This year’s event will be held at the studios of Jesse Pierson and Dave Gonzales in SE Portland.

There will demonstrations, an art exhibition and refreshments. In the works as well will be a demonstration of the Oculus virtual reality system and how it may be applied to sculpture. Previous newsletters have touched on this area so we are curious to see what Jessie and Gonzo have worked up.

Sculpture Day has become a “thing” for us since we first participated in April 2016. That first year was located at the Roll-Up Gallery in SE Portland and featured 5 minute artist speed talks, a dance performance and lastly a dance party with DJ Henry. See the June/July 2016 newsletter for more.

2017 saw us expand from the Roll-Up Gallery into two adjacent locations. This year also featured a dance performance, this time the Tango as well as artist talks, demonstrations, a sculpture exhibition, a tour of Julian Voss Andreae’s studio and yes, a dance party, this time with a live Portland band; Aftershock. More info here: May 2017 Newsletter.

2018 saw the festivities move to The Cave Gallery in Vancouver, Wa. Once again there were artist talks, a sculpture exhibition and demonstrations. There was no room for a dance party but the owner of a vacant storefront next door donated that space for interactive exhibits. The May 2018 newsletter has many images from that event.
Big Kudos to Gonzo and Jesse for hosting this year’s Sculpture Day event. It is not the easiest thing in the world to do, to arrange all those details generated by some good ideal. Sadly, the dancing unicorns were caught up in a nasty political scandle and have been detained.

Speaking of Jesse Pierson, he is our newest board member having consented at the last board meeting to join our dark little coven. Seriously Jesse has enthusiasm for the possibilities of PNWS, marketing chops, social media skills and it appears he has the most precious aspect; energy. He’ll be a force I think.

There are negotiations for a short sculpture exhibition venue during the conference. Initially my thinking was a 30 event would be best considering the logistics of transport and the installation of large pieces. However due to Bob Dale’s efforts there may be an indoor venue, perhaps even donated, across the street from the Portland Art Museum. It is not available but for the duration of the conference but it is across the street. Any signage would be visible from the museum steps. There is also an effort by Past President Carole to have an outdoor exhibition just out the front door in the Park Blocks. I can hardly grasp how cool that would be to have both.

The annual meeting is tentatively set for May. Date and location being determined.

Thanks to All,
George Heath

PS: Any text surrounded by a box image taken from a video is an active link.

Thanks to Bill Leigh and Terri Elioff for the wonderful temple images.
Video is a tremendous way to introduce your sculpture to the world. There’s a very real chance that more people will see your art via video and the internet than will ever see it in real life.

While working on a public art commission for TriMet, I had both the opportunity and budget to create my first sculpture video on the inspiration, creation and installation of To Grandmother’s House. I hired a talented young videographer, Eric Nordstrom of PPAV. He came to my studio, filmed for a bit, and later sent me a rough draft. It was a cold wake up to realize that I couldn’t use any of it.

I called Eric and postponed our next meeting. There’s a lot that goes into creating even a very short video. Be prepared so you don’t waste time, (yours and your videographer’s) and money, (yours!) It took me two weeks to write down everything the video needed and how to get it done. Here’s what I came up with:

Write the script What story are you telling? Where does it begin, what does it say, and how does it end? Storyboard the shots: I used 3 x 5 inch cards with quick drawings of how I wanted the art seen. You are the expert on your art and want to share its best aspects to your audience. I taped the cards end to end so I had a fold out book for quick reference. It’s easy to get flustered or loose track of goals when the camera is rolling.

Be a location scout: Nothing is more distracting than distracting backgrounds. It’s a good reason to clean your studio or at least your workbench. It can be as simple as finding a blank wall or green hedge outside. Is it quiet enough to have good recording sound? If not, you’ll need to plan and record a voice over. For maquettes and small sculpture consider shooting them against the sky or distant background.

Control the lighting: Lighting is critical. While working on my video, we discovered how powerful it is to just move your light source. It gave a powerful sense of movement and revealed new details.

You don’t need fancy lights (they help) but you do need to know what your lights can and can’t do. If they’re LED, are they warm enough so the video and your art isn’t that cold blue? A simple turn table can show the work well. The camera sees differently than human eyes. If you’re showing...
Sculpture and Video cont.

bronzes, avoid glaring high lights. A little wax can dull that shine and easily buff off later.

Direct: tell my videographer what needs to be accomplished, go over the storyboard with him or her, listen for suggestions s/he has for improvements.

Help edit the final version. I don’t have time to learn another skill which is why I hired a professional videographer. Filming is one skill, editing is another. Eric presented me with a rough cut version that we jointly edited to get the best story.

Last but not least, You get to be the artist. Did you forget to write down what you want to say? Go back to step one. Write it and then rehearse speaking it out loud. It’s not hard but it does take practice. Like any story, it gets better with the telling, and is a skill you can use whenever you talk about your art. People want to hear what you have to say about your art. They just don’t want to wait around while you struggle to find words….

It can be disappointing to see yourself and even more to hear yourself speaking. What helped me was remembering “It’s not about me. It’s about my art.” Relax, give it your best, AND shoot it several times. Editing can select the best version, even splicing different takes together.

Now that you have a video, let the world know or your website, blog, and social media.

Member Discounts
Artist and Craftsman Supply
Firebird Bronze
Pearl Packing
Farwest Materials (See your membership packet for password)
ADX
Courtney Frisse Photographer
Fiberlay
George Heath Websites & Image Correction
Jenny Stoffel Websites and Online Galleries

Gateway Crating and Packaging Inc.
Southern Oregon Soapstone Co.LLC
Stephen Funk Photography LLC
International Sculpture Center
Georgie’ Ceramic and Clay Co.
Bronzestone

Contact information for the listed companies can be found at:
http://pnwsculptors.org/discounts.htm
Temples of Cambodia
Images and notes by Bill Leigh and Terrie Elioff

Recently members Bill Leigh and Terri Elliof returned their home on the big island of Hawaii from a trip through SE Asia. Both took amazing pictures of the temple complexes in Cambodia which they shared on Facebook and have allowed me to reproduce here. Enjoy.

Banteay Srei

Banteay Srei temple, Siem Reap, Cambodia. Also known as the Lady Temple as it is made of pink sandstone. It is a 100 years older than Angkor Wat. The carvings are amazing and can be dated through the writings that are still visible on a stone tablet.
Angkor Thom
Ankor Wat