

Sculpture NorthWest

Quarterly

October - November - December 2011



BETTY SAGER, BLUE DROP KISS, 25" HIGH X 14.5" WIDE, BLUE ALABASTER ON BLACK CHLORITE

Inside:

SPOTLIGHT ON
BETTY SAGER

ART AND
PHILOSOPHY AT
SILVER FALLS
BY SETH FREIDMAN

CANADIAN
SYMPOSIUM ON THE
COWICHAN RIVER
BY DANIEL CLINE

FOUND ON
FACEBOOK:
INTRODUCING KAREL
VREEBURG

TRIVIA

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MISSION STATEMENT

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In This Issue

Letter From The President ... 3

Letter From The Editors ... 3



Artist Spotlight: Betty Sager ... 4



*Found on Facebook
Introducing Kerel Vreeburg ... 8*

Trivia Question & Answer ... 9, 15



Art & Philosophy at Silver Falls ... 10



Cowichan Symposium on Vancouver Island ...

13

Classifieds, Announcements & Calendar ... 15



FROM THE PRESIDENT...

Call it what you will- economic downturn, recession, or monetary slough. For those of us who create things that are not necessary for everyday consumption, things are more challenging than in happy money times.

Unlike some of you more reserved folks, I tend to complain out loud. While vociferously venting financial and artistic frustrations has some possible long-term health benefits, it also welcomes advice from every corner. Here is some of the feedback that I have received: 1) Make sculpture that is more accessible. 2) Replicate work. 3) Choose a different medium. 4) Give up and get a real job. 5) Innovate.

Personally I like number 5. The world in shift is a good time to think differently, try new things, and push boundaries like never before. Art can and should reflect the time that it was made and provide a social commentary, insight, and/or a narrative into the mindset of the community that it was made in. And so while the rest of world is choosing reserve while it continues to consume the same reserves, we have an opportunity to conceive new ideas, break new ground and lead through innovation and inspiration.

And so, here is my suggestion for you. Try something new... what have you got to lose?

-Gerda Lattey

FROM THE EDITORS...

Welcome to our winter issue. The 4 quarterly issues of Sculpture NorthWest will now come with seasonal tags rather than dates. We're in transition now, but our next winter issue will cover December, January and February. The other three quarterlies will, of course, be spring, summer, and autumn. Our plan is to publish each seasonal issue at the beginning of the first month in its season. Next is the spring issue covering March, April and May, and will be printed and mailed around the first of March.

So, it is now officially winter, time for those hardy among us to snow suit up against the cold and get those winter pieces carved. Though there is no need to rush out at this very moment to work. You might want to sit down for a spell in the warm to see what our readable "winter" has in store for you.

We offer a Canadian carver by the name of Betty Sager illuminated in our winter Artist Spotlight. The sweeping connections of Betty's Bird Flight series are carved so delicately as to almost defy belief.

Seth Freidman presents this year's happenings at Silver Falls with the help of



a few discreetly chosen philosophers, augmenting them by some of his own mental gymnastics.

We are happy to have for you some photos and information from this year's Canadian Symposium. This comes from Daniel Cline; president of the Canadian based West Coast Sculpture Association (westcoastsculpture.org). He'll fill us in on some history of the group and tell us about what happened this year on the shores of Lake Cowichan on Vancouver Island.

Also in this winter issue we are presenting a stone sculptor we suspect few of you know. His name is Karel Vreeburg and he hails from the city of Haarlem, Holland. You'll see his intricate, inside-the-stone carvings and find out how he was found on facebook. By the way, we will be bringing you a new face in each issue's Found on Facebook column.

Happy carving and happy reading,
-Lane and Penelope

Yahoo, it's our Annual Party!!! It all happens on **Saturday, February 11th** at Ken Barnes' new Studio in Seattle. Mark your calendars and stay tuned to emails from NWSSA for all the details about time and directions.

And we've got a twofer for you. The **Seattle Flower and Garden Show** runs from **February 8th through 12th**. This year we have rented **TWO** booths, doubling our venue size from previous years. This means that you can volunteer on Saturday at one of our two Garden Show booths and then wind up the day by joining the crowd at Ken and Adele's place for our big, annual hoopla.

ARTIST SPOTLIGHT

MEET BETTY SAGER

SNW: Tell us a little about yourself.

