

NORTHWEST STONE SCULPTORS ASSOCIATION
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Sculpture Northwest

INSIDE

ARTIST SPOTLIGHT – *Daniel Cline*

CROSS+OVER in *Portland, Oregon*

FINISHING SOFT STONE by *JoAnn Duby*



DANIEL CLINE: OCTOPUS ESCAPE, BC MARBLE, 2 FEET TALL, 2017

Sculpture NorthWest is published every two months by NWSSA, NorthWest Stone Sculptors Association, a Washington State Non-Profit Professional Organization.

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MISSION STATEMENT

The purpose of the NWSSA's *Sculpture NorthWest Journal* 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 set my expectations high for the CROSS+OVER show and was not disappointed. Thirteen members created a diverse set of forms from the crosses and filled the gallery with seventeen pieces that held folks' attention. During setup, almost all sculptors had stories about working with the deteriorated cross material to get to their final form. Carol Duree-Jones told a story about

showing an elderly gentleman her final work and a picture of the original cross, and the first thing he asked was where the cross was stolen from.

Again, many thanks to Kim Lewis and Michael Creger. Without them the show would not have happened. Also, special shout-out to Portland Community College's Mark Smith and the North View Gallery crew. They provided pedestals, lit the show, and made setup easy.

One more reminder: The Old Alcohol Plant in Port Orchard is looking for NWSSA members' sculpture to display and sell in their lobby area. Check out the web page: nwssa.org/1270 and give Cheri Perry a call.

The winter potluck at Marenakos was a delightful gathering of old and new members. Lots of yummy ribs, salads, Pat

Barton's chanterelle pâté, desserts and Scott Hackney's hospitality. Many Thanks to Marenakos for generously providing their facility for our gathering. Toward the end of the gathering the board convened for a quick meeting and formed a nominating committee for this year's elections. Patty McPhee will be the chair and Renee will put the ballot/email out for members. Drop Patty a note (plmcphearts@gmail.com) if you, or someone you know, would like to run for the board.

This year there will be seven positions on the board that need filled: Rick Johnson, Steve Sandry, Ben Mefford, Steve Galea, Patty McPhee, Pat Barton, and myself. Pat and I will be reaching the end of our four-term limit of serving on the board and will need to take a year off until we can run again.

So far Rick Johnson, Ben Mefford and Patty McPhee have stated they wish to run. Steve Sandry and Steve Galea would like to see their positions filled with a new face, someone who has not served on the board before. In addition, Ellie Hochman and Kirsten Rayhawk have affirmed they would like to be on the ballot, so that makes five people for seven positions.

You make this community function, so please consider sharing your skills and wisdom by serving on the board for a two year term.

Carve Proud, Learn Much, and Share with Many...

... Carl

FROM THE EDITORS...



As we write this, there is still snow on the ground with promises of more to come. But we are a hearty lot and it would be no surprise to learn that many of us are out there carving in snowsuits. Art knows no season!

As if we haven't had enough of the cold weather, this issue will take us just a bit further north for a visit with long time, Canadian carver, Daniel Cline. Working small or working big, he puts his artist's touch on everything he does.

Then we head south with a stop in Portland, Oregon to see a show called CROSS+OVER. And, yes, each piece started with a cruciform.

Even further south now, to Art City in Ventura, California, home to our amazing JoAnn Duby, who gives some polishing how-tos we can all benefit from, beginner and experienced carver alike.

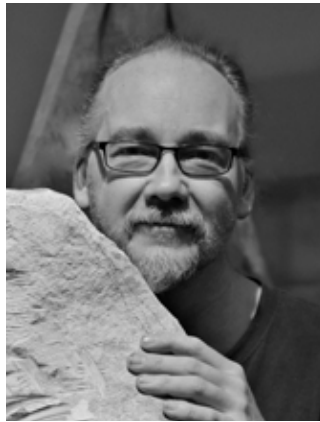
In closing, remember that old adage: Stone may have forever - but we don't. So let's get busy out there.

