

# Sculpture NorthWest

*Quarterly*  
Sept/Oct 2012



ANTHONY KAUFMANN, 'NEUTRON MINOTAUR', UNIVERSAL FAMILY SERIES, 6' 10" X 28" X 8"; 1.25 TONS OF COLUMNAR BASALT AND TURKISH ONYX, 2005, BELOW: DETAIL OF THE HEART

## *Inside:*

ARTIST SPOTLIGHT:  
ANTHONY KAUFMANN

CAMP B 2012

FOUND ON FACEBOOK:  
FREDERIC CHEVARIN

TRIVIA Q & A: NAME THE  
WOMAN SCULPTOR

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**MISSION STATEMENT**

The purpose of the NWSSA's *Sculpture NorthWest Quarterly* is to promote, educate, and inform about stone sculpture, and to share experiences in the appreciation and execution of stone sculpture.

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## FROM THE PRESIDENT...

**I**t has been a truly wonderful summer for NWSSA. We have two more impressive symposiums under our seasonal belt and in my experience with our organization;



Silver Falls and Camp B had the biggest outpouring of support, both in terms of volunteerism and positivity. Echoes abound that we are indeed a very special group of people and when we put our heads and our hearts together, we create an environment of knowledge, support, and inspiration that is unrivaled by any other.

Things are good. NWSSA is moving forward. We are doing wonderful things together. Folks from every demographic are stepping forward into the inclusive environment that you have created. Keep your heads spinning with new ideas and keep your hearts full.

Thank you. You make me proud.

Gerda

## FROM THE EDITORS...



**W**e've got Good News. Your NWSSA Quarterly is now your NWSSA Bimonthly (as in every other month.) Over the summer we've heard from a lot of you that this publication is often the only contact some of our members have with this community and that even those who attend our symposia and workshops would like some sense of connection during the long winter months. Taking that into consideration, we have tried to figure a way to bring something to your mailboxes (and on-line) more often. We have also been thinking for a while of how to be able to bring some color to our Journal. Tony Kauffman was first up to the plate to suggest that his Artist's Spotlight this month could be in color, and with his generous contribution, we made it so. We think you'll agree it's a wonderful addition.

Thank you for all the positive feedback we have received. This publication is for our members and your thoughts and comments are important to us.

Penelope and Lane



### **Trivia:**

Can you name the standing woman and the sculpture she is working on?

*Extra credit to anyone who can name the other woman and what she is working on.*

# ARTIST SPOTLIGHT

MEET

ANTHONY KAUFMANN

*Tony's stone sculpture is very colorful – so is Tony. It is because of his desire to show the fuller spectrum of his work that Tony volunteered to pay the extra cost of printing his Artist Spotlight in color. Thank you, Tony, for being the first to bring color to Sculpture NorthWest.*



'NEBULA FACE GIRL AT EVENT HORIZON',  
55" x 24" x 6",  
.45 TONS OF COLUMNAR BASALT, 2001

*Who are you?*

I was born in the Basalt and sage lands of rural Central Washington. On the family farm I learned the values of creative resourcefulness, self-reliance and the will to triumph or fail on my terms; I spent little to no time indoors, choosing to make playthings in the shop or explore on my dirt bike. Freedom was a big part of my youth. My family have been farmers for three generations. Plants, stone, soil and water will always be my heart's materials.

*Why did you become an artist?*

My path towards the arts has been organic in its unfolding. It was created by closed doors as much as open ones; punctuated by blind faith, will, natural sensitivities towards material and a series of fortunate apprenticeships. I never really started out to be an artist, it's just an area that, because of my love of detail, I feel most useful in.

*What has influenced your art form?*

The top four things, among many, would be:

1. The fact that entanglement theory is not a theory, Quantum entanglement is the Idea that all particles are interconnected. Based on an experiment where two photons of light were split apart and shipped 11miles from each other. One photon was altered with an electromagnetic charge and the other reacted in real time as if connected.
2. Reverence regarding the mechanisms of nature, the vastness of time.
3. Order out of Chaos
4. The freedom of smallness

*How has NWSSA influenced your work as an Artist?*

With the community brought together by the NWSSA, I get a sense that my brand of loony is shared by others—thus a sense of confidence.



'MOULTANT HEART VENUS', PLANETARY SERIES, 7'6" X 28" X 8", 1.25 TONS OF COLUMNAR BASALT AND ITALIAN ONYX, 2008 (GOES WITH COLUMBRIA'S SONG)

*What can you tell us about your art?*

I employ a philosophy of carving that allows equal say between my intent and the will of the stone. This style utilizes direct carving in an aggressive fluid process. The unfolding design process leaves plenty of room for spontaneous reaction to the stone's mother shape and will. This embracing of passions of the now, when carving, creates a kind of crucible of inspiration in the forward steps, and a reverence in the backward steps.

