

Sculpture

NorthWest

Quarterly

April - May - June 2010

JONI MITCHELL, 'REEF KEEPER', MARBLE, 19" X 22" X 16"



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FROM THE PRESIDENT...

Spring is here in full bloom. A good time to carve as there is less battle with the elements; the winds are warm, the rain feels softer somehow, and the sun offers deep warmth and imbues the skin with colour. Perennially, NWSSA blooms with the warmer weather too, and we are getting charged up for our two annual symposiums. It's easy, perhaps, to forget some of the reasons we interrupt our lives, pack up our studio tools, and get together at symposium time. Like the root-bound plant that gets divided into two in the spring – the new shoots adapt to a different mineral composite, grow, blossom and flourish again. I look forward to the fecundity of ideas, the aggregation of stoners and stone, and that familiar feeling of connectivity. That and sleeping in my tent and late night gatherings by the fire.

Hope to see you all soon,

Gerda

PLAN FOR SILVER FALLS THIS YEAR

The dates are August 28 through September 1 and fascinating things are planned for this year.

Have you ever wanted to see those thin, translucent alabaster vessels turned on a lathe? Silver Falls will be the place to get up close and see it done. The Eugene, Oregon sculptor, William Pickerd, will be showing us how it's done.

Hello Carvers and those who love them. In keeping with the warmer weather, one of our first orders of business is to remind everyone about this year's symposia: Camp Brotherhood (July 10-18) and Silver Falls (August 28-Sept 1). Most of us have already received our brightly colored brochures telling about the wealth of activities and teachers at Camp B this year; so now that you've read about what's on hand, the next step is to sign up. Come for a day or any and all of the 8 days. You might want to come just to take the opportunity to pick up some more stone or tools. (We never have enough stone or tools), or come for the auction where you might find exactly what you didn't know you needed. You might come for the carving, come for the camaraderie. But do come. Just being part of this amazing group, for a few hours or a few days, is guaranteed to get your carving batteries charged.

Also in this issue: Many of you are familiar with the work of Brian Berman and we are delighted to have him as one of our Trio of Artists in this issue's triple spotlight. New to our pages are

Joni Mitchell and Mike Foster. Welcome Joni and Mike.

Something different than sculptural carving is explored in the two articles: 'The Long Now', a report on a remarkable project taking place 300 feet under a limestone mountain; and 'The Ramparts of Ventura,' the first of a two-part story by Kentaro Kojima.

If you've ever wondered what it would be like to host your own symposium, Carole Turner outlines some of the snags and

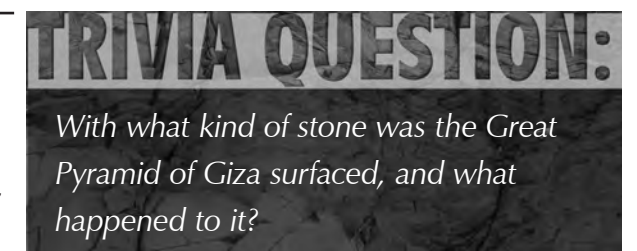


FROM THE EDITORS...

successes she experienced hosting an International Sculpture Symposium in Puerto Vallarta.

So here's to this issue of The Quarterly and its contributors. Here's to you and here's to Spring! Cheers.

-Penelope and Lane



You may have heard of flaming stone. Not stone on fire, but the art of applying a torch flame to stone as a way to resurface or carve it. Rich Hestekind will be flaming stone as well as covering water features, bowls and all the facets of those.

And the mighty Ring Saw will be demo'd

by Tom Urban who will also be showing us the finer points of power tools: air and electric, wet and dry.

There will be more exciting things to come so stay tuned.

ARTIST SPOTLIGHT

JONI MITCHELL, MIKE FOSTER, BRIAN BERMAN



'REEF KEEPER', MARBLE, 19" X 22" X 16"

'REEF KEEPER'

BY JONI MITCHELL

The piece of pink marble I used for 'Reef Keeper' was purchased at The NWSSA Silver Falls Symposium a couple of years ago. I was first drawn to the shape and then to the way the marble changed colors from pink to white. There was a side that had a gorgeous natural patina that I had intended to leave intact from the beginning. I just loved the texture and natural movement.

I started by carving the face in the front then added the additional forms that represent ocean life. I chose ocean life shapes that I could most easily carve in stone. The piece was not made by making any drawings or models before carving but by adding elements as I saw

them coming into view. I guess it was kind of like doodling but in stone.

