**Visionary/Outsider**

PNWS Featured Artist: Robert McWilliams

by Carolyn Hazel Drake

You could describe Dr. Robert McWilliams as a career outsider artist. For almost 40 years, he has been channeling his humor, collector's eye, and unique perspective into sculptures that resonate with human experience on an individual, yet somehow universal, scale. He is quick to point out, however, that while he has been in dozens of shows, “I still tell people that I am an amateur artist rather than a real artist… I've never had any art training and I'm more amazed than anyone that I'm still making and showing art at age 70.”

Yet it's difficult to reconcile the word “amateur” with Robert's work. The freshness and playfulness in his approach to form, surface, and subject matter come from a thoughtful, practiced hand and mind—a mind that just happens to have a good sense of humor.

The success of a piece like *Conductor*, for instance, demands that the relationship between the metal (early 19th century hand-forged gate hinges) and the wood (walnut), the diagonal angles, the distribution of emphasis, and the negative space all combine to strike a balance that still maintains some tension.

The title *Conductor* also works at several levels: the implied conductor at his podium, but also the original role of the gate hinge as a sort of conductor of individuals going to and fro, and finally the electric and thermal conducting quality of metal. Many of his titles play with meaning this way, simultaneously poking fun and making reference.

Robert's love of folk and outsider art initially evolved from a very practical need: inexpensive furniture. He turned this need into a skill: “My experience refinishing and repairing furniture gave me an appreciation of the complex patinas that old wood and iron surfaces acquire. My interest in antiques, crafts, and folk art led me to begin woodcarving, which later came to include other kinds of sculpture.”

With a doctorate in geology, Robert had a successful 30-year career as a professor at Ohio's Miami University. He sees his career as distinct from his life as a collector and maker of art, but inasmuch as geology is also the study of the effect of time on the earth, it seems fitting that the themes and materials in his work acknowledge time through personal narrative, found materials, and patina: “Almost every piece I make has a personal story behind it. My work combines whimsy, humor, irony, and nostalgia.”

“I carved *If Dreams Were Horses Beggars Would Ride*, and like many other times, I named my work after I made it, using Bartlett’s *Familiar Quotations* for inspiration. The quote is from John Ray 1627-1705, who I have never read or heard of, but who also coined the phrases ‘blood is thicker than water,’ ‘money begets money,’ and ‘misery loves company.’ The quote fits the piece. I guess it reminds me of when I was an impoverished student.”

*The Cow That Jumped Over the Moon* is made of a foundry wheel, drawer pulls, a wooden salad bowl and the bushing from the wheel.

*Portrait of the Artist as a Turkey* is made continued on page 6

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Entries due February 4 for The Language of Sculpture at the 48th Annual Lake Oswego Festival of the Arts see page 3
President’s Message
By Carole Murphy

Some pretty exciting stuff is happening within PNWS!

Your board of directors had a one-day retreat with an excellent business development expert, Walt Truelson from Truelson Associates. Walt has donated his time for years to non-profit art organizations, and we are the most recent lucky group that received the benefit of his words of wisdom. Thank you, Walt!

As a result of Walt’s guidance, we are redesigning our marketing and PR efforts and are in the process of putting together a series of meetings that will help us clarify our direction, draw from the community, and move us forward. We’ll keep you posted!

The Show Committee is setting itself up for further development! As more people join the committee, we will be able to take on more shows and expand what we do together. If you are interested in being a part of that, please contact Susan Levine, susan@metalurges.com.

Soon you will see a new front page on the website! And that isn’t all. Be sure to check out the gallery page as well, as it will shortly be quite dynamic! Yea, George Heath!

Because I am frequently talking to art consultants and reps about our artists, it would be a good idea to make sure your information on the PNWS gallery page is updated. I just met with an art consultant this morning and found that some members don’t have websites or their websites are no longer active. I can’t support the sale of your art if you don’t have a website!

Onward we go! Hold on for the ride, and don’t forget your dues so that you can journey there with us!

See you at the meetings,
—Carole

Upcoming Meetings

All meetings are potluck. If you can’t bring food, come anyway. Portfolios and works-in-progress always welcome! —Rick Gregg

February Meeting — Elections
Wednesday, February 16, 6 pm (Note earlier start time) Hosted by Marty Eichinger 2516 SE Division St., Portland, 503 223-0626 www.eichingersculpture.com Annual elections and debauchery.