BS: I was born and grew up in central British Columbia, raised two lovely children and worked as a bookkeeper for many a year. My husband Wayne and I moved to Abbotsford when the kids were teens and we've enjoyed the Fraser Valley ever since. I've recently been blessed with my first grandchild, and am enjoying all that he brings to my life every day. I've kayaked for many years exploring this great west coast.

SNW: What key life experiences affected your direction in art?



BS: I took up carving wood

10 years ago when my husband requested that I help him with a Christmas gift project, which needed a bit of carving. It was fun and he loved that I was spending time with him in the garage/shop. He then bought me some bass wood, which is a soft wood, and a few more chisels. Little did he know we would eventually need both his woodworking shop and a studio for working with stone.



'FANTASY IN FLIGHT', PURPLE PYROPHYLLITE,
27" X 20"



'PARALLEL LIVES', PURPLE PYROPHYLLITE WITH
QUARTZ VEINS, 22" X 22"

I loved carving right from the start and it soon became an addictive passion. I joined the Central Fraser Valley Woodcarvers Association, a wonderful group of folks that were very helpful.

Red Deer Community College had one week carving courses available every summer, where very talented artists taught and introduced students to many styles of carving. When I saw Chris White's book, *Parables: Wood Sculptures*, I knew I needed to try and work that style, which is very stylized and flowing. It was then that I realized I needed to learn realism in order to carve stylized animals; I needed to know what it should look like in order to "Let it go."

I continued to take courses, studying and learning under artists like Harvey Welsh, Barry Dennison and Chris White. However, it's been Chris White who has influenced my style the most and I feel honoured to have worked with him.

SNW: Describe your art in your own terms – focusing on your stone carving.

BS: I'm now working on a series called "Birds in flight," which I've been making more and more delicate with lots of negative space, and parallel lines, trying to find a balance between simplicity and grace in flight. The carved contrails give flight and speed to the birds. This series has been a great joy to produce and may continue for a while.

SNW: Is it representational and/or non- representational?

BS: I've been told that my "Birds in Flight" series is called contemporary real-



▲ 'SOARING SPIRIT', YELLOW PYROPHYLLITE, 30" X 15"



◀ 'GHOSTLY SONGBIRDS', ALABASTER, 18" HIGH

ism and could be classified as a "cross over art style." These are abstract sculptures which flow from the recognizable forms of birds. I hope this recognizable part helps folks transition from enjoying realism to enjoying the abstract with its flow, movement and negative space.

SNW: How do you get your ideas?

BS: I get to know the stone while preparing it for carving, observing it's various attributes,; I then mould some clay shaping it as though it were my sketch pad, working and reworking it until I like the shape and it works with the characteristics of the stone. I start carving with the beak and then let it go (take flight) from there.

SNW: What are you trying to express?

BS: Great question! I try to capture movement, dance, and grace, I like round flowing parallel lines, negative spaces, simple form and balance. How delicate can it be? Can I entice the viewer to walk around it or turn it? ▶

SNW: Do you work part or full time as an artist?

BS: I have the luxury of working as much as I would like or as little as I want, but even when I work at it full time, I don't consider it work because it's my passion and so enjoyable.

SNW: What stones do you prefer?

BS: I am currently enjoying Pyrophyllite as it has great colors and seems to be holding up fairly well to my delicate style.

SNW: What is your working process – do you do one piece at a time or do you have several in process at once?

BS: I generally don't allow myself to go on to the next piece until the last piece is complete, as I'm afraid my studio would be full of abandoned partially sanded pieces. I find that the sanding process awakens my creativity for the next piece, or perhaps I just enjoy design, rough-out and the refining stages much more.

SNW: What tools do you use?

BS: Ah! Tools – when I started carving in wood, I started with chisels, but before I became proficient with them, my husband bought me a Foredom tool and away I went into the land of power tools. What great fun, and it's been a journey of discovery ever since. In the first few years, every time I struggled through trying to carve, sand or somehow work a troubled spot... my husband would look over my shoulder and say "Hmmm perhaps I have something that may help you," then proceed to his woodworking shop and bring me the perfect tool for the job. To my delight this process continued for the better

part of the next year until he finally showed me his entire collection of tools. Now, years later, I can (on occasion) show him a fabulous tool or two.

