

NORTHWEST STONE SCULPTORS ASSOCIATION  
MAY/JUNE 2019

# Sculpture Northwest

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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...



Pilgrim Firs is not to be missed this year! In addition to our Beginner's Workshops and special Jade tent, we have two incredible Guest Artists. From Florence comes marble sculptor Jason Arkles. Jason also hosts The Sculptor's Funeral podcast. In my drive down and back from Austin TX, I got to sample and binge. I highly recommend it. Go to: [thesculptorsfuneral.com](https://www.thesculptorsfuneral.com).

Also with us is limestone sculptor Dale Enoch, from Indiana. He has a bunch to talk about on doing public work as well as public commentary, see: Cartouche, (Chronicle of the Orange King): <https://www.facebook.com/dale.enochs/posts/10214422361897555>).

Check out the Centerfold for more information.

Finally, we were sorry to receive Lane and Penelope's announcement that they are retiring and hanging up their editors' hats. We have been so fortunate to have them as the editorial team for the Journal for a combined 30 years. They say it has been a rewarding journey and are pleased with their stewardship. The board echoes that feeling as the two of them have created a respected and beautiful record of our collective works and activities over this time.

I suggested to them that we would like to honor them in some way, but they feel amply compensated by having had the opportunity to work so closely with the Association over the years. So I think I speak for the Organization when I say a heartfelt Thank You.

In addition to mark the transition, an Editor's Scholarship Fund has been setup for those needy sculptors out there to attend our symposiums and workshops. A group of anonymous donors have contributed \$500 as a challenge to all members who wish to both honor Lane & Penelope and help those who carve stone. Instead of one of those \$5 hallmark thank you cards, donate at our web site and make note it's for the Editor's Scholarship Fund.

Their retirement also means the Association needs a new editorial team. Penelope and Lane have planned well for the transition. They have already done most of the work for the July/August issue so there is a good running start, and they will be happy to work with their replacements to assure a smooth transition.

If you have an interest in taking on the role of editor, there are two main functions required:

- 1) Soliciting material, including artist interviews and other things that artists find interesting;
- 2) Editing the material for clarity/presentation purposes.

The person who does our printing also does the content layout so the job does NOT include layout and design of each issue, just a gathering and editing of material.

If taking on this role appeals to you and you'd like to be part of the next team, please email or call Ken Barnes: [barnestrav@yahoo.com](mailto:barnestrav@yahoo.com) (206-930-0681) or Carl Nelson: [carl@quo.com](mailto:carl@quo.com) (425-7564-7967).

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

*... Carl*

## FROM THE EDITORS...



It was a little more than twenty years ago when you began seeing our names as editors of Sculpture NorthWest. Sometimes there have been names other than ours, but we go way back.

We've loved every moment of it. Sometimes gathering stories and photos could be a challenge, but somehow, often at the last minute and always with the help of our talented layout artist, Nannette Davis, an issue appeared. Usually more or less on time. There is no way we could have done that without members sending us what they wrote about their sculpture as well as photos, so we could share their work with everyone. We are grateful to each and every one of you for your hard work and your kindness.

And for this, our last issue, we are happy to say that it will be an all-color issue. Thank you NWSSA for the color cover. And thanks to our contributors: Jocelyne Dodier, Cyra Jane Hobson, James Horan and Kentaro Kojima, for your willingness to fund color images of your amazing work.

Whoever takes the helm next, will have our support as needed along with our wish that your efforts will be as rewarding to you as ours have been to both of us.

We hope you enjoy this issue.