March Meeting
Wednesday, March 16, 7 pm Hosted by Mike Suri [at studio] 1803 N. Killingsworth St., Portland 503 914-9335 • www.suriiron.com Mike’s “large.”

Letter from Your Webmaster

Dear Members,

If you have visited www.pnwsculptors.org in the last month, you’ll have noticed it’s different. When first constructed the format was simple: a home page, a member gallery, links, and a page about our exhibit in the Portland Center for the Performing Arts. Navigation about the site was intuitive if for no other reason than its brevity. That PCA page is gone now, but over the years, so many other pages were tackled on that any intuitive way of navigating the site was long gone.

For example, on the site is a downloadable list of every foundry in the state compiled some time ago by member Leslie Bell. To find it, one had to go to the resources page and from there either scroll down or click the foundries link, and there one would find the link to that file. You’d be lucky to find it in a million years.

Kicking and screaming, I was dragged by certain persons into the world of dropdown menus. The menu across the top of the page now lists categories rather than just single pages. Dropdowns list pages that fit within those categories. Hopefully, it is much more intuitive. Here’s a little tour.

Home — This will always take one back to the home page. No drop downs, home is home.

About — Pages here describe our organization and its functions. Bylaw, Mission Statement, History and a flyout listing Programs… Our programs include Meetings, Exhibitions and Educational events. There one will find illustrated pages describing the sorts of things we have done.

Galleries — The member gallery has been completely redone. Each listed member now has their own page with an image, text and any appropriate links. The main gallery page has one image to the left that changes as the mouse is passed over the artist name. Clicking the name takes one to that artist’s page. Each page has been individually optimized for the search engines. There is, in addition, a new Video Gallery. If you have a video on YouTube or an equivalent site, let me know and I will post it.

Calendar — Here the drop downs list Meetings, Exhibitions & Calls, Seminars and Classes taught by members or hosted by PNWS. Exhibitions & Calls lists PNWS-sponsored events or events in which our group plays a central role. Instructions for getting your classes listed can be downloaded from the Classes page.

Resources — Much is listed here. Links, Merchant Discounts, Current Classes (again), our Facebook page and another flyout list — continued next page
Special Call to PNWS Artists

The Language of Sculpture
Lake Oswego Festival of the Arts
June 24, 25 & 26, 2011

Lakewood Center for the Arts, Lake Oswego
Phone: 503-636-1060
E-mail: festival@lakewood-center.org
Website: www.lakewood-center.org

We are pleased to announce a Call to Artists for a juried show of sculpture as part of a Special Exhibition entitled “The Language of Sculpture” that is to be held by Lake Oswego Festival of the Arts on June 24, 25, and 26, 2011. The Festival, entering its 48th year, is held in the Lakewood Center for the Arts in Lake Oswego.

The show will be juried by prominent Northwest sculptors, Mel Katz, Michihiro Kosuge, and Bonnie Laing-Malcolmson, curator of Northwest Art/Portland Art Museum. You can find more information about the jurors on the festival website: www.lakewood-center.org.

The Lake Oswego Festival of the Arts has grown to include an open art show of over 1,000 pieces, a fine arts craft faire featuring more than 120 artists, an interactive artist demonstrations, a juried exhibit of Northwest artists, and the invitational Chronicle exhibit. This Festival attracts 22,000–25,000 people and features a performing arts series with music in the park, special hands-on art exhibits, and a children’s art and performance venue.

Each year the Festival showcases a different type of art for its special exhibit. Its mission is to display and sell quality artwork and to educate patrons about a particular art form. This year the special exhibit will feature sculpture and the processes of the medium, entitled, “The Language of Sculpture.” Your work, if accepted, will be displayed in a gallery that has over 3,000 feet of well-designed display space. There will be workshops and educational displays where the techniques of various sculptural mediums will be on display.

Entries
Number of Pieces
Each artist may submit up to three pieces for jury. All work must be original, have been created in the past two years, and be for sale.

