

## Portland Under Consideration to Host the 2019 International Sculpture Convention

Shortly after our International Sculpture Day event we heard, through Julian, from the International Sculpture Center itself. The executive director, Johanna Hutchison, and conference and events manager Jennifer Galarza would be in town the week of May 23 and wished to meet with us. They were also in contact with PNCA and PADA and would be taking a good look around.

We met for dinner at Bar Avignon on Division. The group included Julian Voss-Andreae, Marty Eichinger, Sam Hingston, Sue Westfall Quast, Terri Elliof, Jennifer Galarza, Johannah Hutchinson, and myself. You may know this already but the ISC are the instigators of Sculpture Day and the publishers of Sculpture Magazine.

The purpose of their visit was to investigate the feasibility of the ISC conference being held in Portland in 2019. The date would likely be Sept. It goes without saying that this would be huge for us. I am happy to report that they seem to like Portland very much and went so far as to say if up to them it would be here. Still there are concerns about logistics that go beyond liking it here. To be considered are lodging costs, availability, venue rentals etc. They have a board who will be taking those factors into account and who have the final say. There are other locations in consideration as well. In short it looks good but it is not written in stone. The decision will come in August. We will stay in touch and hope that the decision tilts in our favor.

## HUGE OPPORTUNITY AHEAD FOR PNWS MEMBERS

-Chas Martin

I have never attended an ICS Conference. But, listening to Marty Eichinger and Julian Voss-Andreae talk about their experiences in Kansas City last year convinced me it's worth the effort to bring the conference to Portland in 2019.

What's in it for us? Plenty! We plan to engage the City and a number of organizations to coordinate activities for conference attendees. That increases visibility and appreciation for sculpture throughout the region. We'll benefit collectively from the extended visibility.

Imagine the impact if Portland Art Museum, Portland Art Dealers Association, and a list of creative organizations come aboard. That creates opportunities for us to show work in multiple locations, engage visitors and residents, sell work, gain commissions, find new followers and create our own opportunities.

Since joining PNWS, I've learned new techniques, products and resources. It's been worth far more than my annual dues. We're a small group of busy people. We're all very generous with advice, referrals, insights and support. Imagine the exponential impact of expanding our connections to sculptors, collectors, fabricators and opportunities across the country!

# Pacific Northwest SCULPTORS

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The Pacific Northwest Sculptors Newsletter is published monthly by Pacific Northwest Sculptors, a 501(c)(3) nonprofit organization dedicated to serving the public through educational programs and sculpture exhibitions. We are a dynamic, inclusive community of artists who inspire and support each other's growth with ideas, skills, and knowledge.

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Submissions are due on the 22nd of the previous month for any issue. There is no December issue.

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## PRESIDENT'S MESSAGE



GEORGE HEATH

Collier and Katie Sallos have been investigating display opportunities at area hospitals and the Portland International Airport. Contact has been made and lines of communication opened in both cases. The airport, (Port of Portland), is two years out with display opportunities but we are pursuing a group display just the same. Studio Art Direct handles the art for the Kaiser hospitals and others and will be sending us calls for sculpture. I will forward those on as they are received.

Of course the big news as you may have noticed from the first page is that Portland is being considered as host for the 2019 ISC Convention. We first heard shortly after our IS Day event that the ISC was coming to town and wanted to meet with us as well as several other organizations. A group of us met a few times at the Lucky Lab to discuss how best to welcome them resulting in a very nice dinner at Bar Avignon. We came away with the impression that Portland is being on very favorably. The ISC board has the final say and that will come sometime in August. I find the prospect inspiring. I find it difficult to be creative if there is no audience in the works. The convention would bring the attention of the sculpting world to Portland and as a sculptor's organization to

Thanks to Bob Schepps for hosting the May meeting. It's easy to see the appeal of houseboat life. Something about the water being right there is quite soothing. Out of that meeting Michele

us. This would be a good on lot of levels both on organizational and as individual member sculptors.

When we mailed ballots for board elections we included a brief survey. The results of that are in this issue as well an article on image formats and resizing.

Finally, thank you Chayo Wilson for offering to host the next meeting on such short notice.

Best to all,  
George

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### Upcoming Meetings

Board Meeting  
Tuesday June 26th 7:00pm  
Skype or in person at:  
4326 SE Ogden.  
Portland, OR 97206

Member Meeting  
Wed. June 27th 7:00pm  
Chayo Wilson studio and residence  
327 NE 65th, Portland

# Member Survey: Results

The survey was a series of short essay type questions given to current members so as to gauge whether or not we are meeting expectations. I've quoted and paraphrased so as to summarize member's responses.

## 1. Why did you join PNWS?

The preponderance of answers regarded meeting other sculptors, networking and being part of a the sculpting community. Exhibit opportunities, learning techniques, accessing information and sharing resources also figured large.

