

Sculpture NorthWest

Sept/Oct 2015

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CONTACT

P.O. Box 27364 • Seattle, WA 98165-1864
FAX: (206) 523-9280
Website: www.nwssa.org
General e-mail: nwssa-office@nwssa.org

NWSSA BOARD OFFICERS

Carl Nelson, President, (425) 252-6812
Michael Yeaman, Vice President, (360) 376-7004
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Steve Sandry, (425) 830-1552

PRODUCTION STAFF

Penelope Crittenden, Co-editor, (541) 324-8375
Lane Tompkins, Co-editor, (360) 320-8597

DESIGNER AND PRINTER

Nannette Davis of QIVU Graphics, (425) 485-5570

WEBMASTER

Carl Nelson
carl@mostlyrandom.info
425-252-6812

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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...



“What’s your iconography?” This is an important question for an artist and one that we answer unconsciously every time we shape a stone or make a mark. What we bring to that effort is the history and experience of our lives and whether it is ancient Greek and Roman, Renaissance, Abstract, Contemporary, Mickey and Minnie, anime, or smiley faces, it will be reflected in the result. At some point afterwards, when we look back at our work, we can perhaps see those icons we absorbed and hopefully something new that has been synthesized from the

life we live. My hope is that, as a community of artists, we continue to engage and support one another and feed what we need to make our icons meaningful and well formed. I encourage you to continue to talk about the stuff of life and these kinds of questions. I have benefited greatly from this community and am grateful. May the coming months be filled with family, friends, and the demands of making stone chips, dust, and your own iconography.

... Carl

FROM THE EDITORS...

This summer offered several opportunities for carvers to get together. Not only opportunities to carve and to show their work, but perhaps most importantly, to charge their creative batteries to get them through the inevitable winter.

Even if you didn’t get to any of the gatherings this summer, we hope reading a little bit about them will act as a tonic to remind you that you are part of a large, inclusive group of friendly and talented people.

In this issue, we cover three of these events: The annual carving symposium held at Camp Brotherhood in Washington, as seen by two newcomers; the Seattle Art Walk at Occidental Park, reported by our Event Organizer, Cyra Jane Hobson, and an editor’s account of the newly located Oregon Symposium at Suttle Lake near Sisters, (formerly held at Silver Falls near Salem.)

Also from Camp B is Ken Barnes telling us about putting together something he calls five sculptors, five stones, five days. If you have ever dreamt about roughing out one sculpture a day for five straight days, this article is for you.



We also have a Bonus this issue: A Quick Look at sculptor Tom Small who tells the a story about the evolution of a piece called... “Storyteller.”

There is still time to get out in the fresh air to carve before the winter drives us back inside. Let the summer fun continue yet awhile....

... Penelope and Lane

TWO NEWBIES AT CAMP BROTHERHOOD



TRACI COLE

In the late 1990's I made a brief foray into stone carving via Meredith Earls. I was entranced by stone, but other priorities put carving on hold. This past winter I finally circled back, taking Sabah's stone carving class at Pratt. Camp B seemed like a great way to continue that growth, to immerse myself in carving and see what might emerge. I signed up for the entire week without knowing a single soul or what to expect. What I found was an extended, welcoming family of supportive enablers, and an incredible array of learning opportunities. Without exception, people were warm, encouraging, and incredibly generous. Advice, tools, materials – all freely shared.

Every day was non-stop activity from nearly dawn to dusk. River walking before breakfast? Why yes, please. Lectures after lunch? But of course. Slideshows after dinner? Absolutely. The jade workshop was a phenomenal introduction to the stone and the tools to work it – all new to me. Deborah is a superb artist and teacher, and I was privileged to spend five days learning from her. Beyond the jade tent? Lectures, instruction, work time, demonstrations, visiting other artists at work, vendors... an amazing and never ending smorgasbord of riches. I came home with an extra stone or two more (certainly more jade) than I had planned! I learned many new names, made new friends, was introduced to new tools and techniques, and returned home energized to create more art.