... Penelope and Lane

ARTIST SPOTLIGHT: DANIEL CLINE

FROM A SINGLE POINT, ALL THINGS FORM

I grew up in Niagara Falls, Ontario. For as long as I can remember, I have made sculpture. My sculpture process has developed over my whole life and has been devoted to stone sculpture for the last thirty plus years. Originally, I made things from various clays that I convinced my mother to make or buy and I learned the fundamentals of stone sculpture from my brother Sandy Cline, a renowned soapstone sculptor. As a young kid, I sanded his sculptures and made a few small stone pieces. My interest in sculpture led to making stop-motion animation films with hand-sculpted figures moving about the scene. This in turn led to film school; unfortunately, my graduation coincided with the recession of the 80s, so I returned home to figure out my next move.



In the early 90's I attended the symposium at Camp Brotherhood and learned about more techniques and more stone and continued to develop my art practice. As I wondered why we did not have a symposium in BC, I guess I talked myself into starting one with the assistance of NWSSA. The Vancouver Island symposium started in 1996 and lasted for twenty years with the dedicated efforts of many of the sculptor luminaries of NWSSA. As I have always felt it is important to give back, I have taught carving stone from Kindergarten to adults.

At the same time, my brother and his wife were living at my parents' home before moving to a place up north. During this time, I started to sit out in the garage and carve soapstone with Sandy. We would just talk about everything and sculptures would be carved. After I had made about twelve sculptures, he asked if I wanted to go to the Ottawa Christmas show with him; that was 1985. At the show, I sold six and made about \$1,000. Good for an unemployed film graduate in the 1980s.

Next, he was planning a three-week trip to Florida to do art shows. Let's see: Niagara Falls in the winter with no money or warm in Florida and selling art! Each weekend we did an art show and spent money on new tools and stone at Montoya's sculpture supply store in West Palm Beach.

During this time, my style and technique developed in the shadow of my brother's work. At that time, I learned his techniques and processes and as time went on, I developed techniques and ideas that led me to other ways to carve stone. His work is primarily soapstone, quarried in the Eastern Townships of Quebec. I carved hundreds of sculptures from this stone but I was always attracted to various other kinds of stone for their unique qualities: the translucency of alabaster, the opaqueness of limestone, the inner depth and luminosity of marble and so on. Additionally, I began to explore power tools, air chisels and grinders to work faster and on harder and bigger pieces. As time went on, I started to do my own shows and started to show in galleries. In 1990, we moved to BC.



▲ TREE FROG, BRAZILIAN SOAPSTONE,
12 INCHES HIGH, 1992

In 1999, I completed my first public sculpture, an 11-foot tall marble sculpture "Spirit of the Earth" of a native maiden with a killer whale, bald eagle and salmon carved in relief on her robe. This year marks twenty years since its creation!

Since that time, I have completed five more public sculptures.

A Salmon fountain in Qualicum Beach was next in 2004, a column of marble carved with leaping salmon with water flowing over it - creating the illusion of action. It is located in the courtyard of the municipal offices.

In 2006, it was a 6-foot marble I called "Generations." It honors women's contributions to society and features a young woman, a mother and an old woman with a baby on the reverse and a women's cameo carved through. "Generations" graces a park in Nanaimo, BC.

In 2010, I applied for a community public art project in North Vancouver and I got the commission. The Compassionate Friends, a support group for people who have lost a loved one, was a heart-warming and tearful process but showed the power of art to heal.

Next, my sculpture "Eternal Ribbon" was selected People's Choice winner at the inaugural "Sculpture Splash" sculpture show in Macaulay Point Park, Esquimalt, BC in 2014. Purchased and currently displayed at the Office of the Municipality of Esquimalt, BC.

My wildlife sculptures are an expression of a profound love and respect for the diverse creatures of the natural world. Whether they be humpback whales or giant pacific octopuses, bears or birds, orcas or otters, I hope to express in my work some part of their unique reality and spirit. All creatures have a unique beauty like we do.

