Sculpting and drawing have been my creative outlets since childhood. I was born in Mexico, but grew up in San Jose, California in the San Francisco Bay Area. As a child, my first introduction to the art world was the local art museum of Egyptian architecture and the performing arts theater where I saw creative innovation used to transform the stage into diverse settings with lighting and props, all to the delight of the audience.

The local library was another great source of inspiration for me; it was there that I learned about the works of the masters: Leonardo da Vinci and his technical accuracy and innovation; Alexander Calder and his work with colors and movement; and Michelangelo Buonarroti’s sculpted forms, so alive with movement. I also remember gazing in awe at original sculptures and paintings by Alexander Calder in my school friend’s house. With all of these influences readily available, I applied my natural abilities to explore a variety of media and forms without being restricted by others or by any self-imposed boundaries. All of these experiences at a young age were the building blocks that assisted me to expand my exploration of media and further my development as an artist.

I have always been inspired by nature’s palette. I use the combination of nature’s sensual lines and curves to compose the visions of my sculptures. The greatest satisfaction I have as an artist is to give the viewer the opportunity to engage and transform the piece with his or her own imagination.

Can art be sustainable? Yes! Working with sustainable materials is my primary focus and the essence of my art. I take Dixie cups, disguise them with crushed walnut shells or copper slag, and viola, they become a focal point in my art. When I engage with material I can use for a sculpture, usually some type of “cast away,” my mind transforms it into some other shape, not just subtly, but explicitly; I want the viewer to see the transformation from what it was to what it is. When I was refurbishing commercial development spaces using environmentally friendly materials, such as crushed walnut shells and recycled copper slag, I decided to reuse them one more time by incorporating them into my artwork. I use recycled steel and stainless steel in some of my exterior works. I work with sustainable materials in order to work harmoniously with nature; in my own way I can participate in reducing our impact on the delicate balance of nature.

Sculpting is my “first love,” it provides me the perfect vehicle for exploring curved line, accuracy of form, detail refinement, and composition. My sculptures are characterized by their simplicity and depth of elegance. The craftsmanship I bring to my artwork reflects three decades in the building trade, not to mention a lifetime of other skills and experiences.

My current focus is securing commissions. I enjoy collaborating with the client on the project and the subtle challenge of meeting their requirements as well as maintaining creative freedom. I have exhibited locally at City Hall, Onda Gallery, Portland Community College, Cha Taquería & Bar, Davis Street Tavern, and the Walters Cultural Center in Hillsboro. Representative samples of my works are on my website, www.fortunatoartworks.com.
President’s Message

Where are we going?
At last year’s board retreat we decided that our main goal was to continue establishing PNWS as a premier, member-based art organization. That is just what we have been doing. Over this last year the volunteers have upgraded the newsletter, added higher quality shows (such as the Portland Airport, Coos Bay Museum and Guardian’s Gallery), upgraded email notices, calls to artists, publicity, and the PR committee. In fact, I am having a hard time thinking of an area in which we have not made advances.

PNWS is an organization that not only encourages the creation and exhibition of sculpture, but also strives to support the artist members in their individual work. Collectively and individually, we promote sculpture in the northwest, sometimes reaching beyond our own personal limits. Together, we touch an audience that we might not extend to by ourselves. It is also our hope that the influence of PNWS on the ‘art lives’ of its members acts as a catalyst for advancing as artists.

PNWS is a completely volunteer-run organization; everything we accomplish is through the help of volunteers. We, the volunteers, are the power behind PNWS. Nothing happens without us.

We would like you to join us behind the scenes. We invite you to become a mover and shaker. We the volunteers are continually forming and reforming the caliber and direction of this organization. The more involved you are with this behind-the-scenes PNWS work, well, there’s a lot! Thanks to each and everyone one of you for all your hard work!

Here is a quick rundown on who’s doing what.

A Round of Applause for PNWS Volunteers!
I will just bet you don’t know how many volunteers there are out there doing all the behind-the-scenes PNWS work, well, there’s a lot! Here is a quick rundown on who’s doing what. Thanks to each and everyone one of you for all your hard work!

