

# Pacific Northwest Sculptors

February 2008

Promoting the Art and Appreciation of Sculpture

www.pnwsculptors.org

## PRESIDENT'S MESSAGE:

Right now we have 17 sculptors committed to the PNWS booth at Artwalk, plus 3 members who will share the space with their own booths. That space being the Northwest corner of Marty Eichinger's building on SE Division. We've had a crew there preparing the space. When I left the wall covering, (the last thing to do), was about 1/3 done. The space looks great, we've got lots of good art to show and the location is perfect. I'm thinking we'll knock their socks off.

### Art Walk will be from 10 to 5 on March 1st and 2nd.

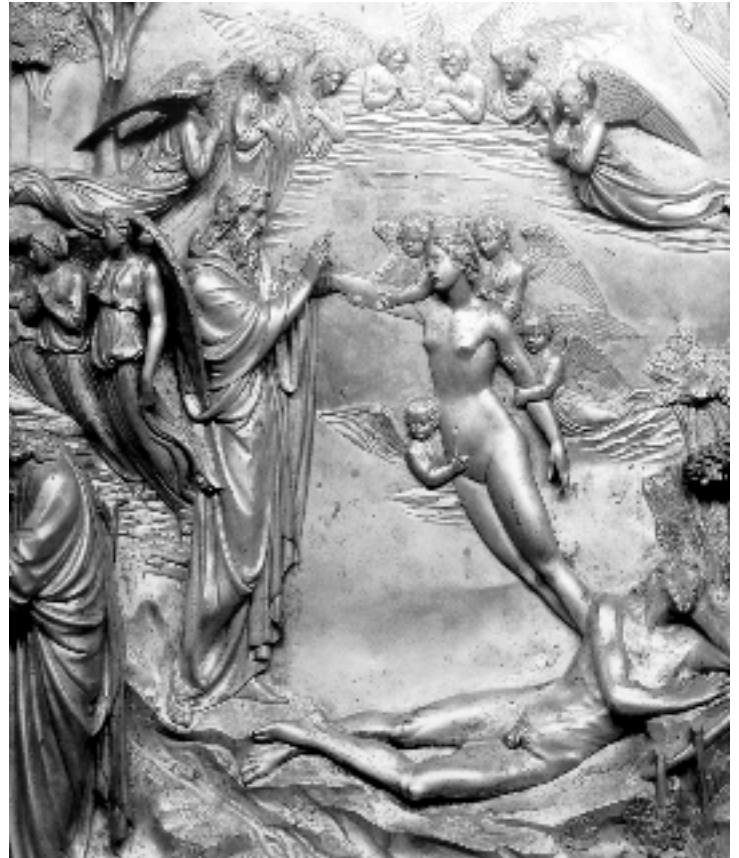
I have been to see the elephant. The elephant being the Seattle Art Museum's sculpture garden. What can I say? We must all see the elephant. You Seattle folks already know the site I'm sure, but for us landlocked Portlanders, Greshamites and Beavertonians the Sculpture Garden sits on a grand slope that overlooks Elliot Bay. This means that for a number of pieces the background is a simple expanse of water and sky. On a good day you can tell the two apart.

Serra has a large piece there as does Calder and Clase Oldenburg. The two hours we had were not enough. We only saw half. If possible include in your visit a walk north about a mile along the Elliot Bay walkway to the bridge over Elliot Ave. Cross the bridge and look up. You will see the incredible shadow pigeons. In fact you may want to park near there and walk to the Sculpture Garden and save the horror of parking downtown.

Closer to home we stopped by the **Springbox Gallery** 2376 NW Thurman to see Don MacLane's kinetic pieces. If transfer of momentum is your thing like it is mine you must see them. The gallery specializes in sculpture and in fact is part studio. The two intermingle. Don was on Artbeat not too long ago and they showed a few of his pieces. There are many more at Springbox. John Mayo also has work there and to top it off is a 13 foot bronze Kodiak bear by Lorenzo Ghiglieri. I'll quit now so Patrick may will have room for pictures. Thanks to Susan Levine for hosting the last meeting. That was one of the best turnouts we've had.