Mail CD, entry form, and entry fee to:
Language of Sculpture
Lake Oswego Festival of the Arts
PO Box 385
Lake Oswego, OR 97034

Notification and Contracts
Emails will be sent out by March 15, 2011 to notify acceptance or non-acceptance. Acceptance letters and contracts will also be mailed at the same time. The required contract between the artist and the Festival must be returned by April 30, 2011.

Information
For more information, contact the Lake Oswego Festival of the Arts, festival@lakewood-center.org or (503) 636-1060 Mondays and Thursdays from 10 am–2 pm and Wednesdays from 2–5 pm or view the website at www.lakewood-center.org.

Additional information and registration forms for other exhibits will be updated periodically on the website. Artists and others planning to attend the Festival can also check the website in March for discounts on nearby hotel accommodations.

Entries must be received by February 4, 2011.
Include a stamped self-addressed envelope (with proper postage) if you wish return of your CD.

Entry Fees for PNWS Members
The special reduced fee for PNWS members is a $20 non-refundable entry fee payable by check to “Lake Oswego Festival of the Arts.” This entitles you to submit up to three pieces. If your work is not accepted into the juried show, up to three pieces will be allowed in the Open Show for only $10, instead of the usual rate of $30. Additional pieces in the Open Show will be $30 for up to three pieces. Registration for the Open Show exhibit is available in person at Lakewood Center for the Arts on Open Show registration day, Sunday, June 19, 2011, 1–4 PM (one day only). For details, check our website after May 1, 2011.
Member News

Mirabella Flower Installed
Sculptor Robert H. Foster has installed the Mirabella Flower sculpture in the courtyard of the Pacific Retirement Center’s new 17-story Mirabella facility at the south waterfront in Portland. The courtyard faces Elizabeth Cruthers Park at 3550 SW Bond Avenue, which is just south of the aerial tram. The sculpture can be seen from Bond and Moody Avenues, Macadam Boulevard, and the I-5 freeway.

The free-form flower sculpture is 8’ 6” tall and is constructed of .09-sheet aluminum with art glass and a bronze frog ornament detail. The aluminum fabrication work was completed by Trovo Design of Portland, the art glass was blown by Elements Glass of Portland, and the frog was cast in the Soderberg Foundry, Cascade Locks.

A riverine setting provided the inspiration for Mr. Foster’s work, which evolved into an abstract impression of the Princess Lily or swamp lily found in the riparian areas along the Willamette. The glass globes represent water droplets, and the frog, being figurative, is a detail added for viewers’ discovery and to symbolize the playfulness of the river setting. The sculpture is lit with LED spots both internally and externally, with a color control for the internal light.

Robert Foster
fosterco@teleport.com
www.roberthfoster.com

Carolyn Nelson Sculptures in Two Juried Shows
Carolyn Nelson had two ceramic sculptures exhibited at the Central Washington Artists Juried Exhibit at the Larson Gallery in Yakima, Washington: A Little Song for Omar Khayyam and Resistance. Resistance won The Allied Arts of Yakima Award and The Baha’i Award for Racial Unity. The exhibit opened October 30 and ran through December 5. Carolyn has also had two pieces accepted to the 2011 Annual Washington State Juried Art Exhibit at Contemporary Visions Gallery in Bremerton, Washington: A Little Song for Omar Khayyam and Remission. Both are ceramic sculptures. The CVG exhibit opens February 1 and runs through February 26.

PNWS Members Exhibiting in 2011 Gallery Without Walls Show
Olinka Broadfoot is very excited to have a piece chosen for inclusion in the 2011 Gallery Without Walls exhibit in Lake Oswego. The piece entitled Siblings is 62” x 33” x 10” and is bronze on bronze.

Robert H. Foster has also been chosen to exhibit in the Gallery Without Walls sculpture show. Bastet the feline God of Egyptian lore was installed for the 2010 &

Robert Foster with Bastet

Alisa Looney’s Heart Connection Wins 2010 Community Favorite Award in Puyallup

Heart Connection, a powder-coated steel sculpture by Alisa Looney of Portland was chosen “Community Favorite 2010” by public vote and was purchased by Arts Downtown, Puyallup’s outdoor gallery. On November 6, 2010, Judy White, director of Arts Downtown, dedicated the brightly colored sculpture to the city of Puyallup for their permanent collection. Mayor Kathy Turner spoke to the group of public art enthusiasts and expressed her appreciation that Heart Connection was perfect for Pioneer Park, which celebrates family.

