

Members crowd Voss-Andreae studio



MEMBERS of Pacific Northwest Sculptors gathered at the Portland studio of member and board director Julian Voss-Andreae for the

group's 2017 annual meeting Feb. 28. The affair was also the monthly open meeting which included a tour of the large high-tech studio.

Three board members re-elected at annual meeting; more needed

BY PAUL HAIST

Members of Pacific Northwest Sculptors gathered the evening of Feb. 28 to elect board members, discuss organizational goals, learn about upcoming group events, cultivate an enlarged base of volunteers, and get reacquainted with friends and colleagues around a pot-luck nosh with beer and wine.

The occasion was the PNWS annual meeting, hosted this year by board member Julian Voss-Andreae at his

spacious new studio in Southeast Portland's Sellwood district. The high-tech studio itself was a big attraction for all who attended ([photos on page 6](#)).

Between 25 and 30 PNWS members were there.

The central item of business at the meeting was the election of board members. Three current board members whose terms were expiring were re-elected to new two-year terms. They are President George Heath, Dave "Gonzo" Gonzales and Voss-Andreae.

Before the members voted, Heath introduced current board members who were present and made a plea for other group members to volunteer to serve on the board. He explained that there are only seven members on the board now and that that number

would soon dwindle to six as Treasurer Diana Rogero has given notice that she needs to step down.

He added that the board needs very much to enlist a new treasurer, as well as a new membership coordinator and a meetings coordinator, both of whom may or may not be board members.

Heath noted that the group's bylaws call for a minimum of eight board members. He added, however, that eight is too few to distribute the workload in a manner that does not overburden any one board member.

While several members stepped forward at the meeting to offer their time for ongoing projects, no one at the meeting not already on the board could make a commitment to serve a

See [MEETING](#), page 4

Pacific Northwest SCULPTORS

4110 SE Hawthorne Blvd. #302
Portland, OR 97214 (mail only, no office)
www.pnwsculptors.org

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George Heath, President
Paul Haist, Vice President
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Dave Gonzalez
Sam Hingston
Julian Voss-Andreae

Newsletter

Paul Haist, Editor, Design & Layout
503-780-3379, newsletter@paulhaist.com

Membership Coordinator

Vacant

Website

George Heath, 503-777-2769
gheath6006@msn.com

Meetings/Educational Coordinator

Jacque Shayne, 503-522-2790

Shows

Dave Gonzalez, 503-270-9394
gonzoz@gonzoironsanity.com

Materials and Equipment

Sam Hingston

Publicity:

Vacant

Volunteer Coordinator (Interim)

Carole Murphy, 503 235 7233,
sculptor@carolemurphy.com

Call for Artists Coordinator

Isabelle Johnston-Haist, 503-780-5257
isa@isabellejohnston.com

PNWS Email Notices

Isabelle Johnston-Haist, 503-780-5257
isa@isabellejohnston.com

Facebook Coordinator

Isabelle Johnston-Haist
isa@isabellejohnston.com

EDITORIAL SUBMISSIONS:

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Submissions deadline for
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Meeting highlights achievements, needs

The annual meeting was Feb. 28.

I always enjoy going to Julian's studio. It's like a trip to a science museum, a good one. Did you know you can buy 12-volt LED light strips by the foot? Each lamp is about an inch and a half from the next. They are dimmable and the RGB version has tunable colors. Control unit sold separately. But I digress...

We gave a round of applause to our host, (Julian), board members, volunteers and donors. Special note was made of those involved in Sculpture Day. Alisa Looney, Jennifer Corio, Julian Voss-Andreae, Dave Gonzo, and new this year, Sue Quast They've done a wonderful job. That event seems to have a magical attraction. It is self propelled. Alisa took a few minutes to give the lowdown and it's coming together very well. There will be some 20 participants in the art show, there will indeed be a tango, talks, a tour

and a dance party with a live band.

Mention was made of the improve-

ments and changes we've made the past year with the membership process. Wild Apricot has a new members-only area that contains all the instructions on accessing member benefits along with some other useful information. All this is now available from the menu bar on www.pnwsculptors.org. See the dropdown under "Members." Also there is a direct link to the member directory. If you are logged in, you will see contact info for members which is not available to the

general public. If you don't know the password, just use the "forgot password" button. You'll get an email. Strongly suggest doing so and taking a look around.

We still have some important open positions: treasurer, membership chair, meetings coordinator and we are short two board members. My email address is: gheath6006@msn.com.

Other issues were resolved in that we did get a few more people for the show committee, we may have a free spot for storage (thanks to Carole Murphy), and I was able to schedule the next three open meetings. They will be at Robert McWilliam's on March 23, Carole Murphy's in April, Dave Gonzo in May and Shelly Durica-Laiche in June. Specific dates will be announced as they are scheduled.