I now use air die grinders and electric angle grinders for most of my work, although I just recently bought an air hammer and a few chisels. I was told that if I didn't carve stone with an air hammer and chisels that I'm missing half the fun, so I'll give it a go.

SNW: Where do you exhibit your work?

BS: I currently exhibit my work at 3 galleries here in BC: Rendezvous Art Gallery, in Vancouver, Art Gallery in Vancouver, Abbotsford Art Gallery in Abbotsford and QB Arts in Qualicum Beach on Vancouver Island.

SNW: Do you teach?



'LITTLE BUDDY', YELLOW PYROPHYLLITE, 18" x 13"



'JONATHON & FRIENDS', CARRARA MARBLE ON ALABASTER, 30" HIGH



'GLIDING IN UNISON', SERPENTINE OR PERHAPS NEPHRITE JADE, 27" HIGH



'PLAYFUL', ONYX ON SERPENTINE,
27" HIGH

BS: I have taught stone carving at the Shuswap School of Woodcarving and Arts, in the Shuswap Lake recreational area of south, central BC. They offer a one week course each year. I hope to help the wood carvers that are used to using a pattern to design with clay then direct carve.

SNW: What scale or size do you work in, and do you have a favourite scale?

BS: I like to create pieces that are from 15-36" in height. Would that be coffee table art? They're all indoor art, so far.

SNW: How is your work area set up?

BS: My studio is a converted room in my home directly behind the garage. We changed the electrical, plumbed for water c/w sump, made it water proof and plumbed the compressor and huge dust collector in through the wall. I have lots of light and look out at ground level to our garden.

SNW: What have been your satisfactions in your life as an artist?



'FREEDOM', WEST TEXAS JUNIPER ON MESQUITE, 18" x 18"

BS: I enjoyed the reaction from my parents when I carved busts of each of them; they felt honoured. The busts were my first human form carvings, and continue to be treasured and enjoyed. Since then, I found out that it's always a good idea to first carve a few human forms where you're making up the expressions and faces, before tackling realistic sculptures of loved ones.

SNW: What are you looking forward to?

BS: Isn't carving all about the next piece? I enjoy the creativity and the anticipation of seeing the completion of each process take shape before my eyes. Perhaps one day I'll sculpt classic human form style of sculpture. I look forward to giving ageless pieces of stone a chance to shine and be the centre of attention, admired, stroked and enjoyed.

SNW: Any final words?

B.S. Thank you to NWSSA for introducing me to a whole bunch of kindred spirits. I look forward to many more interesting discussions about design, techniques, philosophy and much more.

My websites: www.capturedinstone.ca and www.capturedinwood.com



'GLIDING', PURPLE PYROPHYLLITE,
24" HIGH





f FOUND ON f FACEBOOK:

INTRODUCING KAREL VREEBURG

Karel Vreeburg is a 60 year old stone sculptor living in Harrlem, Netherlands. On a straight line he's 4 miles east of the Atlantic and 11 miles west of Amsterdam. He speaks French, German, English and Netherlands Taal (NT2).

He calls his works „Hidden Sculptures“. One piece captivates him for up to 300 hours using his old tools of the trade since conventional stone sculpting tools are only suited for the exterior of the stone.”

The internet is becoming a much used source for every subject imaginable. Stone sculpting videos and images are at our finger tips through search engines, websites and social networks. Lane “discovered” Karel when he responded to Karel’s “friend” request on facebook. This introduction of Karel Vreeburg is a way to bring his work from the internet to our members. Karel graciously agreed to this facebook/website/Sculpture NorthWest connection. Here is some of what we found out about Karel and his amazing work.

In April of 2010, there was an article in STONE IDEAS.COM, a global on-line magazine for architecture and design with stone.

“To date we have presented a number of unconventional artists. But in the case of the Dutch Karel Vreeburg nothing complies to the conventional projection of a sculptor: he holds a PHD in medicine and began working in art after a short introduction at the ripe age of 53. In a precisely worded e-mail he writes that he actually only works the stone using methods which he learned in his early years as a dental technician except that shaping and mouldings takes place in the interior of the stone.



Fascinating forms come to light, which seem somehow impossible. He writes: “What I am looking for in the stone are mathematical objects such as a twisting, Möbius rings and mathematical knots.”