My abstract sculptures are an exploration of ideas not represented by things. Usually the inspiration for my abstract works comes from the sacred writings and scientific discoveries. Forms in space. Key concepts of my abstract work are:

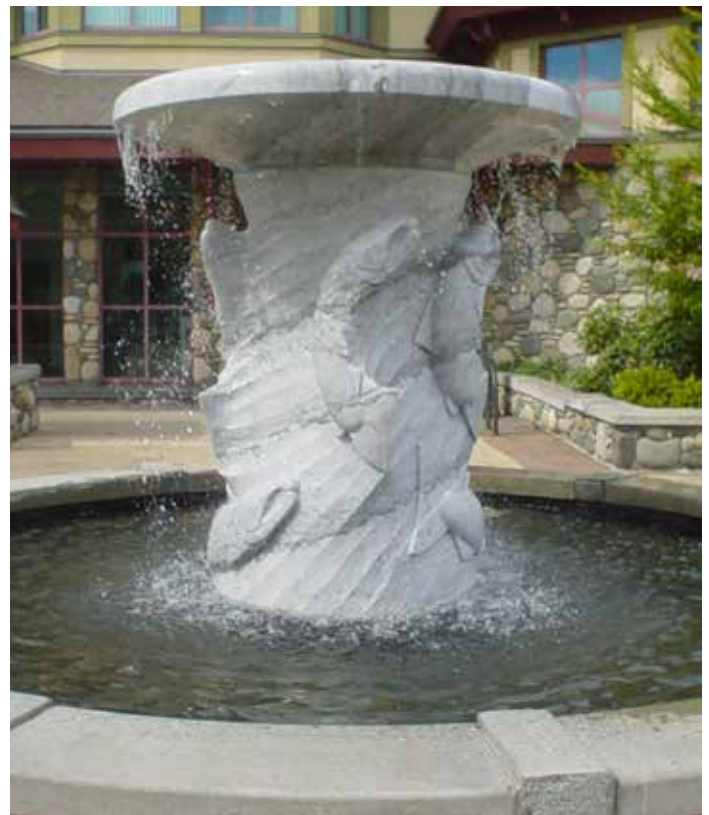
The Primal Point is a single point in time and space. Energy emanates from this Point. A beginning. The space in its center unknowable, a black hole, a birthing star, the big bang, the creation of all things, a prophet of God.

The "Eternal Ribbon" is an expression of the term "form of immortality," from the quote that "when we die we take on the form of immortality." As a sculptor, the idea of flowing forms forever is delightful.

My figurative sculptures reflect the diversity of expressions and forms of the human experience. From babies in the womb to humanity's struggle with its relationship to life and the spirit.



▲ SALMON FOUNTAIN IN CONSTRUCTION, LEO D'OR MARBLE



▲ SALMON FOUNTAIN, LEO D'OR MARBLE, 7 FEET TALL 2004, MUNICIPAL HALL, QUALICUM BEACH, BC

ARTIST SPOTLIGHT *continued*

Stone sculpture is about discovering the unseen and bringing it into the world of the visible. My sculptures reflect my observations of the nature of reality using metaphor and symbol to explore the universal, mysterious, the challenging and then sharing the discovery. I feel a deep affinity to stone and its connection to the earth and time. I respect its enduring qualities, its varied textures, rough carved or polished smooth, from abstract form to a point of detail. I love discovering the inherent beauty of the stone, working within its limitations and strengths, exposing its inner core, exploring its ability to be shaped into endless forms of expression.

My sculptures in stone are the process of direct carving, where the sculptor begins without a specific model. A general concept or idea will do at this point. I draw right on the



▲ RIBBON OF LIFE, BRUCITE MARBLE,
24 INCHES HIGH, 2014,
MUNICIPAL OFFICE OF ESQUIMALT, BC



▲ SPIRIT OF THE EARTH, LEO D'OR MARBLE,
11 FEET TALL, 1999, CHEMAINUS, BC

stone, refining the profile, moving from one profile to the next, refining, checking that all the parts work in relation to each other or I move the profile to make it work. You must always be sure in your decisions of what stone you want to remove - then remove it.