*... Lane and Penelope*

# ARTIST SPOTLIGHT: JAMES HORAN

I currently work in County Waterford (South East Ireland.) Art is my main occupation, it is what I spend most of my work-time doing. It is not always my main income. Like many artists I have had many jobs to enable my sculpture habit. I was encouraged, artistically, as a kid. I don't know if I was any good at art then, it didn't matter. I loved coloring, drawing and making. I think my parents' philosophy was "go and be happy." Art School was the next step in that process, and lots of luck. There is a saying, "the harder I work, the luckier I get." Without hard work, I think it is impossible to be a professional artist. I'm not sure there was a conscious "why" to becoming an artist, I just was and am an artist. I don't remember ever not wanting to be an artist. One of my earliest artistic influences was the great illustrator of Roald Dahl's children's books, Quentin Blake. For me, those stories are inextricably linked with Blake's illustrations. Those characters came alive in my imagination. Perhaps that is where my loose interpretation of human form stems from.

When I first attended art school I thought figurative clay and bronze was what I wanted to do. Realistic figure modeling was it; I wanted to be like Rodin. But the art school had a stone carving area.... It did not take long to find my way there. The older students, equipped with hammers and chisels, were a frenzy of dust and noise. Their forms emerging from rocks. I was hooked. I remember my tutor asking, "Do you know Eric Gill's work?" I said no and his eyes lit up, "you're in for a treat." He brought me straight to the library and found a book about Gill, then Jacob Epstein. It was an awakening. Gill, Epstein, Henry Moore, Barbara Hepworth and Henri Gaudier-Brzeska are still the strongest influence on the form and style of my sculpture. I have also found inspiration in my contemporaries, even the ones that don't carve! In terms of themes and motif, I can find inspiration in anything from a Mother with a child, drunks fighting in the street and our species' insistence on being at war. Swimmers and Icarus figures are currently holding my interest, they defy gravity. To make a stone look weightless is a wonderful challenge.



▲ JAMES HORAN WITH 'BIRTHRIGHT'

I think our life experience pushes and pulls us from one place to another; it doesn't immediately influence my work. I think life's influence is more subconscious. Ideas take time to filter through. Mostly my inspiration comes from a chance encounter or a glimpse of the unusual in the everyday. There are, however, two things that clearly stand out as a push in a certain direction. Firstly, an exhibition, in my 3rd year of art school. Michael Quane a well-known Irish sculptor had a solo exhibition in a gallery beside the art school. He works in stone. He also went to the same art school as I did 15 years previous. I was amazed by the sculpture. I visited the exhibition several times. More importantly, he was a living Irish figure sculptor, working in my local area. Becoming a

professional artist went from dream to a real possibility. A more recent influence inspired a full exhibition in 2015. In fact, I am still making pieces inspired by two books I read in 2014. The first book was "Shake Hands With the Devil: The Failure of Humanity in Uganda," by Lieutenant-General Roméo Dallaire. The second was "Whistleblower, Soldier, Spy: A Journey into the Dark Heart of the Global War on Terror," by Tom Clonan. These books had a common theme: war. One book highlighted the specific horrors of war, the



▲ 'SCUBA EXPLORER', LIMESTONE, 2016, 30" X 8" X 10", HELD OVER KILKENNY MARBLE BASE USING PERSPEX RODS



▲ 'RECLINING FEMALE', EGYPTIAN MARBLE (CRÈME), 12" X 6" X 6", 2014

other than that we as a species were constantly at war, conflict, rebellion, etc. This will be a recurring theme.

I make expressive, figurative, sculpture. I exaggerate the proportion of the figure, large hands and feet usually. This started almost by accident but grew into a style and useful compositional tool. Adding weight to an area or focusing the attention on a certain section. I use negative space, to ensure a sculpture inhabits rather than invades the space it's in. To be able to see through the stone helps make the stone feel



