

a clay of a Shetland Sheepdog. Why not an Aussie, or that heron I had in my brain? Well, I wanted to try out the medium first, before trying to do a subject so important to me. The Sheltie went pretty well, though at this writing I am still tweaking head detail, something you'd expect with Shelties, after all! I then set my sights on that heron and it too went pretty well; it seems all who thought I'd had about it helped me to form the shapes as I wanted them.

Finally an Aussie, specifically hoping to depict my "ideal" Aussie bitch. I started this one while ringside at the 2007 USASA Nationals in St. Louis, where I was pleased to get so much input from the people I most respect in our breed. This sculpture went from a couple of three-pound blocks of clay to the rough semblance of a nice Aussie over the course of three days, a couple of hours per day, until I had my basic form ready for refinement at home. Once home I decided there really WAS such a thing as too much neck and reset the head to a more reasonable length, and then worked to get a typey feminine head out of a bit of clay about the size of a man's thumb. This (and this is true of all these dog sculptures) is the biggest challenge for me: to get the brow, eye shape, nose leather all hinted at and accurate without resorting to micro tools, since I prefer a less detailed and more expressive surface in the clay, but I have to try to get good type. This is why the Sheltie is still being tweaked at this writing, as well as the Aussie and now the Poodle I have done. As this article appears it is hoped all are cast in bronze; the Aussie especially has a career in philanthropy planned, thanks to Robin Prouty and the Australian Shepherd Foundation, who asked if they could sponsor the casting of the first sculpture as a major fund-raiser for 2009 for the Foundation. This was and is an honor I am very proud of, and it raises the stakes on my getting the type right!

I am still a bird artist, and a landscape artist, and a dog artist. Most accurately I paint animal and landscape subjects in a representational style, and this work allows me to spend a lot of time around the things and places I love most. Being my own boss is a headache and a pleasure, and I can only complain so much about the employees. My art has brought a wide



*Heir Apparent – scratchboard, 14x10.
A friend's Poodle special giving a classic Poodle look.*

open world to my doorstep, and I am forever thankful for this.

About Bronze

Bronze sculpture starts out as clay sculpture that is converted through a series of molds and pours into a bronze casting, called the "lost wax" method of sculpture casting. The artist's hand is on the clay original, which is effectively destroyed in the mold-making process. Much of the subsequent work on any given bronze is done by a foundry and a patineur.

I am a bit of a traditionalist regarding the medium, feeling that the surface coloring (called the patina)

should be a classic one for bronze. There are a variety of colors of patinas possible but what they have in common if classic in style is, they are uniform over the entire sculpture. There are color and depth variations that give it richness but I shy away from patinas which looked painted, and avoid two-tone patinas. So my Aussie sculptures will not be black tri, or blue merle, or red bi; my Sheltie will not have a white collar, may not even be golden. The sculptures might be a greenish patina such as you see on a copper roof, or a classic golden-brown, with tonal variations in the indentations of