Sam Hingston spoke a few moments about an event wherein sculptors just show up with their medium and tools and do sculpture over a day or two. I'm thinking that would be a dandy idea and maybe we should do it frequently. The basement gets awful quite still awhile. We may have a location for the first but I'll say no more until it's confirmed.

Carole thought a tool and materials swap would be a good idea. I like that too. I have a pile of unused stuff and I'm always ready to start another.

Thanks Everyone!
George

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INTERNATIONAL SCULPTURE DAY

April 22-23 in Portland and Around the World



VIEW WORKS by the following distinguished Oregon sculptors and PNWS members (clockwise from left): Julian Voss-Andreae, David Gonzo, Andy Kennedy, Sam Hingston, and Bill Leigh and Chayo Wilson (collaborative work).

Meet renowned local sculptors, view their work, learn how they work—and then dance up a storm

Join Pacific Northwest Sculptors as they host the third annual International Sculpture Day in Portland, Ore., April 22-23.

The event, "3D Alchemy—Fusing Intellect, Intuition and Magic into Sculpture," will celebrate sculpture.

The event features five unique events at three local venues all within one block in the Sellwood neighborhood in Southeast Portland. Come for one, some or all the events.

Learn more about the Portland event online at facebook.com/ISDayPDX.

The worldwide celebration is a project of the Washington, D.C.-based International Sculpture Center (ISC), which launched International Sculpture Day, or IS Day, as an annual event to be celebrated the week of April 24.

It aims to further the ISC's mission of advancing the creation and understanding of sculpture and its unique, vital contribution to society.

Up to 300 artists and organizations in 20 countries are expected to celebrate with artist talks, open studios, unveilings, sculpture scavenger

hunts, pop-up exhibitions, demonstrations, iron pours and more.

Last year was the first time the three-year-old event was celebrated in Portland by PNWS. That event drew a standing-room-only crowd which inspired the expansion of the event for this year.

Schedule

Saturday, April 22

6-7:30 p.m.

*** **MAIN EVENING EVENT** ***

- **ARTIST TALKS:** Portland sculptors share their work and the inspiration behind it. Learn why they make sculpture, what drives them and the passion behind their process and collaborations. Dance With Joy Studio, 7981 SE 17th Ave; Portland, dancewith-joystudios.com.

7:30-9 p.m.

- **STUDIO TOUR/ARTIST DEMOS:** Tour the studio of Julian Voss-Andreae and see his 3-D scanning, printing and digital sculpting processes and the unveiling of his

public work in progress for Portland Community College. Witness drawing with fire and metal by sculptor Dave Gonzo and ceramic soul diving by sculptor Andy Kennedy. Julian Voss-Andreae Sculpture Studio, 8003 SE 17th Ave., Portland; julianvossandreae.com

7:30-11 p.m.

- **SCULPTURE EXHIBIT:** Featured PNWS sculptors: Julian Voss-Andreae, Sam Hingston, Bill Leigh and Chayo Wilson. Roll Up Photo Studio + Gallery, 1715 SE Spokane Street, Portland.

9-11 p.m.

- **TANGO DEMO & DANCE PARTY:** Finish the evening with a tango demo by Rachel Lidskog of Dance with Joy Studios and get your groove on with live music from The Aftershock with Nico Wind. Dance with Joy Studios (see address above).

Sunday, April 23

- Exhibition continues at Roll Up Gallery (see address above).

MEETING: Many volunteer for PNWS programming



ALISA LOONEY, gesturing, updates PNWS members on plans for the Portland observance of International Sculpture Day slated for April. From left are PNWS Secretary Isabelle Johnston-Haist, President George Heath, Laurie Vail (obscured), PNWS board member and IS Day

planner Julian Voss-Andreae, Shows Coordinator and IS Day planner Dave Gonzo, Looney, IS Day Planner Jennifer Corio, Joe Cartino and past PNWS President Carole Murphy. Voss-Andreae called Looney "the driving force" behind the PNWS celebration of IS Day.

Continued from page 1

two-year term.

Board members are exempt from having to pay membership dues during their term of office.

Heath highlighted some of the board's efforts over the past year.

"We've been trying to make the meetings more meaningful," he said about the monthly PNWS gatherings formerly called members' meetings and now called open meetings or just meetings. Over the past months, the meetings have been organized as demonstration or "demo" meetings hosted by members who open their workspace and show how they work.

The meetings name was changed in order to underline that they are open to everyone—members and non-members, part of an ongoing effort to attract new members.

Large numbers of members and guests have attended the demo meetings and, said Heath, "We want to keep that going."

Interest in the demo meetings was made clear at the annual meeting—which was also a demo meeting—when four members volunteered to open their workspace. Robert McWilliams

will host the March meeting. Past PNWS President Carole Murphy stepped forward for the April meeting. Gonzo signed up for the May meeting, and Shelly Durica-Laiche opted in for June.

