan Elkins
517 NW 90th St., Vancouver, WA 98665
eelkins.ethan@gmail.com

Eleonore Witterland
PO Box 1233, Manzanita, OR 97130

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### Member Discounts

#### Columbia Art
1515 NE Burnside, Portland 97214
503-232-2216

#### Georgie’s Ceramic and Clay
756 NE Lombard St., Portland 97211
503-283-1383

#### LASH Quality Molds and Sculpture Supplies
4702 NE 102nd Ave, Portland 97220
503-251-6959

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

#### Fiberlay Co., Inc.
3223 NW Guam, Portland 97210
503-228-1222

#### Quimby Welding Supply
Locations in NW Portland and Tualatin

#### Mall&Ship
15727 SE Happy Valley Twn Ctr Dr
Happy Valley
503-658-7700

#### International Sculpture Center
isc@sculpture.org
www.sculpture.org

#### Southern Oregon Soapstone Co., LLC
541-479-4862
SouthernOregonSoapstone@mail.com

#### Courtney Frisse, Photographer
courtneyfrisse@gmail.com

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### New PNWS Member Discount: Courtney Frisse, Photographer

Courtney has photographed museum catalogues as well as the catalogue for the Oregon Pottery Association’s Japan trip, which was published both in Japan and here. She is offering PNWS members a price of $50 per sculpture, jury/reproduction quality with 3 files on CD. More specs upon request. Courtney Frisse courtneyfrisse@gmail.com

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### Acetylene Shortage Information Fact Sheet

Ben Dye passed this along this information to PNWS members who may not be aware of this situation. All sculptors working in metal will be affected by this shortage.

#### Background

A catastrophic explosion occurred on Monday, March 21, at the Louisville, KY, plant of Carbide Industries, LLC (CI). CI is the nation’s primary supplier of calcium carbide. This plant has been forced to cease production at this facility and has declared Force Majeure. The disruption of production is expected to last for a significant and indefinite period of time.

Calcium carbide is the raw material used in the generation of acetylene gas, and therefore the implications for industry-wide availability of acetylene are significant. Currently, the only operable calcium carbide plant in North America is the CI plant in Pryor, OK. It is much smaller than the Louisville plant and is expected to run at capacity to help mitigate the loss of production at Louisville.

Aside from generated acetylene, the other sources of acetylene in North America are chemical plants in Taft, LA, and Geismar, LA. These chemical streams are already part of the national supply chain, and Geismar has some available production.

John Gant, plant manager of Carbide Industries, says that the efforts in the weeks after the explosion are now focused on transitioning the plant from carbide production to carbide shipping. To fill its orders, the company is bringing in product from Mexico, China, Sweden, and other countries.

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### Links to additional information

#### Complete Comparison of Acetylene to Alternative Fuels:

#### Comparison chart on acetylene and alternative fuels:
www.bakersgas.com/fuel-comparison-chart.html

#### For more information on HGX:
www.bakersgas.com/hgx-propane.html

#### For more information on setting your gas flow PSI for your tip:
www.bakersgas.com/cutting-torch-tip-flow-charts.html

#### Solutions from Industry Leaders: Victor Equipment:

#### Harris Products:
www.harrisproductsgroup.com/alternatefuel/index.html

#### Concoa Regulators:
www.concoa.com/change.html

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### Article Updates

#### Carbide Industries Update:

#### Baker’s Acetylene Supply Update:
Website Notes
by George Heath

Recently I posted links to every member's website on the PNWS site. I configured it so that one could copy part or the entire list for their links page. The thinking is that links to one's website have a direct impact on the site's search engine ranking. That is, the more links to you, the better.

Asking for links is awkward business. You are putting someone on the spot if your site does not fit what they are trying to accomplish with their links page. No one enjoys saying no. Even just telling someone you've linked to them kind of implies you want a link back. Then again, if you don't tell them, there is zero chance of getting a link back.

A good links page should support what your site is about. It can be further info on techniques, other artists whose work is related, organizations you are involved with, or businesses where you get your supplies, but it should reflect your interests and support what your website is about. Those are exactly the sites you want to link to you. Search engines like these "relevant links." My suggestion would be to do your links without thought of getting return links but with the intent of your links page being useful to your viewers. Then, after the fact, inform the person you've linked to that you've done so but without pressure, and let them know that your link to them is not contingent on their posting a link to you. It's an etiquette issue.

On my links page, I wanted to stress humorous sculpture and cartoon art. I want the links back, of course, but even more I don't want to alienate anyone by putting them on the spot. Here's what I wrote to those I linked to.

Hi,
If you are receiving this, it's because I've added you to my links page in a shameless effort to get attention for my own Funker-Market site. Seriously though, I think a links page should be about the viewers that come to your website. Mine is all about stuff I think they would want to see or ought to see if they like what I do. So my links page is about "out there" creature sculpture or artists and cartoonists who are so good I can hardly stand it. If you link back to me, that's great but not necessary. My links page is: www.funkermarket.com/links.htm.