▲ 'LITTLE MIRACLE' FATHER AND CHILD, IRISH LIMESTONE, 26" HIGH, 2006



▲ 'THE MIGHTY OAK', KILKENNY MARBLE, 36" HIGH, 2018

malleable. I have heard my sculptures described as sketches in marble. I want the work to have potential energy, not be too refined. As a result I think my work borders on an unfinished look sometimes. I don't like to high polish everything and refine it to infinity. When I decide a piece is finished, it can feel arbitrary, but I tell myself it's a subconscious experience. I see a block of stone as 100% potential, each time the chisel hits the stone I remove some of the potential, I go further down a path to a specific destination. Eventually I pass the point of no return, where the form is there, but very rough. After this point I am refining the shape. Too little work and the piece looks unfinished. Too much and it can look flat and even lifeless. I want to express myself with every sculpture. I am not sure I have an overall expressive goal, at least not a permanent one. The most consistent aim I have is honesty. To be making sculpture for me, because I love to do it. I think this is at the core of all art, the art I admire and aspire to, at least.

I make sculpture that is purely about aesthetics too. Taking a block of stone and transforming it into a figure that is compositionally balanced. This balance comes at the expense of realism through distortions of proportion and exaggerated movement. Every few years *Continued on page 8 ►*

# Pilgrim Firs 2019

I know I say this every year, but this time I really, really mean it. You definitely want to be at the Symposium at Pilgrim Firs this July! I promise. We have workshops galore, awesome Guest Artists, new staff to break in, our Saturday Sculpture Walk, presentations, communal meals, campfires, kayaks, and the list just keeps growing.

Let's start with the Dojo – our community learning hub that hosts the tool room and the Beginner's Workshop. Instructors Tamara Buchanan and Ruth Mueseler will be on hand to mentor beginners. Anyone who doesn't have their own workspace and tools to bring is welcome to work in the space – we provide benches, tools and mentoring. Marenakos is graciously providing us with limestone as well so newcomers have something to cut their teeth on. If you've never carved before or are just starting out, this is the place for you!

Our jade tent and workshop will be in

full force Monday through Saturday. Dale Blankenship, creator of mind-bendingly detailed jade carvings, has stepped up to lead the workshop. Steve Sandry and Julianne Kohn will be assisting. The tent is decked out with every tool you need to take a small piece of jade from start to beautiful finish during the week. Dale will have small pieces of jade for sale and Washington Jade will be sending along some larger hunks they've hunted locally for those who've really been bitten by the jade bug.

This year we are very excited to be offering a workshop in figurative marble carving with superstar Jason Arkles at the helm. Oliver Harwood up at Studiostone in Vancouver just happened to have 15 spare identical blocks of high quality Italian marble and we got them for you! Everyone in this workshop gets one of the 190 lb. blocks and is asked to bring a figurative maquette and their favorite tools. (I will host a maquette building workshop at my studio in June, details to registrants.) We'll have at a couple of pointing machines available for use but bring your own if you definitely want to learn that technique for exact replication – it's one of Jason's specialties.



▲ OUR ILLUSTRIOUS GROUP OF CARVERS FROM 2018!

GUEST ARTIST JASON ARKLES AT HIS HOME STUDIO IN FLORENCE. ►



Jason, by the way, is one of those guys who lives and works in Florence, Italy carving life size marble statues and travels the world putting on workshops. We know him from his podcast, *The Sculptor's Funeral*, which focuses exclusively on the history of figurative stonework. You can listen to it for free online. I highly recommend it.

From Indiana, large-scale public artist Dale Enochs will be joining us as a Guest Artist and we are happy to welcome him! He works almost exclusively with limestone, combining it with various metals to create stunning abstract work that define space. He'll be onsite doing daily presentation on texturing and surfacing, focusing on the ways those techniques can enliven sculptures through visual contrast.

Let's take a moment to talk about scholarships. You've been so generous the past few years during our often hilarious auction that we have a healthy scholarship budget built up. Those funds cover the instructors and guest artists listed above as well as our work study crew. Last year we had 16 amazing work studies and I'm hoping to have at least as many this year! Also, though, we do have straight up scholarship funds available for you as

you need. If you can't afford the full cost of the symposium, email me at [sirenicity@gmail.com](mailto:sirenicity@gmail.com) and we can work something out. If \$100 or \$200 will get you here with us, we have that for you. And remember to register by May 31st to get the early bird discount!