Accepting the award, Alisa Looney said, “I am deeply honored and hope this public piece will bring a sense of joy and heart-felt connection to Puyallup residents and visitors for years to come.” She thanked the voters for their support and enthusiasm for the piece. She also thanked Arts Downtown volunteers and the city of Puyallup for partnering to create this opportunity for artists, and for continuing their commitment to provide art for public viewing to increase visual literacy.

Looney described Heart Connection as “portraying the energy between two people, deeply connecting with each other. The spiraling shapes come together to form the shape of a heart, indicating two spirits dancing, merging, yet each person remains separate as an individual. The rich crimson color reflects the deepest love.”

Heart Connection is located in Pioneer Park, 324 S. Meridian, Puyallup, WA, in front of the Puyallup Public Library.

Alisa Looney, alias@alooney.com

Heart Connection shown in process with sculptor Alisa Looney in her studio.

Puyallup Residents brave the downpour during the Puyallup Arts Downtown Dedication.
Maria Wickwire at Guardino Gallery

Clay sculptor Maria Wickwire will show at the Guardino Gallery from March 31 – April 26, 2011, along with painter Katherine Trefinger. Both are known for the rich textural surfaces of their work. The textures of Maria’s work evoke an emotional entry into her new series, where Maria continues to explore her fascination with feminine experience and archetype. Look for an interview and studio visit with Maria this spring on an upcoming episode of Oregon Art Beat!

2011 biannual exhibit. The sculpture was cast in bronze using the lost wax process by Burning Palace Bronze of Boring. The steel base was fabricated and finished by Trovo Design Studio of Portland. The installation is on the south west corner of A and 2nd streets in Lake Oswego.

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PNWS Member Todji Kurtzman Alive and Well in Brazil

The year 2010 was joyous and magical with welcome changes across all aspects of my life. Connecting with what it means to serve my higher purpose is one gift that arrived as a result of my health journey.

In 2011 I will be working with the intent to create sculpture that is personally, globally, and ecologically healing. What that looks like in sculptural form remains to be discovered!

The other gift that came as a result of my health journey, the blessing of my lifetime, was falling in love and becoming engaged to be married to Gisele Domingues Araujo of Rio de Janeiro, Brazil.

I am now splitting my time between Rio and Portland, and setting up a second sculpture studio in Rio. The new sculptures will reflect the profound personal and artistic evolution that I have experienced.

I have also experienced a powerful ecological awakening as a part of this transformation. While I am continuing to produce my bronze sculptures in the US, in Rio I will be experimenting with ceramics and salvaged urban Brazilian hardwoods, making one-of-a-kind pieces.

See new works at www.todji.com

Todd Rau Welds on YouTube

PNWS member Todd Rau has a video on YouTube showing him making a welded sculpture. www.youtube.com/user/1raudrau

New Works by Carole Turner

Carole Turner spent much of 2010 creating monumental size sculptures on four continents. Following Mexico at the beginning of the year, she also created a sculpture in Russia, flying into the black smoke that enveloped Moscow and surrounding regions for weeks in the summer; Korea, where her sculpture commemorated the 60-year anniversary of the beginning of the Korean War; and Argentina, where she enjoyed another springtime in October.

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I call my work Visionary Sculpture because I don’t know what else to call it,” says Robert. The title seems apt—and anything but accidental.

What is Marketing?

By Phil Seder

I teach marketing for a living. I’m sometimes good at marketing, especially when I can give my full energy to my marketing activities. I’ll be up front and tell you that my main experience is in marketing high-tech products and that I’m probably more competent marketing iPads and productivity software than art. Still, there are fundamentals of marketing that can be applied across a wide spectrum of products. My goal overall with this series is to give you a glimpse into the basics of marketing so that you can apply the information, in combination with your own experience and market insight, to better market your art.