Cheers,
George Heath
www.FunkerMarket.com

As for all the links to all the members I posted, I suggest linking to who you want to link to, and don't worry about it. If we all do that, then we'll all have incoming links from a number of other members. I wanted to link to everyone, but I wanted the cartoon art to stand out, so I made a link to PNWS and under that installed links all the members who have websites. That way I could link to all and still stress my links page agenda.

The list of member links is at: http://pnwsculptors.org/linksallmembers.htm

The Square One
...isn't, really. It's a slight modification to a stand that came with my drill press, I think. I didn't need the stand so I added a piece of plywood I had in the studio and (you probably guessed it) a plumber's pipe flange to hold sculpture platforms. However, it also has wheels, making it a good trolley for buckets of plaster and silica and sand, which just happen to squeeze effectively across the top (I keep promising myself a larger top, but this one works).

The Skinny One
This stool is a copy of the age-old painter's stand-up/sit-down stool, with a couple of minor changes to accommodate my anatomy. It's really a bench, I guess. I made it by assembling pieces cut from storage department shelving from a local outlet of a national hardware chain. I also painted it black (a mixed blessing) to match other "furniture" (rather than "tools") in the studio.

There is another stool, but it's kinda prissy, has a plastic cover on its too-small, cushioned seat and just holds things I can't find a place for... yet.

Oh no!
Not another shameless link!

Mango Lassie (detail), ceramic, 22" tall, by Sara Swink.
**Offered by PNWS Members**

**Sculpting Classes with Carole Murphy**

Sculpt in Pozzolanic stone, a form of aerated cement that begs to be sculpted. Create in a material that is considered “green” by the construction industry and is new to the United States, although it has been around Europe for a century.

Follow your own vision or have that vision awakened in you. The class is kept small enough to make it viable for each student to follow their own personal direction.

To see a video of Carole Murphy’s classes and for more info on classes and student works, go to www.carolemurphy.com/workshop.htm

Three classes will be running at her studio at 1405 SE Stark. Contact Carole at (503) 235-7233 or Sculptor@CaroleMurphy.com.

**Summer Workshops in (Czech) Bohemia with Olinka Broadfoot**

This is an invitation to join me for a sculpture workshop in Prague, Czech Republic this fall. You can meet and work with other sculptors from various backgrounds, with an opportunity to trade ideas and develop or enhance your techniques. Some of your work can be displayed at a gallery connected to the Jan Deyl Music Conservatory for Blind Children in Mala Strana, Prague with the intent to auction this work off for the benefit of the school.

The program will be offered from September 1 to October 31, 2011. The tuition is $950 per week, which includes materials, firing, and transportation to and from Prague Airport. Accommodations, though not provided, can be reserved for a nearby bed and breakfast or hotel (a list of suggestions will be provided). Traditional lunches will be included each day of the actual workshop, with an exact itinerary to be determined.

I will take participants on excursions to historical places outside of Prague (e.g., chateaus, castles, or other medieval sites), which we can discuss/decide together at that time.

Payment is due in full by August 1, 2011. Cancellations are accepted until August 15, 2011, with tuition refunded minus a $100 handling fee.

Join me this autumn for a unique experience in old Bohemia, email me at obroadfoot@gmail.com with any questions you may have and to receive your application.

Olinka Broadfoot, Sculptor
Tel: 513-307-0325
Prague: +420-774-817-740
www.olinkabroadfootgallery.com
www.granzstudios.com

**Sculptural Welding Class: Oxygen-Acetylene Torch with Rick Gregg**

We’ll begin with a brief review of safety and handling of the torch and then cover basic welding, weld filling, armatures, metal building, sculpture forming, metal moving with the flame, sheet metal applications, the cutting torch, surface treatments, and more. Each class is small, limited to three or four students, to allow close one-on-one teaching. It’s fun and it’s intense.

Classes are held at 3601 SE Division, up the short driveway from the Metalurges Gallery in Portland, OR.

The cost is $165. All tools, equipment, supplies, and materials are provided. Wear work clothes—no synthetics.

Ongoing classes are held about every six weeks. Call or email for next class schedule.

I look forward to hearing from you. Please call with any questions any time.

Contact Rick at rickgregg@centurytel.net, (541) 905-6046, or visit www.rickgreggstudio.com.
Sculpture, Toothbrush Bike Rack or?

Is it sculpture, a bike rack, or public art? Yes! I passed these eye-catching toothbrushes in front of a dentist’s office (no surprise) over in the Hollywood district. Well-constructed and painted metallic blue, they are linked with a gargantuan bit of floss. This whimsical assemblage can be seen on NE 42 Avenue, just two doors up from NE Tillamook St. Check it out!

—Jim Ayala

PNWS Sculptor Spotlight

Jeanne Henry

Based on photographic studies, this piece depicts the entrance to the Columbia River Gorge at Crown Point. Jeanne transforms her photographs into a progression of Columbia River views that wrap around a 25-pound thrown cylinder of clay. Taking a week to carve the images on the cylinder, the piece is slowly dried, glazed with clay slips, oxides and stains, then high fired.

This innovative revolving tour of the Gorge takes 60 seconds per revolution, starting with the wide entrance of the Gorge, moving past Crown Point, Multnomah Falls, and finishing with columns of basalt and majestic views of Mt. Hood and the Cascades.