Board Members
Maria Wickwire, she is also our secretary. George Heath, our last president, who still does our website and is the membership committee. Don Maclane puts together our meeting locations. Laurie Vail is on the show committee and in charge of our equipment; she also maintains our guest book list. Susan Levine, who is also our co-show chair. Julian Voss-Andreae works as our treasurer. Lisa Strout is our vice president and now is on our show committee. Kevin Poe orchestrates the board retreat. And, of course, me, Carole Murphy, I work as your president, the outreach coordinator for the show committee, the email notice committee, a graphic designer, and writers for publicity.

We need volunteers for a grant writing committee, a graphic designer, and writers for publicity, our blog, website and newsletter. Please contact Tamae Frame, our new volunteer coordinator to add your energy to ours. Tamae can be reached at Tamae1@verizon.net

Onward!!!
Carole Murphy

Upcoming Meetings

June Meeting
Sunday, June 14, 4 pm
Hosted by Julian Voss-Andreae.
2727 NW 35 Ave., Portland
503-577-1979
(35th & St Helens Rd/Industrial)
www.julianvossandreae.com

July Meeting
Wednesday, July 8, 7 pm
At Rip Caswell’s new gallery.
201 Columbia River Hwy., Troutdale.
503-492-2473
www.ripcaswell.com

Petluck (if you can’t bring food, come anyway); portfolios always welcome

From Portland take 84 east about 20 minutes to Troutdale, exit 17. Continue straight on frontage road then right on SW 257th. Take a left on Columbia River Hwy. and a quick left into the 201 driveway to the gallery and parking.

07/01/2009 - 09/30/2009
Dimensions - Pacific Northwest Sculptors
Silk Sculpture
By Nanette Davis

Nanette’s creative leanings revealed themselves early in life. At 6 years of age, she discovered mud (uncommon in sunny California) and was impressed with its potential as a painting medium. Art sometimes requires sacrifice; she had to forgo afternoon milk and cookies the day she discovered painting her play friend with mud. A few years later, a ‘make do’ attitude was evident when she used matchbook covers (found on her granny’s porch) as her scratchboard canvas. This did invite praise from her elders.

Fast-forward to college. A goodbye stroll through campus the day she had decided to “drop out” was decidedly fateful. Quite by accident, she came upon a room full of looms off a beautifully planted courtyard in the Art Department. She noticed birds flitted from tree to bush, and boldly flew in and out of the weaving room; with this subtle inspiration she reasoned that maybe she should stay in college a little longer. Nanette graduated with a B.A. in art, and a few years later returned and earned her M.F.A. in fibers/sculpture from San Diego State University in 1993.

Upon returning to graduate school, her focus was clear: she wanted to work three-dimensionally with fiber. Inspired by John McQueen’sloom-woven vessels, she turned to the loom and began experimenting. Weaving with linen on the loom and leaving open spaces in the warp, she strategically placed cardboard darts (in place of weft), then, pulling the weft threads together, created her first three-dimensional forms. Seeing a need for more structural integrity, she began to weave with a wire warp and expanded her weft materials to ribbon, painted paper, copper strips, wire and more. Folding multiple primitive origami shapes with the “wired fabric”, pleating, and stitching sections together under tension, became the preferred technique for creating her relief sculptures.

Much to her surprise, a day dawned with an entirely new idea: leave the loom, dye fabric and make it three-dimensional. A trip to Haystack School of Arts and Crafts in Deer Isle, Maine ensued where she studied the Japanese dye resist process called shibori from Ana Lisa Hedstrom, a well-known artist who designed couture clothing from shiboried silks. Clothing becomes three-dimensional when worn on the human body. So, it seems a natural extension for shiboried fabric to be made into three-dimensional form, off the body. Returning home the investigation into how to make dyed silk three-dimensional began in earnest. Experimenting with different materials and adhesives as a way to give strength and structure to silk fabric led to many false starts. Promise was finally seen when bonding the silk with a polymer adhesive to what was to be the new structural medium of choice: metal screen. Much practice was required before a perfect bond between the two was realized. An avalanche of shiboried silk wall sculptures that were pleated, formed and stitched under tension ensued for over 15 years.