PNWS-sponsored sculpture shows have been down in the past 12 months in the aftermath of the need to close the group's Sculpture Gallery in downtown Portland. Shows Coordinator Gonzo, who has been at work on show proposals, reported that he could use help. Member Joe Cartino volunteered to lend a hand.

Murphy volunteered a second time at the meeting when Heath reported that the group was still searching for a more affordable venue at which to store its equipment, mostly display items such as pedestals. At a previous meeting, the board approved an annual expenditure of \$600 (in monthly installments) to anyone who offered suitable space. Murphy volunteered space at her home at no charge.

Murphy's space will require some minor carpentry to make it entirely suitable. Durica-Laich and Andy Kennedy volunteered their time and labor, as did Gonzo.

Murphy also appealed for volun-

teers to help board member and Secretary Isabelle Johnston-Haist with the monthly Call for Artists, an extensive listing which she edits, lays out and distributes to all members. Three volunteered: Chayo Wilson, Chas Martin and board member and newsletter editor Paul Haist. Member Pam Mummy already helps with that project.

Heath thanked Alisa Looney, Jennifer Corio, Voss-Andreae, Gonzo and Sue Quast for their ongoing leadership and planning for the upcoming PNWS observance of International Sculpture Day ([see story on page 3](#)).

He paid special thanks to Sculpture Day donors Rob Arp and Bill Leigh and the Leigh Family Foundation for their generosity.

Heath expressed his gratitude to outgoing treasurer Rogero for the work she accomplished in the time-consuming post of membership chair. She was responsible for updating PNWS's Wild Apricot account, a web-based software system facilitating the management of membership, websites, events and other activities by non-profits and small associations. He also thanked Johnston-Haist, Rogero's predecessor in the post, for her contributions.

One way to get public attention when you need it

BY PAUL HAIST

The Clackamas Review newspaper published an article in January about PNWS past president Carole Murphy.

It was a very favorable article that focused primarily on Murphy's then upcoming sculpture class. It included an attractive photo of the artist, her work and some of her raw material. After spelling out the details of her class, the reporter, Ellen Spitaleri, went on to fill in some details of Murphy's background.

It was a well-crafted article designed (and placed) to get people's attention. Murphy said it led to people getting in touch with her about joining her sculpture class.

That kind of publicity—publicity that generates the desired result—usually does not come cheap. However, as a rule, one does not pay for editorial placement in a newspaper.

So, how did Murphy do that and how can you do it too?

To begin, it was not entirely free. Murphy previously placed an ad



CLACKAMAS REVIEW photo by Ellen Spitaleri of Carole Murphy, a sample of her work and the aerated cement that is her raw material.

for her sculpture class in the Review. It cost about what one would expect for a small display ad in a small-town—but also importantly suburban—newspaper.

The ad yielded no results.

When the newspaper contacted Murphy later to ask if she wanted to

renew the ad, she remarked that it had not motivated any response.

The newspaper's response? "Do you think a *story* about your class would help?" Well, perhaps not exactly those words, but words to that effect, according to Murphy. They offered her editorial space and a reporter with a camera.

Editorial space—more than ad space—implies credibility. One likely gets a lot more mileage from even a small story than a big ad.

Also, small-town papers often operate with something like a sense of family. They often want to help. Main Street goes in both directions in most small towns.

Murphy did not elaborate, but she said that she previously had a similar experience.

Artists take note.

Read Spitaleri's Clackamas Review story about Murphy online at <https://tinyurl.com/z8fjoneh>. To learn more about Murphy's classes or sign up for a class, visit her website at carolemurphy.com and click on *Classes* or call 503-235-7233.

Upcoming Meetings

March Board Meeting

Friday, March 10, 10 a.m.

In person at Dave Gonzo Residence 3354 SE 19th, Portland (red barn out back), 503-270-9394, or at the

studio of Julian Voss-Andreae, 8003 SE 17th Ave, Portland; 503-329-5203

Members may also attend via Skype from their computer or other device. Contact George Heath (gheath6006@msn.com) if you wish to Skype. Skype limits online participation to 25.

March Open Meeting

March 23, 7 p.m.

