

Voss-Andreae at Georgia Tech

A larger-than-life bronze sculpture of a female form by Portland sculptor and PNWS board member Julian Voss-Andreae was installed recently on the campus of the Georgia Institute of Technology in Atlanta.

The sculpture is notable not only for its artistic merit, but also because, according to Voss-Andreae, it was “fully 3-D printed” over about 10,000 hours of printing time at his Portland studio. Voss-Andreae employed his battalion of LulzBot TAZ 3-D printers to construct more than 100 pieces that were assembled into the mold. The mold parts are built up by the printers using a filament thread known as PLA (polylactic acid, a biodegradable thermoplastic).

An article by Bridget Butler Millsaps in the June 23 edition of the online journal *3DPrint.com* quoted the sculptor about part of his attraction to 3-D technology. “The main benefit to me is that I am now able to create life-size bronze sculptures for a price that allows experimentation.”

Millsaps relied on Voss-Andreae’s “3-D team” to explain his casting and post-casting processes.

The completed PLA sections of the mold are repeatedly dipped in a ceramic bath until they are fully coated to an appropriate thickness, after which the PLA inside is burned out, leaving a negative mold for the bronze. When the casting is complete, the ceramic mold is removed and the bronze parts are cleaned, assembled, and welded. Millsaps described the last process as “a huge and complicated 3-D puzzle.”

Voss-Andreae told Millsaps that his 3-D printers get a lot of use. Besides creating molds, he uses them to print maquettes and parts of sculptures for



PHOTO COURTESY OF JULIAN VOSS-ANDREA

POLY, by Julian Voss-Andreae, outside the Engineered Biosystems Building at Georgia Tech: Cast bronze with patina and plants, 73" x 83" x 46", 300 lbs.

use in the planning process. He even uses the machines to print replacement parts for the 3-D printers themselves. LulzBot heal thyself.

The new sculpture was installed in a planted area outside the Engineered Biosystems Building at Georgia Tech. It is designed to allow plants to grow around and through it.

In other news about Voss-Andreae, he was recently announced a winner of

a 2017 *CODA* award. The internationally acclaimed awards celebrate design projects that most successfully integrate commissioned art into interior, architectural, or public spaces.

Voss-Andreae was honored for his dual sculpture installation entitled *Spannungsfeld* and installed outside the new Physics and Nanotechnology Building at the University of Minne-

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BBQ follow-up; Isabelle, Paul to depart; Newport show gevalt; 4 board vacancies

Sadly, the annual PNWS barbecue at Leland Waltuck's Standard Steel Companies was canceled. Only a few people RSVP'd. It was not nearly enough to justify the effort required to hold the event. I am unsure why that was the case. Was it lack of interest? Was it not clear that an RSVP was required or where one should send an RSVP? Perhaps it was too hot and smoky. In any case, I sure would like to know. Please shoot me an email if you have a clue. I'd particularly like to hear from you if you attended in the past but decided not to this year. Leland's been dandy to us and I'd like to be able to give him a sense of why the response was so low.

Paul and Isabelle are making preparations to move to France. We on the board are weeping and crying and clutching at their pant legs in an effort to make them stay. Paul is the newsletter editor, layout artist, and our vice president. Isabelle is our secretary and is responsible for those amazing calls to artists she sends out each month. This is like losing four board members between those two. Isabelle's note taking is perfection and with Paul we have someone who made a career as a big-city newspaper editor. Tough to replace them. Tough. Tough.

Our big show in Newport will go on

BY PAUL HAIST

The important Pacific Northwest Sculptors' show at the Newport Visual Arts Center (NVAC), "Variety of Visions," opening this weekend, Sept. 8, is still on.

Late in the preparation process, issues arose that questioned whether the show could proceed. There was some miscommunication between PNWS and NVAC.

There were two primary issues. One was that the available square footage for the show was considerably less than PNWS originally understood was the case, by a factor of about 50 percent. The other issue was the insurance value of the sculptures that were originally scheduled

Gosh, I'd like to give some good news right now, but as I wrote this, the Newport show at the Visual Arts Center was in crisis. It turned out that the Visual Arts Center in Newport did not have sufficient insurance to cover the value of the pieces in the show; not nearly enough. Also, the actual space is a little over half the size we thought. This would be bad enough if we had been made aware of the issue earlier, but we did not learn of it until Sept. 2. Dave Gonzo managed to resolve the problem at the last minute. Many thanks to him. Paul reports on the outcome below.

Please attend the next board meeting in person or on Skype (info on page 3) and see if it's something you would find enjoyable and fulfilling. Obviously, we'll soon need a secretary and a newsletter editor and layout person. The newsletter is a paid position. Not a lot of pay, but something. Said person should be familiar with Adobe InDesign. It is not a board position but Paul's board position helped keep him in the loop. The secretary job is a board position. It consists of taking notes at the board meetings and typing up the minutes for approval.

Best to all,
George

PRESIDENT'S MESSAGE



GEORGE HEATH

Looney sculptures featured in Enamelists' travelling show

Two enamel-on steel sculptures by PNWS member Alisa Looney were part of Alchemy 4, the International Biennial Exhibition of the Enamelist Society which continues with a travelling exhibit this month and October and again January through April.