This year, also, we will be transitioning the position of Field Manager. Pat Barton has been just amazing to work with the past (well, more years than I've even been coming to the symposium) number of years and we've all benefitted from his knowledge, generosity, and efficiency genius. He's passing the torch this year to the dynamic duo of Trevor Contreras and Ed Salerno, mentored by Gene Carlson. Make sure you forget your hoses and break a bunch of things so they get properly broken in this July.

See you on the field!

Cyra Jane, Symposium Director



▲ **WORK STUDIES BRANDON, ED, JAYDEN, GRANT, AND MICHAEL (AND STEVE GALEA) WORKING HARD POSING FOR THE CAMERA**

◀ **ONE OF GUEST ARTIST DALE ENOCH'S PIECES OF PUBLIC ART.**



# ARTIST SPOTLIGHT *continued from page 5*

I get focused on a more serious theme. Usually a social commentary idea, often dark humored. These narrative ideas overwhelm my practice for six to twelve months, culminating in an exhibition. Afterwards, I usually make a few very simple compositional pieces again. It seems to be cyclical. The same happens with scale. I will long to make a big sculpture, once I do, I relish making smaller work again. For now I have abandoned very small work. I am curating a sculpture exhibition due to open at the end of May and also currently designing for a large private commission for a garden which I hope will take up most of the summer.

Direct carving is my method, and this certainly influences the final form. With direct carving, the ideas grow or change in a very organic manner. Some direct carvers let the stone dictate the design or start point but I mostly use cut stone, which means shape is rarely suggested unless through strong veining. I feel I need to know my design, fully in the round before I start, I then need to set about re-producing the idea exactly. Most importantly I must be willing to change the design at any moment. I use air hammers and tungsten tip chisels, and an array of small hand hammers for delicate



▲ 'GAME OVER GENERATION ALPHA',  
CARRARA MARBLE, 42" X 40" X 16", 2014



▲ 'DON'T PUSH THE RED BUTTON',  
SERAVEZZA MARBLE, 20" X 8" X 10", 2017



▲ 'SWIMMER', IRISH LIMESTONE,  
24" X 6" X 20", 2017

work. Occasionally I have access to softer limestones, alabaster or soapstone but I prefer the medium hardness of marble and Irish limestone. They are very versatile, having the hardness to take great detail and be sited outdoors and the softness to carve by hand with hammer and chisel. I work on two or three pieces at a time. One being finished while the next is half way and the next just starting. Each of these stages requires a different energy level. Heavy physical work at the beginning gives way to delicate decision making and finally almost meditative surface finishing.

The Icarus legend has inspired several of my sculptures since around 2006, I think. The most recent one was simply called "Icarus," an Irish limestone piece I completed in Dec 2018. This piece really shows the variety of finish available in the stone. Polished, the stone turns almost black. Rough tooling shows a great texture and lighter color. It is very satisfying to create a sculpture with minimal contact with the base/ground. Aiming to achieve weightlessness and movement takes a little planning. I drilled the holes for the dowel pins before starting to carve the sculpture. I felt the piece would be too delicate to drill once completed. "Icarus" required a





◀ 'FATHER & CHILD' AND 'MATERNITY & CHILD', EGYPTIAN MARBLE (CRÈME) AND GYPSUM ALABASTER, 6" HIGH, 2014

▼ 'EXHIBITION', FIVE LARGE FIGURES, LIMESTONE, 2006

lot of drilling to get the negative spaces right (It's hard to know if the drill or the chisel is best sometimes.) I also began to add extra elements to sculpture. I first did this after returning from Pilgrim Firs with some jade!