See you at our Feb. 13 meeting for Elections and potluck.  
Cheers,

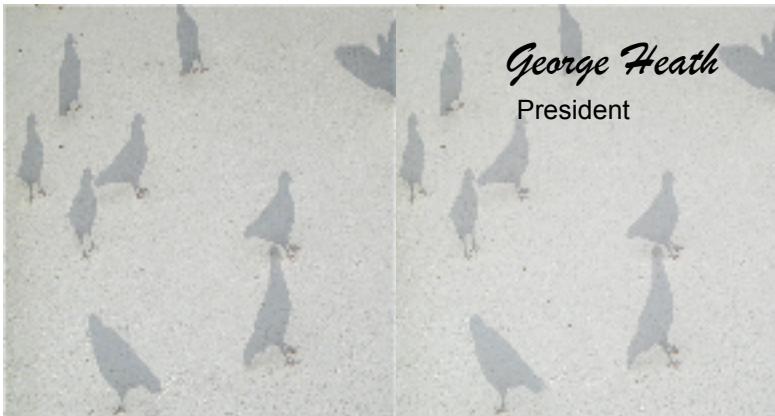
*George Heath*  
President



GATES OF PARADISE at the Seattle Art Museum see page 5



Eagle by A Calder in Seattle's Olympic Sculpture Park



## Pacific Northwest Sculptors

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## February Meetings

### Portland

Feb. 13, Wed. 7:00pm

**Marty Eichinger's studio - Elections and Potluck**

2502 SE Division, Portland  
phone 503 223 0620

### PNWS March 19, Wed. 6:00pm (note beginning earlier time)

Directions to Sara Swink's 461 SW Alderwood Dr. West Linn  
503-638-9890

From I-5

Take exit 288 to merge onto I-205 N/Veterans Memorial Hwy toward  
W Linn/Oregon City 2.8 mi

Take exit 3 for Stafford Rd toward Lake Oswego 0.3 mi

Turn right at SW Stafford Rd 0.2 mi

Take your first left at SW EK Rd 0.9 mi

Slight right at SW Borland Rd 0.9 mi

Turn right at SW Bosky Dell Ln 285 ft

Turn left at SW Alderwood Dr

From I-205 S

Take exit 6 for 10th St toward W Linn 0.3 mi

Turn left at 10th St 0.2 mi

Turn right at Willamette Falls Dr 1.4 mi

Continue on SW Borland Rd 0.2 mi

Turn left at SW Bosky Dell Ln 285 ft

Turn left at SW Alderwood Dr

Park on the street. Please don't block the driveway. The studio is  
behind the house in the green building on the left. Look for the yellow  
banner.

### Seattle

For Washington Area Meeting times and locations

please contact **Heidi Wastweet**

Heidi@wastweetstudio.com

or phone:206 369 9060

The January meeting held at Susan Levine's studio was well attended. Susan, pictured center to right of door, shared her gallery Metal Urges, her home and her studio with PNWS members. People brought portfolios and recent sculpture to show and discuss.



## Artist Profile: Joseph Highfill by Bonnie Meltzer



La Ria by Joseph Highfill



It was a sculpture created two thousand years ago that started Joseph Highfill down his path as an artist. In 1996, he took his two young sons to the Portland Art Museum to see "The Imperial Tombs of China". On the day of our meeting, he showed me the image from the exhibit catalog that first inspired him -- an elegant bronze tray with a wine vessel. The outer layer's intricate surface looked as delicate as lace, but it had the stability and strength of bronze.

Joseph's sculptures are beautifully crafted traditional bronze figures. On closer inspection, though, his classical imagery provides a slate for subversive and playful questioning. A miniature woman springs from the thigh of a three-quarter life size woman. A tiny man clings to the shoulder of a nude woman, whispering into her ear. These are not the surrealistic creation of a dream or nightmare state, but rather a collection of icons and symbols used to tell stories.