My sculptures usually begin as an idea, a concept, an inspiration, a piece of stone that has something in it, only partly understood and only by carving the piece can you know what is inside. I may see a ridge of a back, or a tentacle and for me this is enough to go on. A million tiny



◀ ORCA BREACHING,
BC MARBLE,
3 FEET TALL,
2014, CASTLEGAR, BC

▼ ENDURING LOVE,
LEO D'OR MARBLE,
6 FEET TALL,
2012, VICTORIA PARK,
NORTH VANCOUVER, BC

calculations as to whether there is enough material to make the idea work and a long list of what-ifs. If it is to be a particular thing like an animal, I gather reference material as the form takes shape. Every sculpture begins quite abstract, nebulous and unknown. Slowly it takes shape, becoming something other than a stone. At some moment, the stone disappears and something new has taken its place.

Currently, I work mainly in local marbles discovered from around the Gulf Islands. I enjoy the process of hunting for stone in its natural environment. With my crane truck capable of lifting up to 3 tons, I can return with any stone I want. My home studio features 12 foot ceilings and all the tools and stone required. Additionally, in 2017, I was invited to be Artist in Residence at BC Marble Products, a new marble company in Chemainus, a community on the eastern coast of southern Vancouver Island. I have a makeshift pallet shed on site I built for outdoor carving with air and electricity. I also have access to a large wire saw and an unlimited supply of ever changing stone.

In the future, I look forward to creating more public sculpture; organizing an international sculpture symposium using local marble and sandstone; further developing my



skills and understanding of stone sculpture; take my long desired pilgrimage to Italy and finally figure out how to make a good living through my art.

Make dust, my friends.

Daniel Cline



CROSS+OVER in Portland Oregon



◀ SHOWN HERE ARE A FEW OF THE REMAINING OLD, WEATHERED COLORADO MARBLE CROSSES FROM A CONVENT CEMETERY THAT WERE RECENTLY REPLACED WITH GRANITE MARKERS. SOME OF THE CROSSES WERE GIVEN NEW FORM BY THIRTEEN NWSSA MEMBERS AND WERE PRESENTED AT PORTLAND COMMUNITY COLLEGE'S SYLVANIA CAMPUS'S NORTH VIEW GALLERY FROM JANUARY 14TH TO FEBRUARY 9TH, 2019 IN A SHOW CALLED CROSS+OVER.



▲ SINK OR SWIM BY BEN MEFFORD



▲ SACRED BY JESSI EATON-SHIELDS



▲ BIRD SHAMAN BY LEN ZEOLI



▲ SKIN AND BONES BY AHNAWAKE NELSON



▲ MAHAKASYPA'S FLOWER BY DANIEL MICAHEL



▲ OUT OF THE DEPTHS BY SHELLY DONOHOE



▲ HEART OF HEARTS
BY LARRY LAWLOR



▲ MOTHER MOBIUS
(THREE PARTS OF SOCIETY)
BY CARL NELSON



▲ BLANCHE
BY CAROL DUREE-JONES



▲ SACRED BY HEIDI TEMKO

PENGUIN SKULL #2
BY MICHAEL CREGER



▲ FLOW BY SUE WESTFIELD-QUAST



▲ OVERVEIW BY KIM LEWIS



FINISHING SOFT STONE

by JoAnn Duby

Soapstone, Chlorite, Alabaster, Limestone, Pyrophyllite

I break the carving down into four stages:

- Clean-up, if it is a rough boulder stone.
- Rough-out of design.
- Completion of the design, sanding to 220 grit.
- With silicone carbide paper, sanding to 320 grit, and then polishing to 3000 grit. Wax it if desired or if it's going outdoors.

I find you can really move lines around till you get to 320 grit. To get a great finish on soft stone I very rarely use diamonds they are just too aggressive for soft stone. It's like taking a machine gun to a knife fight.....way over-kill.