My goal was to make a personification or spirit of a reef with a calming and flowing yet ancient feel. I made this piece because I have a great love for the ocean and the life within it and appreciate that it gives life to the entire planet. After I finished 'Reef Keeper' and was studying it, I felt that it looked like the reef was giving birth to a human which is yet another take on it.

The tools I used were pneumatic air chisels, diamond saw, electric grinders, hammers, chisels, rasps, Dremel tools, green grinding stones, polishing pads and sand papers.



'SEAWOLF GUARDIAN PETROGLYPH', TENINO SANDSTONE, 39" X 36" X 18"

'SEAWOLF GUARDIAN PETROGLYPH'

BY MIKE FOSTER

Mike Foster is an enrolled member of the Squaxin Island tribe. He has shown his work in the Stonington Art Gallery (Seattle), Snow Goose Associates Gallery (Seattle)

and Quintana Art Gallery in Portland. His most recent work was part of a traveling exhibit to France this past winter as well as at the Sea-Tac Airport for the 2010 Winter Olympics.



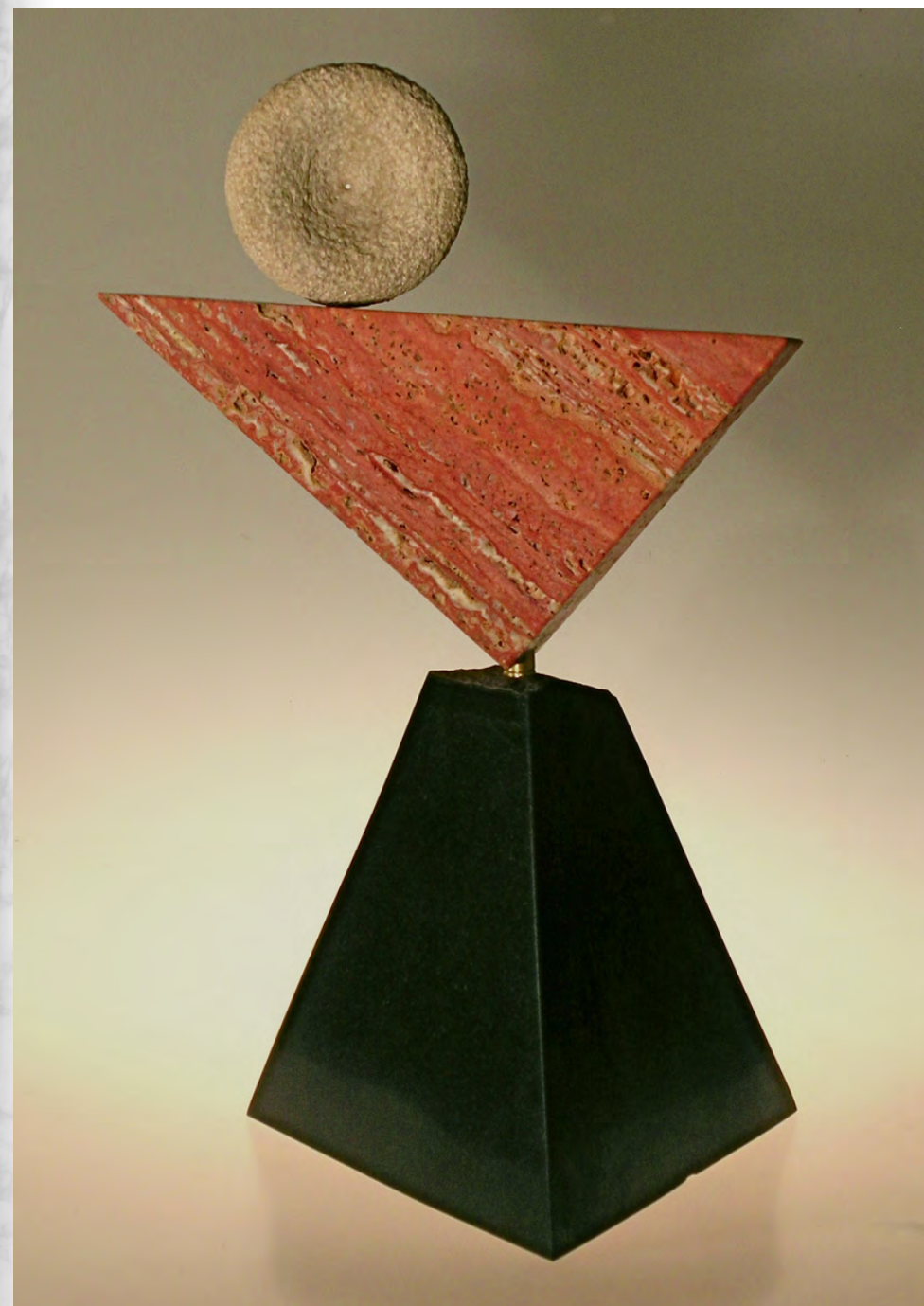
Petroglyphs have been a life-long passion of his; he grew up admiring the great work of his ancestors. After many years of trial and error, he finally found the right combination of stone and tools to revive the lost art form of his people. He uses traditional design compositions of his ancestors as well as the rock they were originally carved in. He is honored to be a spear carrier in the continuity