Recently, further experimentation has led to bonding the shiboried silk to foil. The foil imparts a metallic glow to the translucent silk in front of it. This simmering new material looked fabulous, but, didn’t have the bias stretch of the silk on metal screen. The bias stretch had allowed for the introduction of curves in the pleating and forming process. Working three-dimensionally was still a priority and patience was required until a new forming process appropriate to the new medium was found. The answer arrived with a chance encounter with the bias plaited vessels by artist, Jackie Abrams. Plaiting is a process where one weaves off loom three dimensionally. Experimentation with plaiting the silk/foil began and another idea was quickly realized: that bonding the silk to acetate would also be another great plaiting medium. The acetate shines in front of the bonded silk (the silk is behind the acetate); where as with the foil the shine comes from behind the silk (foil is on top of the silk). This recent innovation in materials has created new-found enthusiasm for her process and more opportunities to sharpen her problem solving skills.

The dye-resist process, shibori, was originally invented to dye fabric for traditional Japanese clothing. Today the family run handicraft dye business (like shibori) is in danger of vanishing due to the westernization of attitudes and clothing in Japan. Finding new uses for shiboried fabric will hopefully increase the likely hood of the Japanese textile handicraft industry surviving into the next century.

Nanette Davis is a fiber/mixed media artist who manipulates fiber into three-dimensional form. She has been actively exhibiting her work nationally and teaching workshops since 1986. Her work has been published in Fiberarts magazine, The Surface Design Journal, and Kate Broughton’s excellent book, Textile Dyeing: The Step-by-Step Guide and Showcase. View Nanette’s work at www.pnwculturers.org/profiledavis.htm, watch for her non-credit fall classes at PCC, or contact her at Nanette_771@hotmail.com.
Alisa Looney Wins Cannon Beach “Peoples Choice” Award

Alisa Looney’s “Contact No. 1”, a bright orange powder-coated recycled steel bench, is now part of the permanent collection of the City of Cannon Beach Sculpture Without Walls outdoor exhibit. “Contact No. 1” has been installed at the Midtown Bus Shelter on Hemlock St., south of Gower St. in Cannon Beach.

The placard for the bench reads, “A place for people to gather, pause and connect with each other. Created to nurture relationships, and to inspire new possibilities of playful connection.”

“I am deeply honored and hope this public piece will bring a sense of playful connection to residents and visitors for years to come.” said Alisa. She also extends her gratitude to the city of Cannon Beach for creating this opportunity for artists and to the Reed Rothschild and Clackamas Community College for hosting the invitational Sculpture Build Off 2008 event, where the building of “Contact No. 1” began.

Alisa can be reached at 503-283-6181, alisa@alooney.com, or visit her web site at www.alooney.com.

Michael Tieman’s “Courage” Unveiled at Cannon Beach Spring Ceremony

The 9th Annual Cannon Beach Spring Unveiling Weekend took place on Friday, May 1. The opening ceremony for this celebration was attended by Michael Tieman and his family who unveiled Michael’s recently completed bronze sculpture, “Courage.” The event took place at the Cannon Beach Chamber Information Center; an artist reception followed the ceremony.

This was the national unveiling of Tieman’s 36” limited edition bronze sculpture “Courage.” It was the first public appearance of the piece since he announced and unveiled the clay work in-progress version at the Stormy Weather Arts Festival in November of last year.

“Courage” is a sculpture standing in tribute to those who have, who are, and who will battle cancer.

"Courage" is exhibited at Haystack Gallery, 183 N. Hemlock, Cannon Beach. “I am casting “Courage” in a limited edition bronze available in three sizes, 9’ high heroic size, 36” high and 18” high maquettes,” says Tieman. “If you purchase “Courage” at Haystack Gallery, 25% of the sale price is being donated directly to a hospital or Cancer center’s Cancer Support Services of your choice.” Cancer Support Services is the daily support and comfort service for those who come to these facilities to battle cancer.

For more information about “Courage,” contact Michael Tieman, PO Box 1326, Cannon Beach, OR 97110. Phone: 503-717-3071; Email: mt@courageforcancer.net. Website: www.courageforcancer.net.

Marty Eichinger Art Instructor Reunion and Reception

“The photo below shows my first art teachers at a reception for my newest sculpture, “Dreams of Ecstasy.” The unveiling took place on April 24th at my parents’ house in Midland, Michigan. What a great thrill to see them again after 45 years from the time I took their classes. They still make me feel like a youngster! All are still busy making art every day. What retirement?”