In his new series, "Man and the Environment", Joseph employs a variety of symbols to illustrate the incongruity of how man and nature currently coexist. His figures, through a distortion of size and metaphor, show a deep preoccupation with the plight of Mother Nature. It is Joseph's rejection of his background in the high tech industry that gives his approach to sculpture an emphasis on nature. One of his primary concerns is the sterilization of Mother Earth. He explains, "It is my opinion that technology's position will improve when it recognizes nature as its mentor."

The sculpture La Ria is heavy with symbolism, from the suited man representing the corporate world whispering in Mother Nature's ear, to the paintbrush in her hand – she is coloring our world with the paintbrush. This piece asks, "Should the last lotus be purchased at a high price by the corporation that caused the flower's extinction?" Another piece full of symbolism is Caduceus, which subverts classic symbolism and medical imagery to inspire questions about our control over nature.

Models are a source of inspiration for Joseph, helping him clarify his ideas. He draws stories out of them from conversation and from observation. The body type, emotional state, and life experience of the models all contribute to the final image, giving each piece character and a specific look. When asked if he drew his ideas, Joseph replied that he can't draw. He uses clay as his "drawing tool". As sculptors, it is interesting to observe the divide and the intersection between 2-dimensional and 3-dimensional processes (perhaps this is an article for another newsletter).

Joseph brings a richness of experience and ideas to his work, having changed lives every five years. It is only sculpture that has remained a source of inspiration for him for any significant amount of time. Joseph founded Pacific Northwest Sculptors to help create a community of sculptors that fosters the exchange of inspiration and ideas. He brings a preoccupation with the state of the Earth, and an undeniable mischievousness, to the conversation

Bonnie Meltzer  
[www.bonniemeltzer.com](http://www.bonniemeltzer.com)

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## HOW TO SELECT A FOUNDRY by Mark Parmenter

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The reasons to cast sculpture in metal are numerous. The permanence, intrinsic beauty, and value of cast metals are traditional reasons. For the professional artist, other advantages are indicated. First is the possibility to cast editions with the attendant economic leverage. Second is the fact that someone else, hopefully someone with technical expertise, is expending time and effort on the realization of the sculpture, freeing you to do more creative work. Third the commercial art foundry has the space and equipment to do the job in a safe, timely and professional manner.

Let's start at the beginning. You have an idea, a commission, or a finished work in a material that is not permanent or weather resistant that you would like to have cast into metal. You haven't worked with a foundry or would like to find a new foundry. Keep in mind that there are many kinds of commercial foundries. Look for a foundry that casts artwork exclusively. These foundries have the expertise and staff to cast and finish artwork. They are also used to dealing with the demands of artists. I suggest contacting the International Sculpture Center, 202-965-6066. Other sources of information are the American Foundryman's Society (800-537-4237) and the National Sculpture Society (212-764-5645).

Probably the first criterion for locating a foundry is geography. The foundry should be close enough for you to reach easily. It is important for you to visit the foundry for an initial tour and for in process inspection and finishing. Let me add here that foundries located farther from major cities' art markets usually have lower prices. So, while you are shopping, do not automatically disqualify distant foundries; even with shipping and an airplane ticket, you might still get a better deal and visit an interesting place in the bargain.

I cast work for sculptors all over the country. It is important to contact a foundry as early in the process as you possibly can. This is especially critical if you have a deadline to meet. Working with a foundry is not like shopping at a department store. Ideally, you are entering into a collaboration with the foundry, and a close working relationship should develop. The more the foundry management knows about you, your work, your project, the better they can translate your work into metal.

You can also save time, money, and aggravation by making informed decisions concerning materials, geometry, and scale. I would suggest calling at least three foundries for initial contact. As with any first encounter, your first impression will tell you a lot about the foundry, i.e. whether you feel comfortable talking with the foundry's representative. This is important because you will be dealing with this person for the duration of the project. Resist the urge to ask for prices over the phone from a verbal description. Instead, ask the foundry what type of documentation the foundry needs to give you an accurate quote. Photos are best, but a sketch will do; always include multiple views and dimensions.