*How do you develop your ideas?*

Choosing to rework sculptural standards. Seeing (the works/the pieces/

the sculptures) as half-loaded vessels. I infuse them with the essence of the ideas garnered during the course of production.

I do not work from drawings or models of any sort, preferring ultimate freedom, employing the chaos of the journey, and the will of all factors involved.

*What is the overall theme or intent of your work?*

Reverence. I build speed bumps. I use beauty, mass and scale to attract. The pieces being meticulously worked inside as well as out bring people in through a soothing tactile journey. This is to bring the ►



▲ 'QUANTUM FUDO', GEOLOGIC SERIES, 63" X 16" X 6", GREY GRANITE & ITALIAN MARBLE, 2010

▲ 'COLUMBRIA'S SONG', PLANETARY SERIES, 19" X 30" X 8", 1 TON OF COLUMNAR BASALT





'GALAPAGOS IRAKAWA', CHILD, MOTHER, FATHER FROM 36" TO 48" ACROSS, 2.25 TONS, CUT FROM SERPENTINE BOULDERS, 2004

heart and mind out of 24 / 7 / 365 in hopes to recalibrate to cosmic time. This is no different than Chaco Canyon or Stonehenge.

*What materials do you primarily work with?*

Columnar basalt, granite, onyx, marble. I like to unite stones from diverse geological situations as I would like to see humans unite from different cultural backgrounds. I love the universality of it.

*What is your working process?*

I am truly monogamous; I only work on one sculpture at a time. When blocks or bad breaks occur I prefer to stay and hammer it out. Working towards my favorite time; when all panels/pieces fit together, the shapes have been negotiated to my liking and the will of the stone. I work towards the diamond love, the great caress that makes the stone reach out and kiss the sun.

*Where do you exhibit your work?*



'SUNYANATA ILLUMINATA', 6' 6" x 33" x 18", .75 TONS OF COLUMNAR BASALT AND GREEN GRANITE, 1999

I have hosted an open studio every year for the past 12 years. Lake Oswego Arts festival - Received the Jurors award. Marenakos Stonearium group show.

I have two public pieces in Seattle and one in Moses Lake. I have three pieces in private gardens.

*Have you been influenced by any particular artist?*

Yes, by Isamu Noguchi and by Kazutaka Uchida.

*What have been your satisfactions in your life as an Artist?*

Communication with the inner self, and sharing that conversation with others. I recently had the great joy of a special visitor to 3000bc studios: Kazutaka Uchida one of the few distant guides that spoke to me via the wind requested to



'OUR LADY OF SINGULARITY', UNIVERSAL FAMILY SERIES, 7' 2" x 28" x 8", 1 TON OF COLUMNAR BASALT AND TURKISH ONYX, 2003



THE THREE SCULPTURES IN THE UNIVERSAL FAMILY SERIES

see the work in person and it was the best day of my artistic life. I have survived and had tiny triumphs thus far, which gives me great hope.

*What obstacles and challenges have you overcome?*

Let me preface this answer with the statement:

They are the same obstacles that comes back in different forms, and still present a battle. I accept that!

- a. cyclic poverty
- b. self-doubt
- c. lovers jealous of the time and attention that my dream consumed.
- d. professional frustration.
- e. The view by some that I am wasting my abilities on a crazy notion.

My obstacles are shared by all to some degree, and some have persevered to add their work to the great collective, and that gives me perspective and hope.

*What are you looking forward to in your professional life?*

I want to finish the Planetary Series before I pass. I have one in the series done: 'Moultant Heart Venus 2 Sings Columbia's Song' and eight more to go.



'MEMBRANE KISS', GEOLOGIC SERIES, 66" X 16" X 8", .45 TONS OF COLUMNAR BASALT AND ITALIAN MARBLE, 2012



**Trivia Answer:**

Camille Claudel (1864 – 1943) is working on the female figure in her "Sakountala." It can be seen in Paris at the Musée Rodin. As far as the other woman: try as we might, we could find no clue to her identity and what she was working on. If any one does know, please tell us.

# CAMP-B

BY TRACY POWELL

One great party. Camp Brotherhood Symposium 2012 was kicked off by a parade of thunderstorms on first Friday that charged the air with enthusiasm. That energy carried us through the week, but the prevailing mood was quite mellow, like the quiet showers that swept the field after we left.