of his culture and hopes to inspire future generations in the fine art of petroglyph carvings. 'Seawolf Guardian Petroglyph' was carved out of Tenino Sandstone. The design is in the traditional style of the Squaxin Island people and Taylor, Mike's nineteen year old son, helped to design it. He finds that sandstone is a much more forgiving stone than basalt or granite, but enjoys carving those stones as well.

He discovered NWSSA after several local sculptors had mentioned it in their biographies. As soon as he found the website, he signed up. Mike hopes to participate in this year's Camp Brotherhood symposium.

'FINDING BALANCE V'

BY BRIAN BERMAN



'FINDING BALANCE V', LIMESTONE, TRAVERTINE, BASALT, 18" X 11" X 11"

I love the simplicity of geometric shapes and having the ability to work with sculptures in series. Each new variation and movement of the form is similar to a figure making a slow turn and being captured by the sculpture's eye and hand. 'Finding Balance V' is about life learning as well as a daily practice. Back in the late 60's, I had to balance between my stand for peace and my outrage about the war. I find that today my world issues are similar. I am grateful that 20 years ago, I found a stone block into which I could channel my angst. Sculpting balances me and relieves my inner neuroses, turning that energy into an alchemy, a transformation of stone into something of beauty. May we all find the peace that comes from finding balance in our lives. www.BermanSculpture.com



PUERTO VALLARTA INTERNATIONAL SCULPTURE SYMPOSIUM

Carving a large stone in another country is nothing new to Carole Turner – she does it frequently. But this time in Mexico was different. Carole was there for an International Sculpture Symposium, with the usual challenge to carve a sculpture in an unknown stone and having to do it in a short period of time. But at this symposium she was not the invited guest sculptor. Instead, she and another sculptor had done the inviting and were the hosts of this group of international



SOME OF THE SCULPTORS ON THE FIRST DAY, WITH CAROLE IN THE MIDDLE

sculptors. And as first time organizers, they were experiencing some of the many problems that can be encountered.

First, what is an International Sculpture Symposium? It is unlike many symposia we are accustomed to in the U.S., which are usually workshop style symposia where the sculptors pay to attend. An International Sculpture Symposium, using the European model, is quite different. The sculptors are invited personally, or are selected via a competition wherein the sculptors are chosen by a jury. Typically, there are several hundred applicants, and with some more popular symposia, many more. The sculptors

prepare a design ahead of time and have predetermined 2-6 weeks to carve their sculpture in stone – usually 2 or 3 cubic meters of marble or granite. They are paid a stipend of several thousand dollars and airfare (this varies). Lodging and meals, entertainment, and, of course, stone are provided. The sculptors bring their own tools, which makes for very heavy luggage.

Carole has participated in many International Symposia and has long wanted to host one in the U.S., and in fact, had plans to host one in 2010, through Columbia Sculpture Center. When sponsor uncertainty made it clear that the Oregon symposium must be postponed, she teamed with Dana O'Donnell, and together they launched PVISS 2010, Puerto Vallarta International Sculpture Symposium, in Mexico.

PVISS was put together with very short notice. It was to take place from January 31 to February 13, 2010. Eight artists were selected, for a total of ten, and in



SCULPTORS AT MUSEUM CLOSING CEREMONIES AROUND JOSE CARLOS CABELLO MILAN'S SCULPTURE



THE BEAUTIFUL CARVING SITE ON THE MALECÓN

November 2009 Carole and Dana met in Puerto Vallarta for two weeks of meetings to secure stone, symposium site, exhibition space, lodging, etc.