— Marty

Marty Eichinger Receives Honorable Mention

Martin Eichinger was awarded Honorable Mention in the Art Renewal Center’s 2008/09 International ARC Salon. “Bird in the Hand” received the honor in this classically themed Salon that draws thousands of entries each year. To view all award recipients visit www.artrenewal.org.

Lisa Strout to Show at the Lake Oswego Festival of the Arts

Lisa Strout has been invited to show two new sculptural pieces in a special exhibit “Cutting Edges: Contemporary Mosaic Art.”

The show runs from June 26–June 28 as part of the Lake Oswego Festival of the Arts. It is the largest assembly of mosaic art ever exhibited in the U.S. and includes artists from all over the world. View Lisa’s sculpture at www.tilefishart.com.

PNWS Art Classes

We now have a new education program and a new web page announcing art classes on the PNWS website. Along with our Gallery, Calendar, Links and other pages, we have added “Classes.” It is located near the bottom the Home page. Click on “Sculpture Classes” and the Classes page appears showing a list of workshops and classes taught by our members. We will also be including class announcements in the PNWS newsletter.

PNWS art classes provide a great forum for our members to share skills and knowledge with each other and, hopefully, attract students who are not yet members. If you are interested in one of the classes, contact the instructor for further information and to reserve your place in the class.

If there is a class that you would like to take but don’t see it listed, contact Ken Patton by email, KenKinetic@verizon.net, and he will see if he can find a qualified instructor that is interested in teaching the class.

If you are a PNWS member teaching art independently or through an institution, you are welcome to use this resource to announce your class. Contact Ken Patton and he will provide you with instructions for getting your class published, or you can get the information of the “Classes” page by clicking on the Instructor Information link.

Call to Oregon Artists and Calligraphers

The 2009 All Oregon Art Annual, held in conjunction with the Oregon State Fair invites submissions from Oregon artists. For more information, please contact Shila Powel at art.anual@state.or.us or 503-947-3260. To download a prospectus, visit www.oregonstatefair.org/competition/art-and-photography.

Deadline: Completed entries must be postmarked by June 22nd, 2009.
Welding Class with Rick Gregg

by Lyn Simon

In mid-March, PNWS members Lyn Simon, Laurie Vail, Carole Turner, and Leslie Bell, attended metal sculptor Rick Gregg’s Direct Metal Sculpting and Fabrication class. The 2-day welding class was held at Susan Levine’s studio (thanks Susan!). Rick’s signature style is structural framing, with partial weld-fill and/or cement addition; he sometimes leaves portions of the framework bare. Rick started us out with oxy-acetylene basics; welding small plates together (both sides) to form a platform. He then showed us ways to fill holes (a skill that was put to much use later on). Next on the platform, a vertical framework took shape, supported by cross-hatching butt-joints; first two dimensions like a ladder, then adding a third, providing form. We weld-filled in between the cross pieces, (and repaired those new holes that burned open) to form solid areas. See Rick’s “Deeanna.” It takes a serious, concerted effort of steady hands and an eye for balance. He showed us to simultaneously use intense heat to melt the metal, (backing-off heat to cool and bend), and spot-on timing with the welding rod, to create a guided molten flow. The results were finally heat-melted smooth rod, to create a guided molten flow. The bend), and spot-on timing with the welding (sort of…). Each step in the process gave our creations new personalities. Rick also offered his mig welding expertise, demonstrating both useful and decorative cutting-torch techniques and showing us ways to add brass-rod brazing accents.

I was very excited about learning these welding techniques and caught on readily. It opened up that “3rd dimension” for me. I already have the equipment in my studio, and can now expand in a new direction. I’ll just need to find some spare time....

When asked if he’d consider giving future classes, Rick quickly answered, “Yes, I plan on more classes this summer and fall. I not only like sharing what I know, and teaching, but I also enjoy the added perk of learning from my students as we work together—watching them take what they’re learning and go in their own unique directions.”

For class information, contact Rick Gregg: rickgregg@centurytel.net, 541-905-6046

See samples of Rick’s work on his website: www.rickgreggstudio.com.

10% Off for Members at COLORmation!

Did you know? PNWS members now get 10% discount on orders of a thousand or more at COLORmation in Portland. Mention this notice when you place your order!