The opening exhibit ran from July 29 to Aug. 2 at the Arrowmont School of Arts and Crafts in Gatlinburg, Tenn. The next exhibit opens Sept. 10 and runs through Oct. 22 at the Ohio Craft Museum in Columbus, Ohio. The third exhibit is set for Jan. 7-April 29 at the National Ornamental Metals Museum in Memphis, Tenn.

Looney said, "It is a huge honor for me to be part of this exceptional



ALISA LOONEY'S featured works above are, left, Water Maiden, enamel on hammered and welded steel sculpture, and, right, Acceptance Series: Wave Dream (spirit mask), enamel on hammered steel wall sculpture.

group of Enamelists from all over the world.

Learn more about Looney or the Enamelist's exhibit at <http://www.alooney.com> and <http://www.enamelistsociety.org>.

PHOTOS BY PATRICK F SMITH

Upcoming meetings

September Board Meeting

Friday, Sept. 15, 10 a.m.

In person: Dave Gonzo studio, 3354 SE 19th, Portland (red barn out back), 503-270-9394.

Via Skype: Contact George Heath (gheath6006@msn.com) if you wish to Skype. Skype limits participation to 25.

September General Meeting

September General Meeting Thursday, Sept. 14, 7 p.m.

Members and guests welcome. Sam Hingston's residence/studio 11625 SW 7th St., Portland.

Sam is a board member and a remarkable wood carver.

Visit www.samhingston.com for examples. Members and guests welcome. Potluck, bring a dish to share if you can and the beverage of your choice. If you can only bring yourself, please do so.

Artistic Portland thanks PNWS exhibitors

PNWS board member Shelly Durica-Laiche, who is also a member of Artistic Portland, a co-operative gallery, recently expressed her gratitude to PNWS member Carole Murphy and other PNWS members who took part in a recent show at the downtown gallery.

Writing on behalf of the Artistic Portland board, Durica-Laiche

said, "We want to express our deepest thanks to you for your efforts in the show." She added, "It was a beautiful exhibit! Thanks for sharing with us in this new adventure to host group shows."

Other PNWS members in the July and August show, were Chayo Willson, George Heath, Dan Good and Mo Ross.

VOSS-ANDREA: *Spannungsfeld* installed

Continued from page 1

sota in Minneapolis-St. Paul. The two sculptures, a woman and a man kneeling and facing one another, are each 10 feet tall.

The CODA website explains the work's title thusly: "The German title of the installation (literally "tension field") originated in physics but is used in contemporary German almost exclusively in a metaphorical sense, implying a dynamic tension, often be-

tween polar opposites, that permeates everything in its vicinity

The CODA awards are presented each year by CODAWORX, a global online community that showcases and celebrates design projects featuring commissioned artwork in interior and architectural spaces. The organization is based in Madison, Wisconsin.

See more images of the work and learn more about CODAWORX at [this address](http://thisaddress.com) online.

Learn more about Voss-Andreae online at <http://julianvossandreae.com>.

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WELCOME TO THE WET

Collier comes to Oregon, falls for the clouds

BY MICHELE COLLIER

I recently moved here from drought-stricken California and I was astounded to discover the amount of water that falls from the sky here (that's how my daughter describes it). The cloud buildups were so impressive that I risked life and limb to snap a photo while driving. It was not my proudest moment, but I was desperate to get the shot. I can't remember the last time I saw clouds stack up like that.

I processed all of this through the "must make art" part of my brain. I sketched, did maquettes and finally jumped into the full-size pieces. Clouds, rain, wind. The photos you see are of unfinished pieces, but I couldn't miss the chance to share. I would never show unfinished work to anyone who wasn't also an artist.

I was in love with the way clouds seemed to rise up out of the forests that cover the mountains here. It was like observing a birthing. I made many sketches (bottom right) but felt very inadequate in my attempts to sculpt what had moved me so profoundly. Finally, I got a breakthrough. Sometimes, the gods smile and the piece rises hopefully, breathless to the finish. (see photo Nimbus)

The best part of all this is that a few months ago, two gals from the PDX Contemporary Ballet Company came to PNWS to find an artist who's work they could use as a launch point for their new ballet production. They picked me from our group's photo file. (Thank you PNWS). My meeting with them revealed that my current series about the monumental weather of the Great Northwest mirrored something that had been on their mind as well. The performance is scheduled for February 2018.

So, thank-you PNWS and "all the rain that falls out of the sky." I have surely been baptized and I'm now ready to buy a pair of serious boots for winter, which, I hear, is not far away.



ALL PHOTOS BY MICHELE COLLIER

WHEN Michele Collier moved from California to Oregon, she was overwhelmed by the abundance of water and the majesty of the clouds. She made this image to capture the feeling.



EXAMPLES: Above is a work in progress that Collier calls *Nimbus*. One of her preliminary drawings for this piece is at bottom right. The piece at right above is called *Rain*.

Michelle Collier earned a BFA degree at the Academy of Art University in San Francisco. Her medium is clay. Her work has been exhibited widely in California and across the United States in group and one-person shows. She currently is represented by three galleries. Learn more about Collier online at <http://www.burningclay.com>.