~ Traci Cole



ANN CASEY

I really had no clue what to expect. Sharli Silva, a friend who had gone to Cambria where she heard about Camp B from Gudrun Ongman, talked me into it with her rave reviews of Cambria and that Camp B was supposed to be even better!

I am new to art...this right brain, thing. And being so totally left brained my whole life, I am pretty insecure about my abilities. If I had realized the level of creativity that would be at Camp B, I would have been intimidated and might not have come. Thank goodness I

did. I would have missed out on a great week and wonderful people - true artists that were there to share and help. I had great fun exploring the possibilities.

I learned a lot. I learned to "be gentle with the stone" from Knut. I learned "it's all about light and shadow." I learned I really love bas relief and outdoor sculpture - which is sending me in a completely different direction than the path that I have been on. I learned that maybe I can sculpt on my own without my teacher. All this is leading to retirement becoming a reality, rather than just something to think about. So, trite as it may sound, Camp B was actually kind of life changing for me.

~ Ann Casey

SCULPTURE NORTHWEST GALLERY IN BELLINGHAM

The gallery is located at 203 Prospect Street, just two doors down from the old courthouse. It is open Friday through Sunday, noon to 5 pm.

Ed. Note: While Sculpture Northwest Gallery does show work of many of our members, it is merely coincidental that its name is the same as the name of our Journal, Sculpture NorthWest.



SCULPTURE
NORTHWEST

'SEA FORMS' ▶

38" x 30" x 16" - 2005

ITALIAN PORTORO MARBLE, BRASS BASE

BY AL SIERADSKI



OCCIDENTAL PARK ART WALK IN SEATTLE

By Cyra Jane Hobson

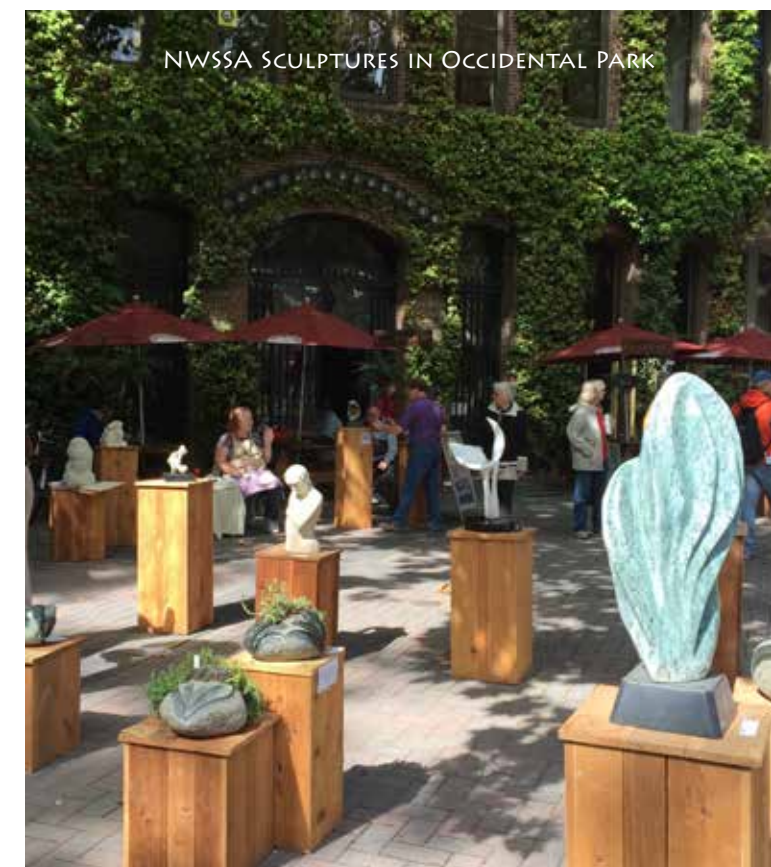
Every First Thursday, Seattle's primary Art Walk takes place among the Pioneer Square galleries surrounding Occidental Park in Seattle. This September 3rd-5th, NWSSA set up a sculpture show in the park to place their art in the path of the hundreds of art lovers who come every month to this Art Walk. Twelve of our members took the opportunity to show their art and make new friends.