COLORmation is a full service printing company that creates postcards, brochures, posters, die cut presentation folders,flyers, business cards, and direct mail services.

4488 NW Yeon Ave. Portland, OR 97210 (800)-327-6613
www.colormation.com

If you have leads for sculpture-related businesses willing to give discounts to PNWS members, contact Carole Murphy at 503-235-7233 or sculptor@carolemurphy.com

Member Discounts

COLORmation
4488 NW Yeon Ave. Portland, OR 97210
1-800-327-6613

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

Stephenson’s Pattern Supply
3223 NW Guam, Portland 97210
503-228-1222

Quimby Welding Supply
(NW Portland and Tualatin)

Irontech Welding and Ind Supply
6417 SE Powell, Portland 97206
503-774-5145

Mail&Ship
14674 SE Sunnyside Rd
Clackamas OR 97015
503-658-7700

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

ArtLinks

http://sculpture.net/community/
A wealth of visual inspiration, many world-class, international sculptors are featured. This site is much easier to use than it appears; after a few clicks it starts to make sense. It helps to read the FAQ section. It’s a combination Facebook, gallery, blog, and general information. Be patient as you explore this robust site.

www.weburbanist.com/
This site is very deep with many subsections, ranging from dorm window Tetris from Russia, art bathroom fixtures, egg carving, time-lapse graffiti, and far beyond. Lots to explore!

www.sculpturebythesea.com/
The Australian cities of Sydney and Perth hold “Sculpture on the Beach” shows every year. Artists from all over the globe participate in these events. This site is easy to use. Lots of seaside and sculpture eye candy.
Creating and Crating
Your Art
by Patrick Gracewood

A part of the take down crew for the PNWS Coos Bay Museum of Art sculpture show I realized that showing your sculpture is not just about creating a piece. It is also about crating a piece. Packaging is a big part of the presentation and preservation of your art. It is a professional touch that creates a perception of who you are by gallery, museum staff, or prospective owner.

Good packing begins with a sound container; one that protects the art on all sides. I hate to break the news, but bubble wrap is padding, not a container. It goes inside the box. The purpose of padding is to cushion and support the sculpture so it doesn’t shift in the box. Don’t use foam peanuts unless they are sealed inside a plastic bag. No one likes an explosion of hard to sweep up peanuts.

Professionally packed (I mean by you, the artist) art has a photograph on the side of the box, along with well thought out step-by-step instructions for unpacking and repacking. This “due diligence” shows your respect for the gallery or museum staff, they will appreciate how your instructions make for efficient use and reuse of the packing materials, and, equally important, are a great time saver. The person who uncrates your art is often not the same person who transported it or who repacks it. One volunteer said that even when it is the same person, “...you think you’ll remember how it was packed, but a month later, you don’t.”

If you had work in the Coos Bay Museum of Art show, did you realize that it traveled more than 934 bumpy, twisting miles at 65 miles an hour? That’s a lot of vibrations, potholes, and settling. Did you really believe paper, bubble wrap, or soft foam alone would protect your art on such a long trip? Do you also believe in shop elves that clean up peanuts.

Cardboard is one of the few things that are free for the asking; it’s very important to find a box that fits well with your art. Cardboard comes in many thicknesses. Double walled is stronger and safer. You can purchase it, or find it at any appliance or gym equipment store’s dumpster. If you make a custom shipping box, it shows you care about your artwork and that you respect the people who show and hopefully sell it. Imagine someone buys your art; do you really want their first impression of your art arriving and appearing in their home as if it were some type of emergency in progress? I don’t think so. If you have the skills to create sculpture, you can create a container in which it will travel safely. It shows you respect your work and encourages others to as well.

Patrick Gracewood is a sculptor and designer. He writes about sculpture and the garden on his blog: ShadowsOnStone.blogspot.com

May Meeting Notes
by Sunny LeGrand

The May PNWS meeting was an affair to remember with Todji Kurtzman as our host and presenter. With his special artistic environs as the background, we all came together to share food, fun and artistic exchanges; we certainly succeeded, sharing many new thoughts for future plans. Topics included to jury or not to jury, and new ways to promote PNWS via special events were tossed around.

Todji presented an informative, interesting slide show on his international travels and work. We left with tummies full of delicious BBQ and inspirations for our next steps. Thanks, Todji, for hospitality and entertainment extraordinaire!