In this first part of what I hope to be a multipart series, I will limit myself to talking about what marketing is, and what it isn’t. When many people hear the word marketing, they immediately think sales. This misconception is reinforced by employers who often advertise what are, in fact, sales jobs, under the title of marketing. Ultimately, sales is part of marketing—a small part. But it is something we all have to do in the art world unless you are successful enough to hire your own sales representative or agent.

The scope of marketing goes far beyond sales though. The marketing mix includes product selection (e.g., Am I going to create abstract fabricated sculpture or realistic bronze castings?), pricing, distribution (Where is my work going to be represented or sold?), and promotion. Promotion, in turn, has its own mix that includes advertising, public relations, personal sales, and sales promotion. So you can see that the sales part of marketing, personal sales, is in fact a subset of a subset of the entire scope of marketing. I find that many people go from marketing skeptics to marketing enthusiasts once they realize that the scope of marketing really goes beyond sales to cover fundamentals of properly identifying markets, delivering the right products to those target markets, and effectively communicating your product offerings.

Driving the entire development of the marketing mix is market segmentation. Segmentation, the foundation of a good marketing approach, is the process of identifying our target market. After all, tastes vary widely among potential art buyers and the potential buyer of a Martin Eichinger bronze is likely to be different than the buyer of a Rick Gregg fabrication or a Devin Laurence Field monumental public sculpture. Correctly identifying your target market is the starting point for your entire marketing effort, and this will be the topic of part 2 in this series.

Welcome New Members

Joni Mitchell
joni.mitchell@comcast.net
jonimitchellart.com

Anthony Gordon
chemeraclay@gmail.com
willametteceramicsguild.org

Sculptor Tips

Advantages of 3D AutoCAD Software

By Robert Foster

I am the creative force behind Robert H. Foster Consultants, a landscape architecture firm based in Lake Oswego, Oregon. I’m also a sculptor with a long history of creating moderately sized sculptures in bronze. When my landscape architecture projects called for large-scale steel sculptures, I collaborated with my clients to select an appropriate sculpture from an artist with a fabrication studio. Unfortunately, my busy landscape architecture practice made it impractical for me to create and fabricate the large works appropriate to public spaces. That is until I decided to draft 3D versions of my artistic visions in AutoCAD® software and outsource fabrication to a metal working shop. Today, I’m building a reputation as a sculptor of monumental metal sculptures—that I develop virtually using AutoCAD software.

The Mirabella Umbrellas, one of two large metal sculptures that I created for the Mirabella Seattle, provide an example of how AutoCAD software fits into the creative process. A whimsical allusion to Seattle’s frequent rain showers, the Mirabella Umbrellas consist of three, 20-foot-high steel umbrellas. The sculpture resides in a courtyard garden designed by Robert H. Foster Consultants. As a first step, I drafted the umbrellas and support elements within AutoCAD software. I extruded 3D models of the umbrellas, and designed each one to have sufficient strength and structural integrity to withstand the elements. As the work progressed, I shared and reviewed 3D renderings of the pieces with the clients. The virtual sculpture complete, I sent the AutoCAD file to the fabricator. The fabricator uploaded the file directly into computer numeric controlled (CNC) machining equipment, which cut the steel. Printed 3D renderings helped to guide the welding process.

Using 3D AutoCAD software on the Mirabella Umbrellas and other sculptures allows me to:

- Work creatively in a flexible 3D environment
- Support precise fabrication of monumental sculptures
- Share 3D renderings of sculptures with clients early in the creative process
- Make it easy and cost-effective for clients to incorporate art into public spaces
Offered by PNWS Members

Sculpting Classes with Carole Murphy
Sculpt in a new green material: Pozzalanic Stone, a form of aerated cement that begs to be sculpted. Follow your own vision or have that vision awakened in you. Classes are kept small enough to make it viable to have each student follow their own personal direction.

Create in a material that is considered “green” in the construction world. It is new to the United States but has been around for a century in Europe.


Classes are held in Carole’s studio at 1405 SE Stark and are $200 plus materials for 8 weeks. Evening and weekends classes. (10% off for PNWS members.)

Contact Carole - sculptor@carolemurphy.com or (503) 235-7233.

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 $135. 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.

