



represented by three galleries and in them several times. And finally, she has done the artwork for the USASA Nationals since 2006, providing lyrical logos that are used in trophy awards and in much sought-after



this current piece? "Ah, sculpture. Great question. My first real clay sculpture was a Sheltie, which remains unfinished, with the challenge being how to depict form and structure in a solid substance when the subject is soft and fuzzy? But it was a great learning experience, both to tell me I could figure out proper proportion in 3D and also to tell me that certain subjects might need to be deferred or abandoned!

"My second sculpture and the first in metal is my Great Blue Heron sculpture, a favorite painting subject and a bird I have had in my mind's eye for years waiting to try to sculpt it. Because I had it in my mind for so long, it went very well and very quickly."

Does she find sculpture more difficult than painting? "In some ways easier. That is, okay, there is so much I need to learn to get my sculpture where I want it, but the part that was easier than painting was this: the ability to turn a piece of clay in my hand

Artists, and she has been selected for inclusion in the Leigh Yawkey Woodson Art Museum's Birds in Art exhibition (an international juried museum exhibition) 15 times in the past 18 shows; her work has been on the tour for the show 13 of those times. She has been awarded Awards of Excellence several times in the Society of Animal Artists shows over the years when she was an active member. She is has had solo exhibitions

"All (logos) have gone on to be trophies," she says. "The first year a few; the second year they were first place trophies (man, was that a big project to frame that many!), and now they are used for the main trophies (BOB, MVA, HIT, etc.)."

Perhaps her most prominent current work, however, is a sculpture being used as a centerpiece major fundraiser for the USASE. Has she done much sculpture before

to view it from different angles made it much easier to judge where to place necks, wings, legs, etc. Might put it in the wrong position at first or make something out of proportion at first, just like in drawing, but easier to see my error because when I turn the sculpture I can see from a different angle that it doesn't look right. The part that will take a lifetime of learning will be handling surface texture in a way that works for me and tells the viewer what that texture represents, whether it is hair, or scales, or feathers. I do not like every hair or every feather actually delineated; to me the art is in the way a stroke of a brush or the swipe of a finger in clay can say 'hair' or 'feathers' without spelling it out in a boring paint-by-number way.

"But anyway, in the end sculpture is just different, but uses a lot of the same skills of visualizing proportion and texture."

"One of the hard things about sculpture is that a lot of the control is taken out of the hands of the artist and is in the hands of the foundry that casts it. There are so many steps between clay sculpture and finished piece and this is a frustrating aspect; you need a good relationship with the foundry for the mold making, metal finishing, patina (surface coloring by chemical means), and base. It is also very time consuming; a turnaround of 10 weeks (from clay sculpture to based finished sculpture) is considered 'express service' in most foundries—and art foundries are not found in every city. Loveland, Colorado, a few miles west of Greeley, is the biggest art sculpture center in the country (but is 2,200 miles from my home in Maryland). Oh, and the only thing that has to be done once for an entire edition is the clay sculpture itself and its first mold. After that, every casting has to be individually poured in wax, cleaned up, molded, poured in metal, cleaned up, patina'd, and based. But an artist doesn't have the



foundry cast the entire edition at once, just one or two at a time as needed for replacing sold ones."

And speaking of sold ones—of this edition of 14, one has been sold to date in addition to the Foundation piece. Retail price is \$2,400. "Sculpture is a big-ticket item due to production cost, as I described," says Paula. "So the sale of an entire edition (that is, every one of the castings of a given sculpture) is a long-term thing."

Paula started the Aussie sculpture while ringside at St. Louis Nationals in 2007, and completed detail and refinement in time to get it cast