Father of the ideas is Mauritius Escher and his crazy yet maddeningly rational worlds. “Like Escher I am not interested in formulas, but in the visual outcome of them.”

He dreams of working a really large object in the future, he writes. Yet another idea is an animated projection whereby complementary parts of a stone sculpture made of ice or snow and adapted to the colours of the stone would melt and flow away. Animation could produce a sort of creation and destruction – a coming and going in a sort of breathing or respiration.

Oh yes, he is also a bit remorseful at not having studied mathematics or Astronomy. At the 2009 Florence Biennale he was awarded 3rd prize for his work.”



‘540° CROSSING TWISTED RINGS’, CELLULAR CONCRETE, 160 CM X 120 CM X 120 CM, 2009



▲ 'INFINITE TREFOIL', BLUE ALABASTER, 57 CM X 53 CM X 48 CM, 2009

▶ 'UNCOVERING RINGS', WHITE ALABASTER, 51 CM X 50 CM X 38 CM, 2008

◀ '540° SPLIT TORUS, THE BREAKTHROUGH', AFRICAN SERPENTINE, 60 CM X 50 CM X 38 CM, 2009

▼ 'TREFOIL KNOT WITH ATTACHED RING', FRENCH SANDSTONE, 128 CM X 65 CM X 57 CM, 2011



Would you like to drop in on Karel at his studio? Here is what he has to say about that.

“My sculpture studio is on the ground floor of the old “Tax Building” in the city of Haarlem. You can find me there almost every Friday, Saturday and Sunday from 8 am to 5 pm. There is a permanent exposition of most of my sculptures in the building. It is not a public building, so the front door is closed. Call me to open the door. Visitors are welcome.”

To see more go to: http://www.karelvreeburg.nl/index/13828493_Kunst+Critici.html

International phone number: 0031 6 104 57 305

Studio address: Surinameweg2, 2035VA Haarlem, Netherlands

Email: karel@karelvreeburg.nl



TRIVIA QUESTION:

Which sculptor wrote the following poem?

As a trustworthy model for my vocation,
at birth I was given the ideal of beauty,
which is the lamp and mirror of both my arts.

If any think otherwise, that opinion's wrong:
for this alone can raise the eye to that height
which I am preparing here to paint and sculpt.

Even though rash and foolish minds derive
beauty (which moves every sound mind
and carries it to heaven) from the senses,
unsound eyes can't move from the mortal to the divine,
and in fact are fixed forever in that place
from which to rise without grace is a vain thought.

ART AND PHILOSOPHY AT SILVER FALLS

BY SETH DAVID
FRIEDMAN



To paraphrase Henry Moore, “art is not made out of despair, but a belief in the possibilities of life.” There can be no truer embodiment of this sentiment than Silver Falls Symposium, now in its 20th year.

This was my second year attending, and to be honest, it started with my usual trepidation. Did I really want to

recounted the following: “I was just leaving my cabin, and (pause) when I opened the door, there were two raccoons; two raccoons just standing there. As if they were waiting to come in. I have never seen anything like it in my life.” The cabin that Rich was staying in was aptly named, Raccoon. While this may seem like a tall tale (I do realize that campfires around the world are routinely used as informal stages for such stories), there is no story about Silver Falls that I would call impossible.

Many scholars suggest that the best things cannot be said. Or to put it another way, “He who knows cannot speak.” So, with the caveat that what I am about to recount to you, is by nature, unsayable, please excuse the prose that is to come. To carve at Silver Falls is a fundamentally meaningful experience. The reason is quite clear. Most of the time you make art in the woods (metaphorically) by yourself. I’d suggest this is the easier side of things. The harder part is getting your work, and yourself, back into the world with the jewel



KIMBERLY OLIVER MAKING A POINT TO OUR AAC INSTRUCTOR CAROLE MURPHY WHILE MARK ANDREW WORKS ON HIS CEMENT KISSERS.

leave the joyful solitude of my city-backyard-carving-space and go anywhere else? But Silver Falls is no ordinary place, as this example from 2010 hopes to illustrate.

It was just past dusk, stands of massive trees in shadow, peak insulin-levels dropping (from yet another remarkable dessert), and stars in their full biblical glory. Rich Hestekind approached the fire circle in his usual sage-like manner. He pressed his hands together in reverence. We waited. With utter delight, he



ROBERTA GUNNELL RETURNED THIS YEAR FROM SODA SPRINGS, IDAHO, WANTING TO MAKE A BOWL WITH BILL PICKERD.