Potluck: bring a dish/beverage

Hosted by Robert McWilliams, 6825 SE Pine Court, 503-408-5850. (*Go east on Belmont to SE 68th, turn north for three blocks until 68th becomes Pine Court: the bottom of a U connecting 68th and 69th.*)

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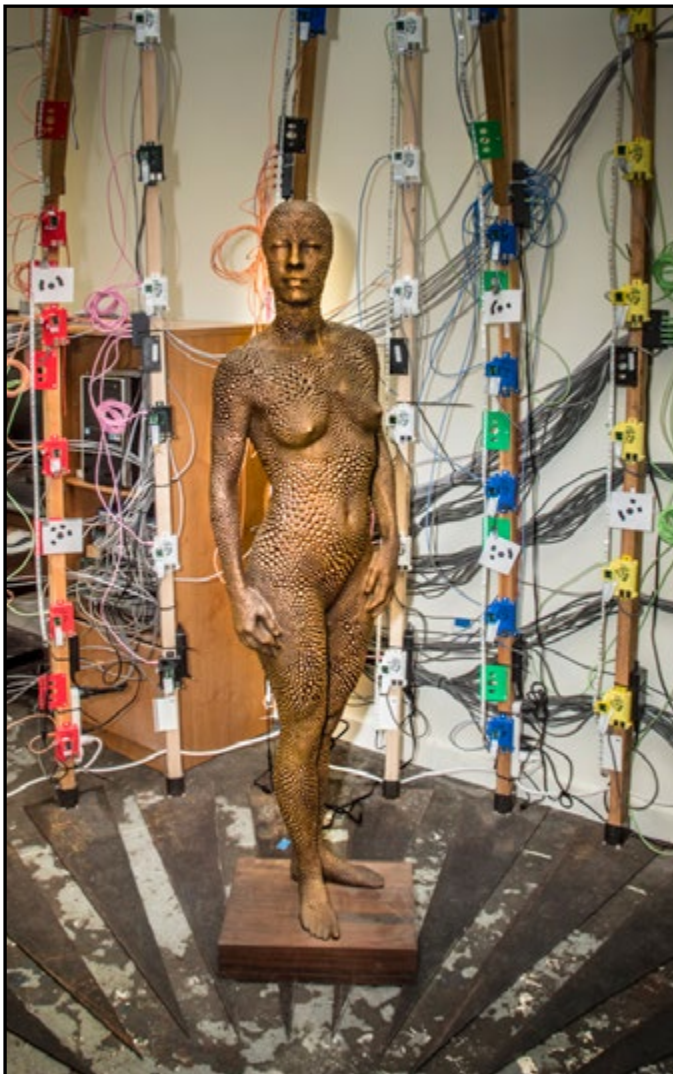
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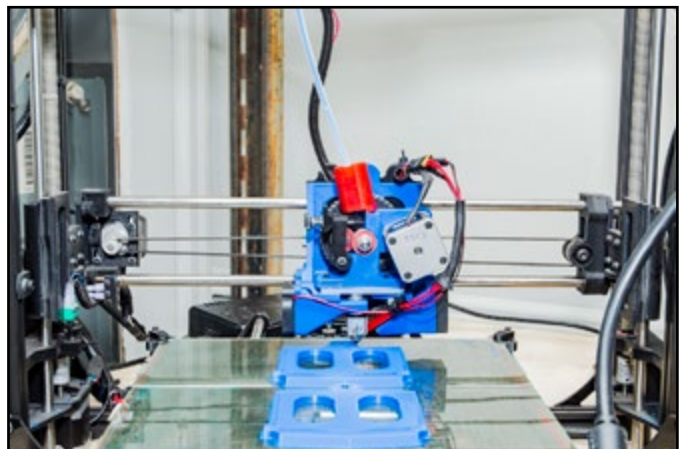
Voss-Andreae studio draws on 3-D high-tech



A JULIAN VOSS-ANDREAE bronze sculpture stands by patiently inside the 3-D scanner the artist and his crew constructed in a room inside his recently acquired studio, a former auto shop in Southeast Portland. The machine's circular framework, which Voss-Andreae variously calls the photo booth, the 3-D scan rig and the time machine, features 168 8-megapixel cameras, each wired to its own miniature computer.



JULIAN VOSS-ANDREAE explains how his home-made 3-D scanner came into being in a room of its own inside his new studio in Southeast Portland. The public can tour the studio during PNWS's celebration of International Sculpture Day April 22.



ALL THE WHILE members of Pacific Northwest Sculptors were schmoozing at the group's Feb. 28 annual meeting and touring host Julian Voss-Andreae's new studio, this TAZ LULZBOT 3-D printer was quietly at work laying up a replacement component for one of its sister machines in a bank of 10 identical 3-D printers in a room they share with yet another much larger such printer.

3D Alchemy
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International Sculpture Day PDX-2017

— Artist Talks / Studio Tour / Demos / Exhibition / Live Music —
2 Days ■ 5 Events ■ 3 Venues ■ 1 Block

MAIN EVENT — Saturday, April 22, 6pm @ Dance with Joy Studios — 7981 SE 17th Ave
EXHIBITION — 2 Days — April 21 & 22 @ Roll Up Gallery — 1715 SE Spokane St
facebook.com/ISDayPDX/

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