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Volunteers, from page 2

Newsletter Team Jim Ayala is the editor, Leslie Ariel proofreads; some of the writers for the newsletter are Patrick Gracewood, Wendy Dunder, Marty Eichinger, Susan Gallagher Turner, Lyn Simon, Mark Chapman, and LeRoy Goertz. Special thanks to Carole Turner for proofing this issue! Sara Swink does the layout for the newsletter. Robert McWilliams is kind enough to mail out our newsletter for us.

Volunteer Coordination Committee Tamae Frame has taken on the Volunteer Coordination position. Sunny LeGrand has moved into the Publicity Committee chair position. Ken Patton is now heading our Educational Programs Committee. Jim Primeau is handling Advertising for the newsletter. Our new Call to Artists researcher is Don MacLane.

There are more than those listed above, for example, those people who help with individual shows, helping to transport art and equipment; those that set up the shows in the venue and those that trek it back home again. The volunteers change with each venue. A big round of “thank you’s” are due from all of us your fellow members!

But wait, there’s still more! The Pedestal Team! The pedestals design came from an idea submitted by Ann Fleming. Spacious facilities and equipment assistance was provided by Marty Eichinger. The pedestal build team volunteers included Lyn Simon and Daniel Baca who worked on the ABS plastic columns. The woodworking and finishing team included: Rick Gregg, ‘Woody’ Woodbury, Wendy Dunder, Jim Johnson, Laurie Vail, Kim Lewis, Kevin Poe, Carole Turner, and Vandy Bennett.

As you can see, we have a great crew of volunteers! But, there’s always need for more.

If you haven’t already done so, come join us and share a skill, learn a new one, or simply help out with some of the work that is making PNWS an art force to be reckoned with!

—Carole Murphy
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.

Classes & Workshops with Sara Swink
Creative Process Workshop
July 11–12, 10 am–5 pm, West Linn;
$150 includes materials. Cultivate connections of vocabulary and style, mine the riches of the unconscious, play and explore, and deepen your artistic practice. Valuable for practicing artists, but no art experience needed.

Open Clay Studio, 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.

Mold Making Classes with Richard Armstrong
Tuesdays, June 4–18, 7:00–9:30 pm
Learn to make rubber molds for slip casting, as well as complex molds that are two or more parts with slit cuts. Also learn about handmade patinas, latex, urethane rubber with fiberglass mother molds.

You will start by sculpting simple plaques and then on to more complex forms. You will use your mold to pour an MGR95 (resin) piece, then give it a patina. Discussion and demonstration of the use of FGR95 as a backing rather than fiberglass.

$200 plus materials fee
Richard Armstrong, 30+ years experience.
4416 se 29th Ave, Portland.
503-477-8808

Cottage for Rent
Contact Sara Swink for more info, 503-638-9890, sara_swink@verizon.net.

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

Deadline for the Aug.-Sept. issue is July 1.
Richard Armstrong

This intimate mantle or coffee table piece juxtaposes a mother in the front middle, carrying a vase of water, with her mother to her left, carrying a bundle of “wisdom” herbs, for she is the crone. The small girl on the mother’s right is holding a little bird (innocence), which cannot be seen in this photo. In the back is an angel hovering with outstretched wings for protection and guidance; the whole scene is rising out of a cyclone of energy. Several of my pieces generate themselves with an uplifting balloon shaped motion, giving an instant sense of levity.

I usually make these types of works with people hugging or dancing, but occasionally a bear, giraffe, or some other animal. This oak piece was fired in a gas oven, giving it a great, warm toasty brown patina. I found that oak tends to warp; instead, I will now use teak for all outside wood sculptures. Generations was purchased by a political figure from New Mexico—the water commissioner. Email Richard at armstrongstudio@msn.com.

Richard Armstrong

Gas oven fired Oak. 22” tall

Generations

PNWS Sculptor Spotlight

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd #302
Portland, OR  97214

Sculpture or Sculptor?
This charming zebra is another example where the sculptor is the sculpture. Or is it the other way around? In any case, the hand of the artist is the primary medium for an in-the-round painting; does that make the hand a canvas and a sculpture at the same? Have you seen similar visual aesthetic brain twisters? Please forward them to jimayala@q.com.