The first problem encountered was that no one really understood what was being proposed and how it could benefit the city. They really wanted to be able carve on the famed Malecón, the large promenade along the ocean, but could not get a permit.

So the carving would take place at Palos Talleres de Arte, beautiful terraced outdoor studios overlooking the city and ocean. A pink canterra, a Mexican limestone, was chosen from quarry samples. It was not a hard stone, but had integrity. It had been used to construct the famous Los Arcos on the Malecón, the ones that mimic the natural arches just off-shore; and they had held up well. Through a liaison, the stone was ordered to be cut to the dimensions requested by each sculptor. The stone would be delivered to Palos Talleres before Christmas.

Arrangements were made to have the closing ceremonies and final exhibition at the Peter Gray Museum on the grounds of the University of Guadala-

...continued on page 13

COME TO CAMP BROTHERHOOD JULY 10

The meadow at Camp B is but another grassy field without the people we've come to cherish over the years. Friends, old and new, renewing love of their art with one another. We have shared weather, sometimes good, sometimes not so good. We have slumbered side by side in tents, bunks and thankfully, now regulation beds. Eating,

sleeping, working together, giving and in return getting back – that is

the essence of camp. It is this assemblage that we celebrate; the bond that created NWSSA. When we are together, we experience a fullness of life in the passion of our art and in our friendships.

The carvers' remedy for what ails you: Pack-up, leave home and go to Camp with your others. Epiphanies happen!

If you have financial issues, scholarships are available. Email or call Elaine Mac Kay: (541) 298-1012; macvis@gorge.net.

It is your presence that completes us.



THE ANOH-SHUH-ZUMI RAMPARTS OF VENTURA, CALIFORNIA

PART I THE JAPANESE MASTERS

BY KENTARO KOJIMA

Ed: Kentaro's story about the Stone Ramparts of Ventura will be presented in two or more parts. This first one will be about the family of traditional Japanese stone masters who came here to show us how to construct them. In our next issue, the second part will be about the herculean construction process itself.

Two of the main ingredients in traditional Japanese architecture are wood and paper. Every time I visit Japan I am reminded of this fact. And although I did not grow up in that environment, there was something warm and strangely nostalgic about it.



JUNJI AWATA

The reason why the adobe structures tend to crumble where wooden structures tend to stay standing after an earthquake is simply because the wooden structures, relatively speaking, have more flexibility. This explained why all of the devastating destruction of the top structures of the magnificent historical buildings in Japan, such as castles and temples, was due to fires. How about the bottom structure? The ramparts and the stone walls? I always wondered how come these stone structures didn't crumble in the earthquakes and water damage so common in Japan.

I got my answer last February, when I attended a workshop in Ventura, California that was put together by the Stone Foundation. It was like I finally reached a spot in my back that itched for so long, but I



L TO R: TETSURO TANABE, MASTER MONUMENT BUILDER/MASON, SHUN NOMURA, APPRENTICE, SUMINORI AWATA, 15TH GENERATION MASTER MASON, TOMAS LIPPS, FOUNDER OF STONE FOUNDATION AND DIRECTOR OF THE WORKSHOP, JUNJI AWATA, 14TH GENERATION MASTER MASON

I remember talking to my grandmother in Japan long ago. She told me that because the buildings were so combustible, fires were greatly feared. However, the buildings were strong against earthquakes. As opposed to, say, the adobe structures that you see all through Central America, where I actually grew up. "Earthquakes don't kill people," my grandmother used to say, "buildings and fires do."

couldn't reach. The workshop went on for about 9 days and it was on the traditional Japanese dry walling. Two master masons and one apprentice from Japan were invited to lead the workshop.

Junji Awata was the elder (fourteenth generation mason) master. Suminori Awata was his son and the fifteenth



SHUN NOMURA

generation mason and Shun Nomura was the apprentice they brought to the workshop. The Awatas follow the Anoh-shuh-zumi (Anoh group stacking method) tradition.

My being comfortable in both Japanese and English somehow placed me in a position where I became the interpreter, driver, guide, and go-to guy in general for the Japanese team. This was something I did not expect, but it was my pleasure to help out and for it I got to become very close to the Japanese team. The Awatas were from Otsu city, a town in an ancient corner of Japan; very close to Kyoto and Nara, the old center of culture and civilization of Japan.