I made a sculpture called "The Mighty Oak" from Kilkenny marble (a darker variant of Irish limestone.) This piece was a female figure holding a jade acorn. I left the stone honed in this case, suitable for outdoors. I also used a round base which helped with the circular flow of movement. Both "Icarus" and "The Mighty Oak" are based around compositional challenges and simple beauty. In contrast, an ongoing theme of warfare (anti-war,) has preoccupied me since 2014. "Game Over, Generation Alpha" is an Italian marble sculpture of a male figure sitting on a predator drone flying it via games console. This was one of six pieces in an exhibition called "Behold Man: Apes with Guns." Each piece dealt with a different aspect of modern warfare. Spending seven or eight



months thinking about war and its effect on society was a real drain. Although I designed a couple more pieces after the exhibition in late 2015 it is only now I am starting to make them.

I organize sculpture exhibitions to promote 3-D art in Ireland, in doing so I have exhibited with many people who inspired and encouraged me early in my career. I have also managed to swap art works with some exceptional artists too! The social aspect of these exhibitions is important to me. I joined NWSSA at the first Camp Pilgrim Firs. Surrounded by stone, and enthusiastic carvers, I had the time of my life and met some great carvers and new friends; also new carvers and great friends. The experience helped me remember that stone is fun. That the joy of stone carving is why I use stone over any other medium. To continuously learn as I work is part of what drives me. Joining NWSSA at Pilgrim Firs reminded me there are many techniques to be learned from the honed masters or the beginner with vigorous energy and fresh eyes. I felt the welcome of the group. I felt at home, united by a passion for stone sculpting. I look forward to seeing my NWSSA friends again soon!



▲ 'FOR A BETTER WORLD, PRESS PLAY', CARRARA MARBLE, 25" X 18" X 12", 2017

James Horan [www.jameshoransculpture.com](http://www.jameshoransculpture.com)



# A QUICK LOOK AT JOCELYNE DODIER



**I**n this time and space, is Dodier an artist? Or an entrepreneur; or a sculptor; or a performer; or a scientist; or a hair stylist; or a farmer? I am definitely a little bit of all of that! Born and raised on a farm in the province of Québec, Canada, I grew up appreciating stone, contrary to many farmers who despised them. As a matter of fact stone stacks were playgrounds and each stone could incarnate treasures to be discovered. This interest

for stone really reignited ten years ago, when I tackled my first carving, Cybèle, a pregnant figure, meaning the birth of my art. When I carve there is a delirium of stories coming out of the mechanics of carving. Is this normal?

Approach to "Murmure": I simply wanted to create something fluid and abstract and let the stone speak. I want it crude, which is explained by the bumps passing thru the body of the silhouette. Then the red part, which was the hardest part of the stone, would resemble a splash of water dripping or exploding and squirting. All through that dime-sized passage, we can see through and imagine the versatility, the vulnerability, the sensuality, sexuality, fertility, love, hate and the entire well-kept intimate secrets of her flesh. I simply could not resist exposing the crude and bloody femininity of her organ in all her nudity, and without camouflaging stories of her womanhood.



▲ 'MURMURE', MARBLE TREATED WITH MURIATIC ACID ON A GRANITE BASE, 11" X 8" X 1.75".

*From half of a split stone, I immediately spotted contrasting colours: Red with distinct stripes and splashes crossing in the middle of a pink feminine silhouette surrounded with gray. By its evocative nature, this marble could only become a symbol of femininity in its entirety, including her secrets! The stone named "Murmure" speaks out loud what most women would keep intimate or secret.*



▲ 'INNER CHILD', ITALIAN MARBLE ON LAYERED BASE OF WHITE MARBLE AND OAK, 8" X 11" X 8".

*Details a portrait of a child playing with snowballs. A drilled heart of 3" deep in her chest defines the passion at the core of this child, the vulnerability as well as the openness to the world. It represents playful memories as a way to cheer up after a snowstorm.*

Approach to "Inner Child": At first the triangular shape of white marble did not transpire any inspiration. So, I started to feel the stone with chisels and hammers to discover what marble really is! Following some hits on the top of the stone, I found it very intimidating on the elbows and wrists, but I discovered a shape of a winter jacket hoody on a child; and voilà an ambitious piece was born.