25 years on, our group is maturing, and this Camp Brotherhood Symposium really showed us who we are, and what



KEN BARNES' TRUCK AFTER HAVING PIECES FOR THE STONE AUCTION UNLOADED



ARLISS NEWCOMB IN THE ART WALK WITH HER "GLOW II" CUT FROM CALCITE



L TO R: KAY DEVLOO FROM TEXAS, ARLISS NEWCOMB, LEON WHITE, JO ANN DUBY AND MICHAEL YEAMAN

turns us on. Our instructors were the very best in every aspect of stone carving. What art college could offer such a lineup? Deborah Wilson, Mary Jo Anderson, George Pratt, Alphonso Rodriguez Medina, Ruth Mueseler, Tamara Buchanan, Arliss Newcomb, JoAnne Duby and Richard Hestekind. All in the same place, all giving us the very best of their wisdom and inspiration, and all great friends. Folks, we are truly fortunate.

And who made it happen? Barbara Davidson organized and led the team of able providers who anticipated our every need, and put together a seamless fabric of events that appeared to just happen, but was in fact carefully crafted and skillfully guided from beginning to end. Pat Barton and Lavina Streeter, assisted by Rich Andler and toolmasters Tom Urban and Dan Michael, kept us well supplied, well supported, and safe.

Randy Zieber brought great stone and great tools, Marenakos Rock Center supplied the granite for the group piece, and lots of other goodies. Leon White orchestrated the field gallery so beautifully, and even got us on TV! Renee Roberts kept track of everything and everybody. Al Mangold outdid himself as auctioneer. Carolyn Anderson's fantastic massages kept us going. Vic Picou

was everywhere, sharing his experience and assisting in all the activities. And Bruce (didn't get his last name), who had just visited on Saturday to see what was going on, came back on Sunday to help clean up. The Camp Brotherhood staff pitched in to build the stone circle, helped make the sculpture walk a booming success and even gave us a break on the costs so more people could afford to come. There were many more who added their help, and I apologize for not naming everyone.

It was a week to remember, remarkable in many ways: Deborah Wilson brought us a complete Jade carving studio, and showed us how to operate all the tools, and let us play in it for a week!

George Pratt opened up his bottomless bag of tricks, and fired us up, striking sparks from the granite, and guiding us with full power to carve out an Orca



LEON WHITE AND THERESE DOUGHERTY WAIT PATIENTLY FOR THE STONE BIDDING TO START

dorsal fin, that now is swimming through the Camp B soil toward the upper fire pit.

Mary Jo Anderson opened her arms and shared with us her passion for marble, reminding us how precious is the life in the stone itself. And as is her way, she reached out to each one of us with genuine care, to encourage our own expressions of that passion.



Alphonso quietly demonstrated once again his flawless technique, and the true joy of hand carving fine marble. And several youngsters moved up to the big kids table.

Old friends, whom we hadn't seen in years, dropped by to share in the party atmosphere. Many more lovely sculptures were born. And, yes, there were lots of hugs.

After all the high expectations and hard work, I think this symposium was so wonderfully successful simply because we were all there together doing what we have always done and doing it better each time we meet: sharing the love of stone carving and fellow stone carvers. The Rock Family is alive and well and growing.

For all of us who were the beneficiaries of all this planning and hard work, and who got to have great fun all week, we joyously thank you!

*Editors' Note: Tracy Powell modestly did not mention his own contribution as a mentor and instructor. He tirelessly worked alongside the other teachers who made this year's Camp Brotherhood such a memorable and welcoming success.*



PRESIDENT GERDA LATTEY BESIDE HER 7'7" TALL BASALT ON GRANITE SCULPTURE SHE CALLS 'SHUNYATA' (ZERO-NESS)

# CAMP-B



ART WALK

## BY LEON WHITE

By describing our 25th Anniversary at Camp Brotherhood as *wonderfully fabulous!!!* I am hoping that all who attended felt the same. First timers, whether beginners or practicing sculptors, and past members who came to see familiar faces, receive hugs, and to become rejuvenated in the spirit that we all share.

For all of you who volunteer graciously to make this all happen without a glitch, OUR HATS ARE OFF TO YOU WITH A SALUTE AND A DEEP BOW! Tracy Powell has already told you about many of the wonderful people and instructors who helped to make our 25th anniversary symposium a success. Let me add a little to that.

Pat Barton spent a huge amount of time and energy building FORTY, yes, I said FORTY new cedar sculpture pedestals! Those pedestals gave the sculpture field a professional look that added so much to our presentation.

And thank you, Renee Roberts (The BEST office gal!) for all your office organizational skills. We especially want to thank you for developing and producing the eye-catching Sculpture Walk Poster that we used to advertise the event.