## 2. What is your sculpture medium?

Clay, wood, stone, branches, metal, welded, paper clay, wire, found objects, light and electronics, in other words a broad range.

## 3. What do you like about PNWS?

Meeting like-minded people, using cooperative clout to make shows, public art possibilities, the people, the members, knowing other artists, exposure to other's work, like minded interesting people, networking, meeting sculptors, exposure through web and newsletter.

## 4. Why do you participate in PNWS? Education, collaboration, networking, other?

Showing work, same as #1, take advantage of the opportunity to meet other artists, inspiration, opportunities, collaboration, networking (several), all of the above (several), group helps me to do better, more relevant art, generate excitement for the common good in 3D, inspiration from other's materials/process, sculpture community connections, inspiration, education.

## 5. What was the most inspiring/valuable meeting you have attended in the past few years? Why?

Form 3D to learn about 3D printing, Chas' studio!, Carole Murphy's studio tour and art materials exchange, studio meetings, Newport reception, putting together the Newport show, meetings with demos/talks, Chas', 3D Form Foundry, Bill Leigh, the annual meeting, OCAC, Form 3D, meeting at interesting spaces, being part of the gallery, demos in studios,.

## 6. What would you like to see added to our meeting schedule?

(Numbers represent the number of times a box was checked.)

**Studio Presentations:** 9

**Outside Fabricator Presentations:** 8

**Product demonstrations:** 7

**Other:** gallery tours, gallery representatives, art museum, technology classes, artist talks, gallery visits with talks by gallery owners as to what they are most eager to see, pricing etc., introductions at every meeting.

## 7. What services, resources or activities would you like to see PNWS add to our member benefits?

Supplies, continued shows, collaborative team sculpture events, workshops, afternoon, day or weekend event, more public art opportunities, meeting up at art events/spaces related to sculpture, steelyard discounts, Photo-shop subscription discounts, more calls to artists, class or talk on creating bases and when they are needed, some association with RACC, ART Dealers of America etc., tool sharing, more frequent studio visits, info sharing classes.

## 8. What galleries or venues should PNWS partner with?

Geezer Gallery, Scrap, Glean (recology.com), Oregon St. Fair, Collective Visions Gallery (Bremerton), Portland Art Museum, Maryhill, AIP Demos again, any gallery that will host a show, any that have capacity, interest and audience for sculpture (Seattle included), more local or regional art fairs.

## 9. What thoughts do you have on how we can market the group more effectively?

Depends on desired demographic; Facebook and Instagram for younger folks, upgrade the website to a sleeker look, rent a space once a month and have a weekend show, quarterly at least, testimonials/histories of involvement, IS Day an annual event, Facebook marketing of meetings, eblasts with photos, class posting, simplify and strengthen web/social media presence, email pamphlet with a page for each artist sent to galleries, city art groups for city registries

# ABOUT IMAGES

-George Heath

## INTRODUCTION

Not that long ago galleries and juries for shows wanted slides. That meant taking a bunch of pictures, choosing the best and then having copies made. On each slide one would write all the requested information, insert them in a sleeve, insert that in an envelope along with a return envelope with postage etc. I found all that hateful. No more, all is digital now, no envelopes, no postage. Much, much simpler though now juries charge for looking, but that is a separate rant. The issue now is dealing with digital images and how to get them to the format that juries and galleries request. Sadly, there is no standard format for images submitted to galleries and shows. The only defense is to understand how digital images are constructed. Thereby one can be forearmed against any odd image requirement.

## PIXELS

For now forget about megabytes, inches, cubits and furlongs. Think only of pixels. A pixel is a square that can display one color. It does not have a fixed size. My 21" monitor has a resolution of 1920 pixels across and

1080 top to bottom. That makes them quite small, 92 or so per inch. The Dallas Cowboy's jumbotron is about 1910" wide and 864" high. It can display 4864 pixels across and 2176 vertically. If you have the patience to work out the math you'll see that the pixels on my monitor are much smaller than the Jumbotron's but then my monitor is not the size of two city lots. The pixel size depends on the resolution and physical size of the display device. The reason it's best to specify pixels when asking for images is that if an image is 1920 pixels across\* no matter what one uses to look at it. It is the number of pixels that define the amount of detail. If a jury wants consistently sharp images they will ask for size in pixels.