Other questions to ask include number of years in business, the number and qualifications of employees, a list of references, any technical questions you want answered such as engineering services provided, molding systems, size limitations, edition sizes, various materials cast, patina choices, base fabrication and delivery services provided. If you feel confident about doing some of the work yourself, such as mold making, wax work or chasing, be sure to ask if they are receptive to this arrangement and ask if they will break down the quote to reflect these tasks or combination of tasks. Are they receptive to your working in their shop? Is there a shop charge? Do they have mold storage? What is the payment schedule? Ask questions. The more you know the better it is for everyone. If you are new to casting, read [Methods for Modern Sculptors](#) by Young and Fennel, Sculpt-Nouveau, 1980, before you even call.

The next step is to initiate written contact with the foundry. The burning question is: how much will this cost and how long is it going to take? Send the photos and sketches. If you have thought about basing get a quote for them. If you want a complicated patina or special finish let the foundry know now. Usually changes cost more after the project starts. Ask how long the quote will be in effect, especially if the project is speculative. The more specific the written quote, the better. Details aid in understanding.

Most bad foundry experiences result from a lack of communication. Each party needs to know exactly what the other party is going to do, and when they are going to do it, and it needs to be written down in as much detail as possible. If you are working with a tight deadline, get a commitment for delivery included with the quote.

When you have the quotations in hand you must make a decision. I caution you not to make a final choice based on price alone. High quality always costs more---and your reputation depends on this alone. I feel that good rapport with the foundry is most essential, since the process of translation from impermanent materials into metal is a long varied process. Good understanding between artist and foundry staff will make or break a piece--- and your sanity. Call the provided references and ask about their experience. Contact other sculptors and ask their opinions. Get as much information as you can. Then choose a foundry to visit.

Arrange for a visit. Bring your portfolio, if possible a model of the work to be cast, and a list of unanswered questions. Go on a tour of the foundry. Keep your eyes and ears open. Note the surroundings. Are things well organized? Is the foundry relatively clean? Is the staff active and engaged. These things indicate an attention to detail that might well influence the quality of the work produced. Talk to the technicians. Look at work in progress and any finished work on display. Ask to see photos of finished work. Look at patina samples. Go over your questions and make sure you understand everything.

Nail down the business end of the project now instead of later over the phone. Ask if you can go over the foundry's contract. The contract should address the work to be done (statement of work), payment schedules, delivery, changes in progress (change orders), clauses of relief, liability for defects, product liability, and form of arbitration, at a minimum. Review the contract with a lawyer if you have any questions. Keep in mind that any contract can be modified in any way BEFORE you sign it. Do not hesitate to ask for reasonable changes.

If all the groundwork seems to be tedious and overly cautious, keep in mind that you will probably use this foundry again and again. Trust is the key concept in this decision, and trust must be earned through time and experience. This is why it is important for you to be comfortable with the foundry and the quality of work from the beginning. Although price and location are key factors, quality and satisfaction are the real goals. Having someone else do the work is difficult for many artists at first, but I can assure you that if you make your selection wisely, your experience will be a rewarding and profitable one.

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Mark Parmenter is a sculptor and owner of White River Foundry. He welcomes questions concerning this article or foundry work in general. He can be reached at 358 S. East St., Spencer, IN 47460 phone 812-829-6583.  
website is [www.WhiteRiverFoundry.com](http://www.WhiteRiverFoundry.com)

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### Sculpture, the most enduring art, for less than \$1.00 a pound? by PM Gracewood



Mother and Child a life sized bronze sculpture by Fred Littman was stolen from the garden of the late Jean Vollum. Police found that it was destroyed in December and cut up and sold for scrap metal.