AL SIERADSKI WAS UNRELENTING IN THINNING HIS TWIN ALABASTER CURVES INTO WALL HANGINGS.

It was this and more. The “more” was watching John Fisher live the embodied truth that carving contains all history, seeing Bill Pickerd expose the beauty of his life-long relationship with alabaster, witnessing the consistently mind-blowing auction-bidding technique of Lane Tompkins, or getting to talk with Paul Buckner, even for just a few minutes about life. My cup overflows.

Ok, now for the more nefarious part. There is no good without evil. Be forewarned, if you know you have a tool or a stone problem, do not come to Silver Falls. If you are unclear whether you have a tool or a stone problem, please contact Tom Urban who can help you make a definitive diagnosis. Then he will help you to buy a lot more stuff. This is the first step (as I have been told) towards a full rehabilitation. ►

you have recovered (this latter part of that sentence was completely borrowed/stolen/appropriated from Joseph Campbell). Silver Falls equals living your art while being in community. There, the full circle is completed on a minute-to-minute, hour-to-hour and day-to-day basis.

It might also be argued that doing something you love (avoiding any need to invoke the “art” part) around others walking the same path is nothing short of a tribal act. Please note this latter idea was not influenced by my carving area being setup next to Jeff Parker, who would occasionally whip out a piece of medieval fighting gear and enter my limited field of perceptual space (e.g. goggles, respirator, and ear-muffs).



HALEY BOSTON SHOWS US HOW SIMPLE A STUDIO CAN BE, IF ONE HAS GOOD FOOTGEAR, A BUCKET AND TUNES.



ROBERTA GUNNELL AND SHANNON WILLIS CUTTING THEIR FIRST SCULPTURES IN AERATED CEMENT (AAC).



THE RED HATTED LAURA ALPERT PASSES ON A LITTLE WISDOM TO THE BLUE BANDANAED CHRISTINE PAGE.



◀ MARK ANDREW WORKS HIS MAGIC ON A LIMESTONE KANSAS FENCEPOST.

OUR AUCTIONEER, SETH FREIDMAN, (SANS WIG) GIVES US A BIG SMILE AND A PEEK AT HIS LATEST MARBLE PIECE. ▶



At least two other things of note at Silver Falls seemed to travel back and forth between heaven and hell. The food, and the utmost care taken in its preparation and delivery, heaven. A third slice of one of the many celebratory cakes created, closer to hell. Seeing the joy and all-encompassing activity that comes from creating large public art projects, heaven. Learning about what excruciating bureaucracy, patience, and resolve is necessary to actually get, finish, and not have your personality splinter on one of these projects, hell (thanks Brian (Goldbloom)).

One last thing warrants mention. This year marked the recent passing of David Miller, a fixture at Silver Falls, and a dear friend to many who were present. Sadly, I did not know him. Near the end of the symposium, some of his tools were available for sale, and I bought his old 3/4D pneumatic hammer.

And then, before I knew it, I was loading up my van, donning my much beloved auctioneer's afro for a few hours, and driving back

towards Seattle. As I drove, I considered just what I had experienced. The best analogy I could come up with was that it was sort of like birth: terrifying, joyful, yet reeking of life all the same. Unlike most vacation experiences that leave too quickly, as I oil up David's hammer in my city-backyard, I can almost hear the wind in those massive trees. Part of me is still there. Thanks Silver Falls. 🙏



THE UNFLAGGING JOHN FISHER NEVER SLOWED HIS PACE OF CARVING.

THE CANADIAN SYMPOSIUM ON LAKE COWICHAN.... HAS IT BEEN 17 YEARS?

IN 1994, DANIEL CLINE, INSPIRED BY CAMP BROTHERHOOD, STARTS A CANADIAN SYMPOSIUM

BY DANIEL CLINE, PRESIDENT WCSA

In 1993 I attended the Camp Brotherhood symposium and wondered aloud why we did not have something like this in Canada and the response was “why don’t you start one.” So in 1994, The Vancouver Island Stone Sculpture Symposium began.