The Anoh-shuh-zumi stone stacking method can be traced back fairly spe-

Then in 1576 a famous Shogun, Nobunaga Oda, sought after the Anoh-shuh masons to have them work on his castle. This was the Azuchi castle; the grandest and most sophisticated castle then, with many innovative features - and it had the Anoh-shuh-zumi rampart. This made the Anoh-shuh even more famous and sought after. It is believed that most of the famous and largest castles in existence had the Anoh-shuh's involvement directly or indirectly. Junji (the elder working with us in Ventura) broke with the tradition and went on to a university to study civil engineering. He decided to do this out of a concern that his family would not be able to make a living just doing the traditional methods. After his studies, he



L TO R: KENTARO KOJIMA AND SUMINORI AWATA

master made them "brother disciples."

This made for a strange situation where they are equals at a job site, but father and son else where. When I asked them



THE FINISHED RAMPARTS

cifically to before Sengoku (warring or civil war) period in 15th century and in general to the migration of 5th and 6th century by the people from the modern Korean peninsula. The connection between the ancient stone stacking in the Korean peninsula and that of Japan is undeniable, however the exact time and people that brought the method is still debated. (Some consider Buddhism having played a role, since Buddhism came to Japan around 552 CE.)

came back to the family tradition and his father took him as an apprentice.

His son Suminori, on the other hand, had decided at the age of fifteen that he is taking on the responsibility of continuing the tradition. So, Junji came late to the training and Suminori early. This made it so that they both were trained by Makizo (the thirteenth generation master mason) Junji's father and Suminori's grandfather. Being trained by the same

how that set-up worked with them, they told me that if they had a disagreement on a job, it is set aside when they come home. But, they told me, since they don't need two bosses in a same job site; they often worked on different sites. "So we don't fight" they said, laughing.

I had the chance to ask Suminori what it was like growing up under such a pressure to take on the family tradition. He told me that he didn't really feel a ►



SUMINORI CHECKING BATTER AND CURVE OF THE WALL, OBLIVIOUS TO MY TAKING HIS PICTURE

pressure per say. "It was understood that I was the next in line. So I didn't feel much pressure." And asked about a time when he felt like giving up, he said, "While I was in my training. The training was so unforgiving and hard that I thought of quitting every day."



OSAMU URUSHIHARA (APPRENTICE/HELPER/AFICIONADO) IN THE FOREGROUND. SECOND ROW FROM THE LEFT: SHUN NOMURA, JUNJI AWATA, SUMINORI AWATA. SEEN DURING THE CEREMONY TO CONSECRATE THE SITE AND PRAY FOR NO INJURIES

As for the sixteenth generation, he said he will ask his son, now four, when he grows up if he wants to train. And if the child says no? Well, I have Jun and others that are training hard. When asked if he is worried about the lineage ending, he shrugged and was surprisingly nonchalant about it.

Later I found out that he has an older daughter, but when I asked about the chances of the daughter taking over, he seemed very surprised. Junji and Suminori couldn't believe seeing the female masons participating in the Ventura workshop. "This will never happen in Japan," they said, astonished.

The ramparts we built were extremely well received by the community. We had multiple write ups in the local papers. A couple of camera crews came by. One of the local restaurants invited us for a pretty formal dinner; we were invited to the city hall for a formal appreciation; people from the community brought us bread, cookies, and fruits. We were stopped on the street as we strolled the town of Ventura and thanked. I had never been in a project with such warm reception from the community.



LEFT TO RIGHT, JUNJI AWATA AND TETSURO TANABE MARKING A STONE FOR SPLITTING

The Japanese team left the workshop energized. They were very touched by the intense curiosity of the masons they met here. They also seemed to be reassured that their traditional methods are recognized and appreciated even thousands of miles away from their home. Suminori told me that he felt almost overwhelmed by the reception they received. And he told me that he senses an optimism growing inside of him about their tradition. It is not a dying art, he said. And he hoped a seed might have been planted for a future for their tradition here in the United States of America. Before they left to the airport, I had a chance to chat with Junji. He was very appreciative of the help I was able to provide and gave me couple of words that resonated so strongly in me.

"Listen to the voice of the stone.

You can. But, to do so you must be humble.

So, learn to be humble.

But, do not compromise.

You compromise and you and your work will suffer in the long term.

Be humble, but do not compromise."