You need to clean up the carving area where you're going to do your finishing work. I use inter tube tires filled with sand as my sand bags (Learned from Camp B.) Then I put plastic bags around those. You want a clean environment and you want to rinse the area between sanding grits. Hose the table down, rinse and wash the sculpture with clean water after every grit; pretend it's an operating table. It's easy to pick up a rougher grit and put scratches back in your sculpture if you don't do this.



Remember to put your biggest effort in your lower grits. When you get to 320, we consider that to be polishing and in some instances you can stop sanding there when dealing with limestone; the soft limestone anyway.

I don't start with the wet sanding till I am at 220 grit paper. (Buy a good quality paper. Not Harbor Freight.) Auto body shops or car repair shops have wet and dry papers in the high ranges, 1000 to 3000. You can get great paper on-line from Norton, Pearl and many more.



▲ 'DREAM OF WINGS' IN BRITISH COLUMBIA CHLORITE BY PENELOPE CRITTENDEN



▲ 'SPIRIT OF THE HORSE' IN INDUS RIVER LIMESTONE BY LANE TOMPKINS

Chlorite and Alabaster

I sand up to 600 grit or 800 grit, let dry for a day outside if it's warm or inside if cold, and then apply sealers.

To enhance or not to enhance - that is the question. Enhance if you like the look of your stone wet, use a natural sealer if you like the dry look to your stone.

For the dry stone look, 511's Porous Plus Sealer is the best, but it's expensive, so I use 511 or 611 Miracle sealers or their impregnator.

For the wet look, my favorite is Tenax Ager. There are many sealers to choose from, very expensive to cheap. Talk to other stone carvers for their input.

Apply the sealer with clean brush or cloth, let stand on the stone for around 10 minutes. Do not do this in direct sunshine it can dry too fast and become like sticky glue. (If that happens just apply more sealer and wipe off.) Sometimes you need to apply the sealer twice. Read the back of the can; they really do know what they are talking about.

I finish with a rag wheel on a drill or a slow die grinder (key word SLOW) that I got from Randy Zieber at Neolithic Stone. I use a Chrome polishing bar with the Rag wheel to get the very polished look.



▲ 'REFLECTIONS' IN
ITALIAN CLOUD ALABASTER
BY PENELOPE CRITTENDEN

Soapstone, Chlorite, Pyrophyllite

I start with 220 grit and then go right to 400 grit then 800 and 1000 I skip grits with these because it so soft and 220 grit will become 320 grit when well used. For instance, I use a lot of pressure when I start the grit, then when I have sanded the whole piece; I do a lighter sanding with the used paper. Then finish the same as with the sealers on alabaster. I sometimes just use wax finishes, I'll warm the piece with a heat gun or hair dryer and apply the wax (for soap stones and chlorite

only) I always wax if the piece goes outdoors. You can get good waxes from your hardware store; even shoe polish is a great wax. The best is bowling alley wax. Many sources for that on the internet.



▲ 'WIND DANCER' IN
GREEN SOAPSTONE
BY PENELOPE CRITTENDEN



▲ 'INFINITY'
IN PYROPHYLLITE
BY RANDY ZIEBER





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This event, for Women only,
 May 31 – June 2
 at the Old Alcohol Plant Inn, Port Hadlock, WA.

Sign up at nwssa.org by clicking on
 Events & News, select Upcoming Workshops,
 select 2019 Women's Hand Carving.

If you have questions call
 Ellie Hochman 206-419-3499

CALL FOR ARTISTS

Show your sculpture at
 The Old Alcohol Plant in Port Hadlock, WA.

Sign up at nwssa.org by clicking on
 Events & News and selecting Call For Artists.

Questions:

Cheri Perry ~ havenwood1972@gmail.com
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Kim Danner~ kimceann@gmail.com
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2019 CARVING CALENDAR

- Women's Hand Carving**
 Port Hadlock, Washington
 May 31 – June 2, 2019
- Camp Pilgrim Firs**
 Port Orchard, WA
 July 6 – 14, 2019
- Suttle Lake**
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