NWSSA PRESIDENT, GERDA LATTEY, SHARING HER KNOWLEDGE OF BASALT STONE AND THE TOOLS WITH WHICH SHE CUTS IT.

With the help of the NWSSA board, President Vic Picou along with Rich Hestekind and Canadian sculptors Sandra Bilawich, George Pratt and Michael Binkley, we started the first Canadian stone sculpture symposium which took place with 45 attendees. Andrew Poitier provided tools and stone was provided by Randy Zieber.

The Cowichan Lake Education Centre, in Lake Cowichan on Vancouver Island was the ideal location for the event because

it had a large work field, excellent accommodations, food and a helpful staff. Unfortunately over time the Education Centre fell into disrepair and the symposium chose to move.

After the first three years, a Canadian sculpture organization was formed, the West Coast Sculpture Association (WCSA). I then passed the mantle of organizing symposia to Simone Luckham, who moved the symposium to the Thetis Island Retreat where it remained for many successful years. But, once

again the quality of food and accommodation came into question and a new location was searched for. An attempt to move the symposium to Zajac Ranch on the mainland met with less than hoped for results, forcing us to continue looking for a new home.

After an extensive search the symposium returned to the Cowichan Lake Education Centre which had been revitalized and renewed over the intervening years. The symposium had come full circle. Over the years many wonderful friends and sculptors have attended the symposium. In the early years we

even had an outdoor bronze pour, most likely contravening all fire and safety rules but it was exciting!

This year’s gathering marked the 17th annual symposium. Instruction was offered by Deborah Wilson, renowned Jade carver who shared many wonderful secrets with all in attendance. Your very own President Gerda Lattey offered an in-depth understanding of Basalt and its finicky disposition. And my brother, Sandy Cline came all the way from Ontario to share his hand carving ►



AND IN THE END, IT COMES DOWN TO EACH CARVER GETTING TO KNOW THEIR OWN STONE.

techniques. As he has done for many, many years, Michael Binkley served as field instructor helping anyone and everyone who needed assistance with their sculpture. Randy Zieber, of Neolithic Stone, provided stone and tools to the attendees and a fabulous time was had by all. It was one of the best symposiums ever.

It has been a great honour to start this symposium so many years ago and see it continue throughout the years touching the creative hearts and minds of so many talented souls and to serve as President of the West Coast Sculpture Association for the last number of years. I look forward to seeing whatever evolutions it will take in the next 17 years. I would like to take

this opportunity to thank all the people who made this event possible. We are planning another exciting symposium for 2012 and we hope to see some of our US friends.



THE HAPPY CARVERS TAKE A SHORT BREAK FROM WORK FOR A GROUP PHOTO.



Ed note: To see the West Coast Sculpture Association's website, go to: westcoastsculpture.org

And you can see Daniel's work on his website: danielclinesculpture.com.



CLASSIFIEDS & ANNOUNCEMENTS

STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

Thank you, Pat and Karen for helping to sponsor John Fisher's first-time attendance at Silver Falls last year. Your continuing generosity is appreciated.

And, in addition, Pat and Karen are continuing their discounts on purchases by 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@stonesculptorssupplies.com

CARVING CALENDAR 2011/12

Camp Brotherhood

July 14th - 22nd
Mt Vernon, WA

Silver Falls

Aug. 25th through
morning teardown Aug.30th
Silver Falls State Park, OR

TRIVIA ANSWER:



Poem 164
ca 1541-44

Written by Michaelangelo for Vittoria Colonna who inspired many of his works and with whom he shared a passionate friendship.

The painting of Michelangelo is a self portrait and his drawing of Vittoria was done when Michelangelo was 65 and Vittoria was 50.



PARTY TIME!

Saturday, February 11th

Ken Barnes' Studio
8316 54th Ave S., Seattle, WA 98118

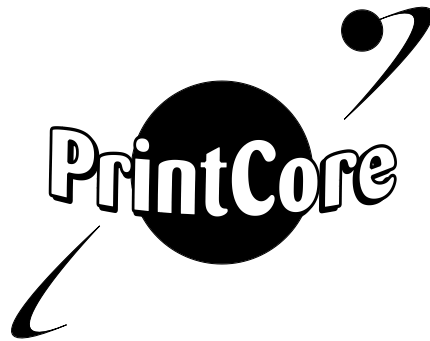




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