Four bronze statues on the estate of the late Jean Vollum were stolen in December of 2007. Two, by Northwest sculptors Hilda Morris and Tom Hardy were later discovered stashed in the woods. The other two, both large works by Hardy and Fred Littman were destroyed and sold for scrap metal.

Police arrested 36 year old Kathryn Michelle and 33 year old Rodney Remick after finding parts of the sculptures in their NE Portland trailer. Michelle was a security guard working for Harbor Security and was assigned to patrol the Vollum property.

Because there were no signs of attempted break in of the house and nothing else was taken, police feared that the art was stolen for sale as scrap metal. The art was valued in the tens of thousands of dollars but was sold for around a dollar a pound. Portland police detective Travis Gullberg called the theft an inside job that probably only netted the suspects \$70 to \$100 in cash from metal recyclers.

How do thieves make off with large heavy bronzes that are mounted to pedestals? Do they bring in cranes? Seems their approach was much simpler. They used sawsalls and cut up the art on the spot. Scratch marks on a large stone sculpture suggest that they tried to cut it up as well before discovering it was basalt stone, not a dark patinaed bronze.

The need for quick cash, often due to an addiction to meth amphetamines is fueling the theft of fine art bronzes as well as highway markers, memorial reliefs, and cast bronze grave markers.

PNWS will be talking with an art appraiser in a future issue to find out how this ongoing vandalization affects us as well as patrons of sculpture, public sculpture, and insurance rates. In the meanwhile, save those molds.

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## GATES OF PARADISE at the Seattle Art Museum by Heidi Wastweet

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Friday Jan 25th I had the privilege to attend the Press Preview of the new Ghiberti exhibit at the Seattle Art Museum. From the famous Gates of Paradise there are three restored panels displayed in oxygen free glass cases. Along side the three panels on display are four additional side pieces that illustrate the dramatic before and after restoration state. SAM is only one of four U.S. museums along with The Met in New York, High Museum in Atlanta and Chicago Art Institute that will have these Italian treasures on loan while the rest of the doors are being restored. After they return to Florence they will be reassembled in the doors and set to permanent indoor display at the Museo dell'Opera del Duomo in Florence Italy.

What was of particular interest to me is that the back side of the panels are viewable. This is the last time that will be the case. It is fascinating to get a look at the technique used in casting these bronzes in the mid 1400's. Of course the other unique opportunity is to view the top panel close up at eye level. When reassembled it will much too high. Along with the exhibit is a thorough printed catalog with loads of information and detailed photos. The display itself is dramatically lit in a fairly small room. Expect crowded conditions towards the beginning and end of the exhibition which is up until June.

For those of you planning to drive up from Portland keep in mind that there is an upcoming Louvre exhibit that will overlap the Ghiberti show. Roman Art from The Louvre will be the largest SAM exhibit to date and the largest ever drawn from the Louvre. While the Louvre is remodeling their Roman galleries there will be 183 pieces touring including mosaics, frescoes, terra-cotta statuettes, monumental sculptures, sarcophagi, marble reliefs, glass & metal vessels and gold jewelry. I recommend planning your visit during that overlap, April 6 - May 11. Both are excellent and rare opportunities.

### At The Seattle Art Museum:

**The Gates of Paradise, Lorenzo Ghiberti's Renaissance Masterpiece.** Jan 26 - April 6, 2008

**Roman Art from The Louvre** runs from Feb. 21 - May 11, 2008

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## Business Cards by Leroy Goertz

Recently I went with to Katayama Framing Gallery in Portland with a friend; his friend Eugene Snyder was having a show there, but I had never been to the gallery before. I liked the show (and the gallery - see information below) and thought it might be a nice place to have my own sculptures on display. I introduced myself to Marilyn Murdoch, the gallery's owner. I told her that I was a sculptor and gave her one of my cards. I have a color picture of one of my sculptures on my card. Marilyn looked at it and her first response was "Would you like to put a sculpture into my gallery?" Of course I said I would come by to show her my work. She ended up taking seven pieces.