## BINARY MATH, BITS AND COLOR

Forget also about 0 through 9. Useless clutter, puny human. A machine only needs 0 and 1. Each zero or one is a bit. You can do all the math in the world with those. Let's count: 0000, 0001, 0010, 0011, 0101, 0110, 0111, 1000. That is zero through 8. You can keep going like that forever. Just add more digits to the left. They can be added, divided, subtracted and subjected to every other operation imaginable. They can do

rocket science. They also define what color a pixel may be. Each pixel is assigned a color using a string of 8, 16, 24 or 32 bits. 8 bit color will define each pixel as one of 256 possible colors. 16 bit color; 65536. 24 bit color is common these days. That means each pixel can be one of 16,777,216 available colors. In binary notation an 8 bit red is: 1111, 1111. Green is: 0000, 0000. Mix and match. I mention the details here because you will run across those terms of 8, 16, 24 or 32 bit color when using graphics software or scanning and it can't hurt to know what that means.

## IMAGE FORMATS

There are many formats for images such as jpg, gif, tiff, png, tga, raw, bmp, psd etc. The only ones that can be viewed within an email or on a website are gif, png and jpg. Jpgs are the most common for photos and any image with a gradient as they can use the full 24 bit color pallet. Gifs are only 8 bit color so can only display 256 colors but they can also use transparency which is nice if you want to make a graphic that is partially transparent. Even better gifs can be animated. Pngs can also use the full color pallet and can utilize transparency to boot. Some older browsers can't see pngs and they make for bigger files than jpgs. All



in all jpgs are the most common and nearly always what a jury will want to see.

## COMPRESSION

Tiffs are not compressed. That means one can open a tiff, work on it and save it without any degradation of the image. The same is true of a psd, Photoshop's native format. Such files are also huge and would take forever to download even these days. Would not do at all for 3G. Gifs, jpgs and pngs are compressed. I could not begin to describe or understand the math that does this but one ends up with an image very much like the original but using far less memory. Each time a jpg is saved it is re-compressed. Think of a photocopy of a photocopy of a photocopy. For this reason it is best to work with tiff or psd formats and only save the final finished image as a jpg. The amount of compression is adjustable; more compression, smaller size. This is how you can adjust the file size while retaining the detail.

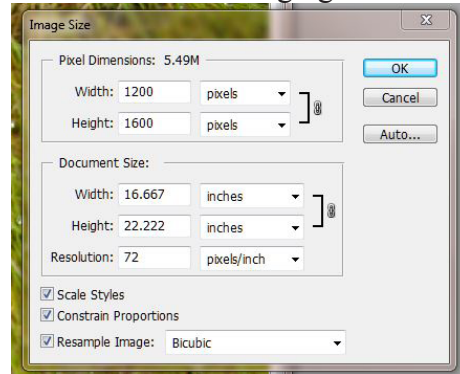
## FILE SIZE

The file size is dependent on several things; the number of pixels, the amount of compression and the complexity of the image. A complicated image will not compress as much as a simple one.

## RESIZING

The exact method for resizing an image varies depending on the software used. Photoshop has a resizing function listed under "Help" on the menu bar. Another is listed under "Image". It may also be under "Edit" in other software. In all cases once the resize function is open there will be a way to specify the new size in pixels both horizontally and vertically.

You will note a little chain symbol between the size boxes. That indicates whether or not the aspect ratio should be retained. If that box is checked then changing either the



vertical or horizontal size will automatically cause the other box to be filled in with the proper number so as to retain the image's original proportions. That picture of you, if you would like to be thinner uncheck the box and shrink the width only. I do this. There is no shame in it.

Resizing will introduce a bit a fuzziness. That can be corrected by using the sharpen image tool. There may be options to increase or decrease the amount of sharpening but be careful not to sharpen too much or you will introduce whitish halos around the edges of objects.

## PIXELS AND INCHES

Both screen resolution and print resolution are regarded in dpi, (dots per inch), even though the screen dots are pixels and printed material is halftone dots. These days the dpi for screen resolution varies but it is convenient to regard screen resolution as 72 dpi. Print resolution also varies depending on the type of printing such as for a newspaper or high end art book. Still it is convenient to regard printing resolution as 300 dpi. That is a common resolution for a home photo printer. For example you have a picture that is ten inches,

(720 pixels), across on your computer screen. If you print that picture it will only be 2.4 inches across since  $720 \div 300 = 2.4$ . It is possible to force the picture to print 10" wide but it will be fuzzy and look out of focus.

\*Devices with small screens - less pixels wide than the image width in pixels - may display the entire image by zooming out. Pixels may be discarded or neighboring pixels combined to make the entire image fit. One can still zoom in to see the image at 100% but it will be necessary to scroll around to see the whole thing.

\*\*A computer word or byte is a string of bits, commonly 32 or 64 bits. Some of the bits in the byte, will define the location of a pixel and others what color it should be.

## Member Discounts

Artist and Craftsman Supply  
Firebird Bronze  
Pearl Packing  
Farwest Materials (See your membership packet for password)  
ADX  
Courtney Frisse Photographer  
Fiberlay  
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Jenny Stoffel Websites and Online Galleries  
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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>