...continued from page 7

jara. The museum would also host a special exhibition of smaller sculptures by the international sculptors. And the University would host a presentation by the sculptors for the students and the public. The Proyecto 512 Gallery would exhibit international sculptors' sculp-



CAROLE TURNER, 'MEMORIA', MEXICAN PINK CANTERRA LIMESTONE, 5 FEET HIGH

tures for the duration of the symposium.

Lodging and the symposium opening dinner were arranged, and several friends signed up to host dinners for the sculptors at their homes. All in all, a productive trip.

Back home, work continued. Promotional materials were prepared, 110 volt angle grinders and non metric diamond discs (neither available in Mexico) were ordered for the sculptors, and long distance planning continued. Mid- January Carole flew to Mexico with a lot of extra luggage and Dana drove down from

California with a trailer.

First sign of challenges ahead: the stone was late--very late. And more delivery money was requested, with claims that the stone was somehow heavier than estimated. It didn't arrive until days before the symposium started. And the driver had no plan to offload from the truck. A forklift had to be rented and it wasn't cheap. And that didn't include a driver. The stone arrived and it was much softer than the sample, and porous. When questioned, the quarry said it was "from a different part of the quarry." Whatever, it was too late to do anything about it. Clearly, some design plans would need to be changed, Carole's included.

Sculptors. One of the sculptors was unable to come at the last minute, and another arrived days late. There were unexpected food issues to deal with.

Good News, Bad News. Permission was finally granted to carve on the Malecón. Bad news was that meant another expensive move, not to mention extra handling of the soft stone. But it was a great opportunity to carve in public and right along the ocean.

Weather. It never rains in PV in February. Well, thanks to El Nino, it did, torrentially, for two days.

Time and moving stress. It takes a lot of time and skill to move large stone sculptures. One day of carving was lost to moving and setting up systems at the Malecón and another day lost when the finished sculptures were moved to the museum for the final exhibition. This ate away time planned for fun activities. Another moving problem: as Carole's finished sculpture was suspended by straps to be lifted into the truck, it dropped and broke in half. It was later repaired, but was not whole for



CAROLE TURNER WORKING ON HER SCULPTURE

the closing ceremonies.

Looking back, Carole considers all of the challenges to be learning experiences as she remembers the fun times with her old and new friends, and how beautiful the sculptures look on the grounds of the museum and campus, where many of them will remain, thanks to purchase and donation by museum patrons.

Would she do it again? Absolutely. Despite set backs, it was a success, and the city and tourists loved it. There will be another Puerto Vallarta International Sculpture Symposium and an International Sculpture Symposium in Oregon as well.

www.TurnerStudio.com

www.pviss2010.blogspot.com



MUSEUM DIRECTORS ON THE LEFT WITH CAROLE AND DANA TO THE RIGHT OF CAROLE'S REPAIRED SCULPTURE

THE DEEP HOLE, THE BIG CLOCK AND THE LONG NOW

BY LANE TOMPKINS WITH LOTS
OF TECHNICAL HELP FROM STUART KENDALL

We stone carvers are always using core bits to drill holes in stone for mounting pins. Occasionally we make larger holes for decoration or perhaps to satisfy some primal need to see behind everything. Commercial core bits start at fractions of an inch across, graduating up to 36 inches or more. Granite companies regularly use core bits up to 48 inches when opening up new sections in their quarries.

But what would a person do if they wanted to make a vertical hole 12 feet in diameter? And what if those people wanted it to have a helical staircase cut into the walls of the shaft so people could walk up or down? Oh, and one thing more, what if they wanted the hole to be 300 feet deep inside a limestone mountain in Texas, or maybe one in Nevada? You might question if it's even possible to cut such a hole. Surprisingly, the answer is: absolutely! Big vertical shafts like this are cut everywhere, everyday in hard rock using raise bore machines. (Learn about them at: <http://www.mining-technology.com/contractors/tunnelling/wirth2/>) But why would anyone want such a hole? And what might we see, looking into that vast hole as we wind our way upward on those stairs cut into the native stone of a mountain?

Good questions. The answers start with something called The Long Now Foundation which was formed in 1996 by Danny Hillis, a genius with computers, as well as a dozen, or so, other things. It was Danny who came up with the concept of a clock that would run for a long time, a clock of monumental scale, all mechanical, and one whose chimes would, using a progressive algorithm, sound a unique chime every day of its ten thousand year life time. To keep it

safe from the elements and other dangers over the millennia, it would need to be housed in a very safe, dry, stable place: underground. A place exactly like the big hole we're talking about.