I want to encourage you to consider putting a picture of *your* work on your business cards. It opens up opportunities when people can see right away what you do. Color printing has become very affordable.

I'd suggest that you check out **Colormation** (located in Portland) for their printing prices. I wish I had known about these guys when I had my cards printed! I have printing only on one side of my cards; below are the Colormation prices for double sided printing -- this is for color on both sides! Their URL is <http://www.colormation.com/>.

Check out the galleries: Marilyn Murdoch has two galleries-

**Katayama Framing** at 2219 NW Raleigh Street, Portland, 97210 -phone 503 224 3334

**Murdoch Collections** at 4114 N. Vancouver Ave, Portland 97217 phone -503 284 1960

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## Insurance Fraud Alert

Portland, Oregon Police and the state insurance division are investigating potentially fraudulent activities by Trautman Perrin & Hale Insurance. Investigators believe that some premiums have been used for personal gain instead of funding the policies for which they were intended, leaving many victims, including artists, without personal or business insurance.

If you have obtained insurance through this firm, you are asked to call your insurance provider to verify coverage. If you learn that you are not currently covered by insurance purchased through this agency, you are asked to call Portland Police at 503-823-0010. Visit [http://www.portlandonline.com/police/pbnotify.cfm?action=ViewContent&content\\_id=1201](http://www.portlandonline.com/police/pbnotify.cfm?action=ViewContent&content_id=1201) for more information.

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1515 E. Burnside, Portland  
(503) 232-2216

##### Georgie's Ceramic and Clay

756 N Lombard St., Portland  
(503) 283-1383

##### LASH Molds and Sculpture Supplies

4702 NW 102nd Ave Portland  
503-251-6959

##### Stan Brown Art and Crafts

13435 NE Whitaker Way, Portland  
(503) 257-0059

##### Stephenson's Pattern Supply

3223 NW Guam, Portland  
(503) 228-1222

##### Quimby Welding Supply

(NW Portland and Tualatin)

##### Irontech Welding and Ind Supply

6417 SE Powell, Portland 97206  
(503)774 5145

##### International Sculpture Center

isc@sculpture.org  
www.sculpture.org

If you have leads for sculpture related businesses who would give PNWS members a discount contact Carole Murphy at 503-235--7233 or [sculptor@carolemurphy.com](mailto:sculptor@carolemurphy.com)



#### Seeking a foundry?

Hi, I am a fellow member with Pacific Northwest Sculptors (and your treasurer). I am writing to ask for some advice. I haven't used a bronze foundry before and I have a project in mind where I would like to do that. It is not a straight-forward sculpture cast. I am looking for a good foundry who is willing and ideally even interested in working together on something unusual that needs a bit of experimentation. So, if you know a foundry you can recommend -(ideally not too far outside of Portland) please let me know. I appreciate your time - thank you!

Julian julianvossandreae@hotmail.com

**Which committee(s) will you volunteer for (See p. 2)  
Do you wish your information to be shared with members in the PNS Directory?**

Name: \_\_\_\_\_ Date: \_\_\_\_\_  
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 Renewing Member? \_\_\_\_\_ Phone(s): \_\_\_\_\_  
 E-mail Address: \_\_\_\_\_ Website: \_\_\_\_\_  
 Sculpture Medium: \_\_\_\_\_

Pacific Northwest Sculptors invite to you become or continue as a colleague of the society. As a colleague, you have access to all exhibitions sponsored by Pacific Northwest Sculptors, receive monthly notifications of meetings & calls for artists, and a one year subscription to the newsletter. Please fill in the new application form below to receive your 2007 membership.  
 Colleague (sculptor) dues: \$55/yr., Student dues: \$30/yr., Allied (industry) members: \$100/yr.  
 Annual dues are due in September. \$5 discount if paid by Sept. 15th. New members are prorated.

# Membership Application/Renewal

**Pacific Northwest Sculptors**  
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Schubert Sonata by Mark DiSuvero