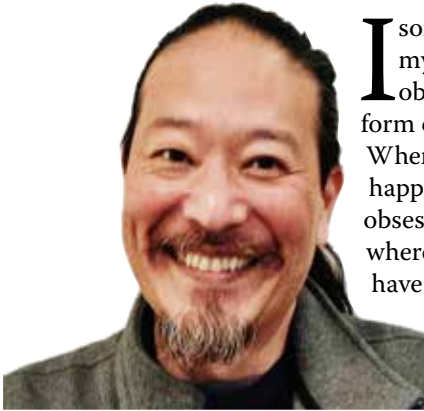
I researched proportions by creating a model to help me see through possible pauses. That helped me tremendously. Then I got stuck with what to do with the extra stone in the back of my figure. It was through a brainstorm session with colleagues that it was revealed to me that I would carve three snowballs in her back. The next challenge was to figure out the balance. So, I created a wire figure model.

Then the following thing was demystifying facial expressions of children with a playful look. I looked at videos, photos and selected a special photo depicting hair, eyes, nose. I was told that this type of marble can take details, so I even did eye brows and eye lashes.

The daring final touch was to drill a 3" deep heart to create whole-hearted emotions. The meaning would be: feeling the world in a naive and non-judgmental way, a metaphor demonstrating the desire of openness of experiencing new possibilities.



# KENTARO KOJIMA SCULPTURE



I sometimes find myself being obsessed with a form or a pattern. Whenever this happens, I let my obsession take me wherever it will. I have learned that that seems like the way I function.

My current obsessions are the polished little bowls connected with lines and a very controlled boxy form with curved walls.

The bowl/lines pattern emerged organically and it has been pointed out that, somehow, it resembles something Mayan (a pattern that looks like “it means something”, as my sister puts it.)

The other obsession, the curved boxy form, I think has the origin in two places. One is Uchida’s forms and the other is Seattle Solstice, where I rent a space to carve. Uchida’s influence is deep in my work and I am proud of it.

As I realized that I started to make this form after I started working in Solstice’s space, I realized that working there and interacting with Stuart and Jason (the owners of Seattle Solstice) must have something to do with it. I am convinced that their approach to shaping stone heavily influenced this form. They measure and calculate and measure and calculate before doing anything to the stone and then, they stay as accurate as long as they can. Not rushing to get to the form, but, gradually and in a very controlled manner, they get to the final surface of the stone.

That is how I am creating these forms (although, the Solstice guys tell me that my work has that “much sought after ‘hand-formed and hand-finished look’” to it...) Now I am trying to combine these two obsessions. It is exciting.

I am looking forward to finding more obsessions and letting them lead me to wherever they will take me!



▲ 'STIR' SERIES, TYPE OF STONE: BLACK ONES ARE BASALT AND THE WHITE ONE IS MARBLE. VARIOUS SIZES: 10"-20" HEIGHT, 4"-12" WIDTH, 4"-12", 2018-2019.



▲ 'EAST AND WEST', GRANITE, 8" X 4" X 4", AND 'EAST AND WEST II', BASALT, 10" X 5" X 5"





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**3rd ANNUAL  
WOMEN'S HAND-CARVING WEEKEND**

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

Sign up at [nwssa.org](http://nwssa.org) by clicking on  
Events & News, select Upcoming Workshops,  
select 2019 Women's Hand Carving.

If you have questions call  
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**CALL FOR ARTISTS**

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*Questions:*

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Kim Danner~ [kimceann@gmail.com](mailto: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**

Sisters, Oregon

August 11 – 18, 2019

And don't let us forget our friend Peter Becker who brings us stone ideas from around the world in the monthly, online stone-ideas.com.

<http://www.stone-ideas.com>