I know, I know, my mind is boggling, too. All I can suggest at this point is that you go to www.longnow.org and look at the project. There, you can read about Danny's goal to shift humanity from short term thinking to long term thinking. You will also find information about the latest designs that the clock engineers have been developing for the mechanisms. And the next time you're in London, drop by The Science Museum on Exhibition Road, Kensington. A small scale version of the clock has been installed there and started running on December 31st, 1999.

What you won't find on the website are pictures, diagrams and details about the ingeniously articulated saw that will be cutting all those stairs running from top to bottom of the shaft. All we can say now is that two of our NWSSA members have created the saw and the technology to cut the stairway they helped design. They are Jason Clauson and Stuart Kendall, founding partners of Seattle Solstice, and associate members of The Long Now Foundation. I'm told by Stuart that the saw has been completed and is undergoing full scale testing at their facility in Seattle. Although currently a proprietary project, they have promised a show-and-tell day just for us a few months down the line. I can hardly wait.

If you don't know about Seattle Solstice, go to their website at seattlesolstice.com and take a look. As the logo rightly says, their work is: "The Apogee of Shaping Stone."



KENMORE ART SHOW

This will be the 12th year for the juried Kenmore Art Show. The show has continued to grow in size and quality each year. Many artists view this show as the best of its kind in the Puget Sound area and think that it is a must-enter show. All of the works are judged by top notch artists and the works are well presented. All items are for sale.

Entries accepted Friday, August 13th, between 10 AM - 8 PM. Artist Preview will be Friday, August 20th, 6 PM with the Awards Ceremony to follow at 7 PM. The Show opens to the public August 21st - 29th, 2:30 - 8:30 PM with free entertainment each evening 7 - 8 PM.

The venue, Northlake Lutheran Church is located at 6620 NE 185th St., Kenmore, WA.

Show Categories

- Painting, Drawing, 2-D
- Sculpture
- Artisan Works
- Photography

Prizes amounting to \$3,500, including a \$500 Purchase Award to the City plus Kenmore will match that award with an additional \$500 Purchase Award.

The prospectus is available at www.artsofkenmore.org. Hard copies available, call Roland at (425) 486-6050 or Jeanie at (425) 486-6977.

The Arts of Kenmore

P O Box 82767, Kenmore, WA 98028
rflindstrom@comcast.net or
www.artsofkenmore.org

CLASSIFIEDS & ANNOUNCEMENTS

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I have a few more Diamond Blades 4 1/2 to 8 inches

Tom Urban
cell: 541-912-2197

STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

Pat and Karen are continuing their generous discount to NWSSA members. All stone is 25% off unless it's a special or a grab bag. 10% will be taken off of imported, Italian tools (Cuturi and Milani). All other tools are 20% off. You must note in the comment section that you are a member or call in your order at: 707-869-1666 or 707-869-1021.

Info@stonesculptorsupplies.com

TRIVIA ANSWER:

Giza's Great Pyramid was completed in 2560 BC after 20 years of construction. The 2.3 million brown limestone blocks used to build the core were covered over with a white Tura limestone casing quarried from across the Nile River. Tura does not occur near the surface, so rather than opening pit quarries, the Pharo's workers had to tunnel deep underground to bring up the blocks.

Time, earthquakes and opportunistic builders combined to strip off the polished Tura limestone blocks which were subsequently used in new construction, including mosques and fortresses in nearby Cairo. The stones can still be seen as parts of these structures to this day.



CARVING CALENDAR 2010

Camp Brotherhood

Mt Vernon, WA

July 10-18

Silver Falls

Silver Falls State Park

Silver Falls, OR

Aug.28 - Sept. 1



Personal Stonecarving Retreats

Power Tool & Handcarving Instruction
Individual or small group rates

Stay onsite in our Fox Hollow Valley B&B; private bath & entrance, full kitchen, 2 daily meals included, specializing in local and organically grown ingredients.

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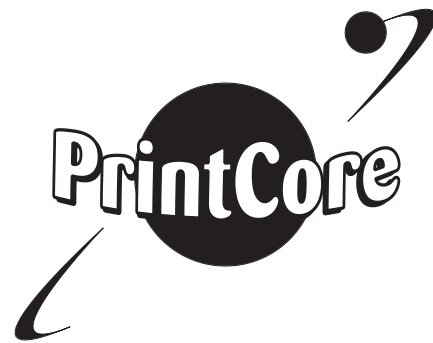
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