And speaking of advertising publicity, this year saw the best press coverage we have ever had. Renee and I hounded the local newspapers to print articles before Camp opened and a local TV station featured us on an Arts and Entertainment, evening show. All of this helped us to sell thirteen sculptures for \$5400.



AUCTION FUN

Other records were broken as well. Our Live auction, stone auction and silent auction together brought in an additional \$9,550. We received money from one more source: a \$2,000 grant for equipment from 4Culture, a Seattle Arts Funding Organization. We are now on their roster for future grant opportunities.

Finally, I want to give a huge thanks to our vendors whose generous donations helped make our auction such a grand success. Concut Diamond Products (concutusa.com), Master Wholesale of Seattle (masterwholesale.com) and Will Robinson Stones.



# f FOUND ON f FACEBOOK:



## INTRODUCING FREDERIC CHEVARIN

*Frederic was born in 1971 in France and moved to England in 1998 after graduating from the ESITC School of Engineering in Caen. Although he is trained as a Civil Engineer, he turned to sculpture during a stay in Italy where he approached marble, and has been carving ever since.*



'ELE-PLANT', 23" X 8" X 5",  
LINCOLNSHIRE LIMESTONE



▲ 'DOUBLE VORTEX',  
16" IN DIAMETER, 6" THICK,  
ALABASTER ON A GREEN ONYX  
BASE

◀ 'WAVE', 6' 6" X 20" X  
20", SEMI-RIJO PORTUGUESE  
LIMESTONE

▼ 'SECRET THOUGH',  
12" X 18" X 8", ALABASTER



**F**rederic's artistic research is about finding happiness and hope by carving ideas inspired by nature. His sculpture is indeed the testimony of a personal research, and that research is about the meaning of being and feeling. Searching for an answer can lift the spirit up and bring light to solid matter, and in the same way his sculptures emerge in light from the shapeless matter.

At the beginning, the inspiration is matured from a precise idea to a model in clay. The clay is transposed into a block



'SOULS IN LOVE',  
4' X 16" X 16",  
CARRARA MARBLE

of alabaster. By the carving process, the alabaster becomes a flowing movement. The lightness of the artwork becomes pure light thanks to the incredible translucency of the material and his "carving thin" technique. This very last metamorphosis allows his sculptures to distance themselves from technique, machines, hard work, materials and the carving experience, only to focus on the effect of light.

Very rarely, stones are treated so dramatically that they become light. But it is only by completing these successive transformations that the alabaster boulders become messengers which convey ideas about hope and happiness. Hoping for a better life and searching for happiness are the most fundamental ideas humankind wants to find and search for.

How does Frederic feel about being a sculptor? "This is my life, my work, my passion and my utter desire to share this fantastic discovery, showing how



'RÊVEUR' (DREAMER), 26" HIGH, ALABASTER

much I love stone, going to the limits of the material, wrestling with the fear of breaking, because it is worth the risk, leaving the comfort zone to lead an artistic experience to the edge.

A block of alabaster doesn't give away its secret easily, but during the carving process, something extraordinary happens when the sun's light shines through alabaster. What a discovery and a fairy tale. Stone becomes light itself and there is no need to explain, conceptualize or demonstrate anything.

It is not about tools or machines, stone, technical abilities or strength of the mind, it is about living a passion, keeping the soul eager to progress, searching for one's feelings to go upwards, to lead a true life without compromising the inner self."

For more information about Frederic Chevarin go to his websites:

<http://www.frederic-chevarin.com>

<http://stone-sculpture-fine-art.blogspot...>

<http://www.youtube.com/watch?v=2WmLONmdd2s>



'AMOUR AND TENDERNESS',  
4' HIGH,  
CARRARA MARBLE





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### FOR YOU OREGON CARVERS

Tom Urban has some of Randy Zieber's stone and tools for sale.

[tfurban@uoregon.edu](mailto:tfurban@uoregon.edu) or 541-912-2197

### STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

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.

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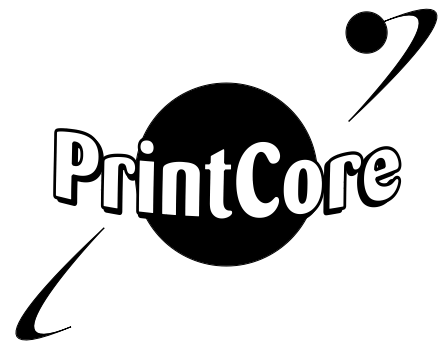
### 2013 CARVING CALENDAR

#### **Camp Brotherhood**

Mt. Vernon, WA  
July 13 - 21, 2013

#### **Silver Falls**

Silver Falls State Park, OR  
Aug 24 - Aug 29 (*morning teardown*), 2013



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