Summer Workshops in Prague
This is an invitation to join me for a sculpture workshop in the Czech Republic next summer. You will have an opportunity to work and trade ideas with other sculptors from all over the world and to develop or enhance your own techniques. The program will be offered from May 15 through September 31, 2011, for a minimum two-week session, which you may schedule at any time within that five-month period.

Your work will 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.

Participants who come for at least two weeks will visit Cesky Krumlov, and other places of interest outside of Prague.

The cost for a one-week session is (US) $950, including unlimited materials, firing and transportation to and from the Prague Airport. Payment in full is due before March 1, 2011. Cancellations will be accepted until May 15, 2011, and tuition will be refunded minus a $100 handling fee.

Email me at obroadfoot@gmail.com with any questions you may have and to receive your application.

Looking forward to a wonderful working summer in the heart of Europe.

Olinka Broadfoot, Sculptor
www.olinkabroadfootgallery.com
www.granzstudios.com

Intensive Clay Portrait Sculpture Workshop with Olinka Broadfoot
Thursdays 6pm–10pm; February 22 –May 3, 2011
Olinka Broadfoot Studio
2505 Southeast 11th Ave., Portland
All skill levels welcome (beginner to advanced)
$800 plus $100 lab fee includes firing, armature materials, patinas, waxes, clay
Students are advised to bring clay hand-working tools (if you have them)

Limited to 4 students

Session 1: Enlarge a chosen form in clay
Session 2: Prepare pieces for firing; build armature and begin building up clay on it; work on skull
Session 3: Work on skull; begin work from classical plaster casts
Session 4: Continue copy of plaster cast
Session 5: Finish portrait from plaster casts
Session 6: Apply patina to first fired piece; prep portrait for firing

Sessions 7-12: Work from live model

Olinka Broadfoot, Sculptor
www.olinkabroadfootgallery.com
www.granzstudios.com

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Portland, OR 97208-4828
FAX (503) 282-7490

Art Studio Space for Rent
I am seeking a studio mate to share my wonderful SE Portland studio near the Hawthorne District.

It’s 456 sq ft. (shared) with windows, garage door, garden space; room for your furniture, equipment, kiln, etc. Very affordable.

I’m looking for a potter, sculptor, glass artist, (or other 2-D or 3-D media that can tolerate some dust) who is independent, congenial, and serious enough about their work to really need a great space to work in.

Available February 1.

If you are interested, or know someone who you is, please forward my information to them, or pass on to me any good contacts you might have.

Thanks much.
Maria Simon
503-235-9403 (home)
503-236-8589 (studio)
mariasim2000@yahoo.com
Sculpture or Relief? Yes!
This detail of the St. Johns Bridge is from one of two 14’ by 4’ bronze panels created by Washington sculptor Wayne Chabre for the Multnomah County Office building on SE Hawthorne and SE Grand in Portland. I’ve driven by these monumental reliefs a thousand times and finally decided to investigate. One panel whimsically depicts Portland’s many bridges; the other, outlying areas in the Portland region. Very impressive work! Check it out!
—Jim Ayala

PNWS Sculptor Spotlight

Joni Mitchell

Looking back, I see that I’ve always loved stone. I grew up collecting rocks. I loved carrying them in my pocket so I could touch them and pull them out to look at their beauty. Working in stone is a slow process, so I feel as though I build a relationship with the stone while I work with it. I have deep respect for the history of the material and am always surprised by what it contributes to the piece, making it more of a collaborative process with an unpredictable conclusion.

The tools I use in the process are many and varied. I use a diamond saw, blades, grinders, dremels, pneumatic chisels, hammers, chisels, rasps, polishing pads, sandpapers and compounds. (I’m sure that I’ve left out a few.)

Generally, I start a sculpture with a desire to express an idea or emotion. The stone is chosen for its color or posture. I enjoy the challenge of working within the parameters of a stone’s natural shape. My work is not meant to send the viewer into mental gymnastics but rather to quietly speak to the soul and spirit because the process speaks to mine. In a frenetic world of big, bright and fast, my goal is that the pieces will have a calming effect on the viewer.

View Joni’s work at www.jonimitchellart.com

Nurture, 31”H x 17” L x 14”W; material: Colorado Yule marble

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR 97214

Nurture, 31”H x 17” L x 14”W; material: Colorado Yule marble