All in all it was a successful show thanks to efforts of multiple people. Organizing the event was our show maven, Cyra Jane Hobson. She worked closely with Sara Umeda with the Seattle Downtown Association and Phil Bevis of Arundel Books on Occidental Square. Phil not only reached out to the association with the idea for the show, but allowed NWSSA members to secure our sculptures and pedestals in his store overnight. (Thank you, Phil!) The participants set up the pedestals and sculptures each day under the placement eye of Anthony Kaufmann, outlining a balanced walking path through the park with 40 beautiful stone sculptures.

Being in such close proximity to so many galleries gave our members an opportunity to talk with gallery owner/managers in a relaxed way. "Oh, have you seen the sculpture display in the park? Drop by." And because of advance contact, a Foster/White Gallery representative made it a point to drop by to chat and to see what our members



▲ **BACK ROW LEFT TO RIGHT:** NICKY OBERHOLTZER, TOM FRANCIS, KERIN MONIKA, ANTHONY KAUFMAN, JOHN CLARK-MAHONEY, PAT BARTON, RENEE ROBERTS, LISA SVIRIC.
IN CENTER: ISTARA FREEDOM.
IN FRONT: CYRA JANE HOBSON, CARL NELSON.
NOT PICTURED: ROBERT OLANDER



were up to. What a great way for the galleries to get to know our members and their work!

While spending time in the park with the show and the thousand people who walked through, all the artists were able to watch the public interact with their work and have conversations with lots of potential buyers. Their feedback all points toward this show being a valuable experience for everyone involved.

Overall, a lot of networking was done and we sold one piece, one artist's work went directly into a gallery upon tear-down and more than one passer-by vowed to come to Camp B. It was a gorgeous venue for the work -- we had shade and live music most of the time. Pretty pleasant.

As you may have already guessed, we are planning on doing more events like this one. The exact dates and details are still under discussion. Occidental Park was the second show that NWSSA has had in Seattle parks this year. In June, members set up a one day show in Volunteer Park next to the Seattle Asian Art Museum, which was also a great day overall. For further information on being a part of these efforts, contact Cyra at: cyrajane@nwssa.org.

NWSSA'S FIRST TIME AT SUTTLE LAKE, SISTERS, OREGON

Sometimes trying something new doesn't always turn out well, so moving the Oregon Symposium from our much loved Silver Falls State Park to a new location caused us more than a little apprehension.

We were told that Suttle Lake on the edge of the Cascades in Central Oregon was lovely. We were even told that the cost would be low enough for us to get 7 days for less than the cost of 5 days at Silver Falls. So those who went did so with big hopes.

Those hopes were more than satisfied. The Kitchen Staff was great to work with and the food was organic and locally grown. There was even a map on the wall showing what came from where.

Though the beds were on the Spartan side, the four-inch thick mattresses were in abundance, allowing one to easily double or even triple the comfort quotient.

Our tenting area was almost scarily reminiscent of the one at Silver Falls and walking distance between field and rooms and dining hall were quite short, also like Silver Falls. It didn't take us long to feel right at home.

We had a huge newbie tent with several people who had never, ever carved a stone. With what a will they jumped right into it and began carving. It was thrilling to watch their progress.

And this symposium was our chance to gather in a big circle and take turns thanking Tom Urban for his unfailing 20 years of service to the Oregon contingent. Of course that always includes a few outliers

from way up north –Washington, Canada and Montana. (Bless those hardy Montanans who come down every year to brighten up our days and our auctions, bringing cases and cases of Moose Drool Beer from their contact at The Big Sky Brewery in Missoula.)

And speaking of the Auction. Trying to tell you what happened in the auction would be like trying to say what happened during any given three hours in the universe. A lot happened. People were sent to jail and had to be bought out. High-bidders went to the VIP lounge to be fawned over and anointed, too soon replaced by the next big buyer. People worked hard distributing beverages, they also worked hard to outbid someone and then gave the item to the one they outbid. It was fun. It was more than fun. We raised \$6,400.



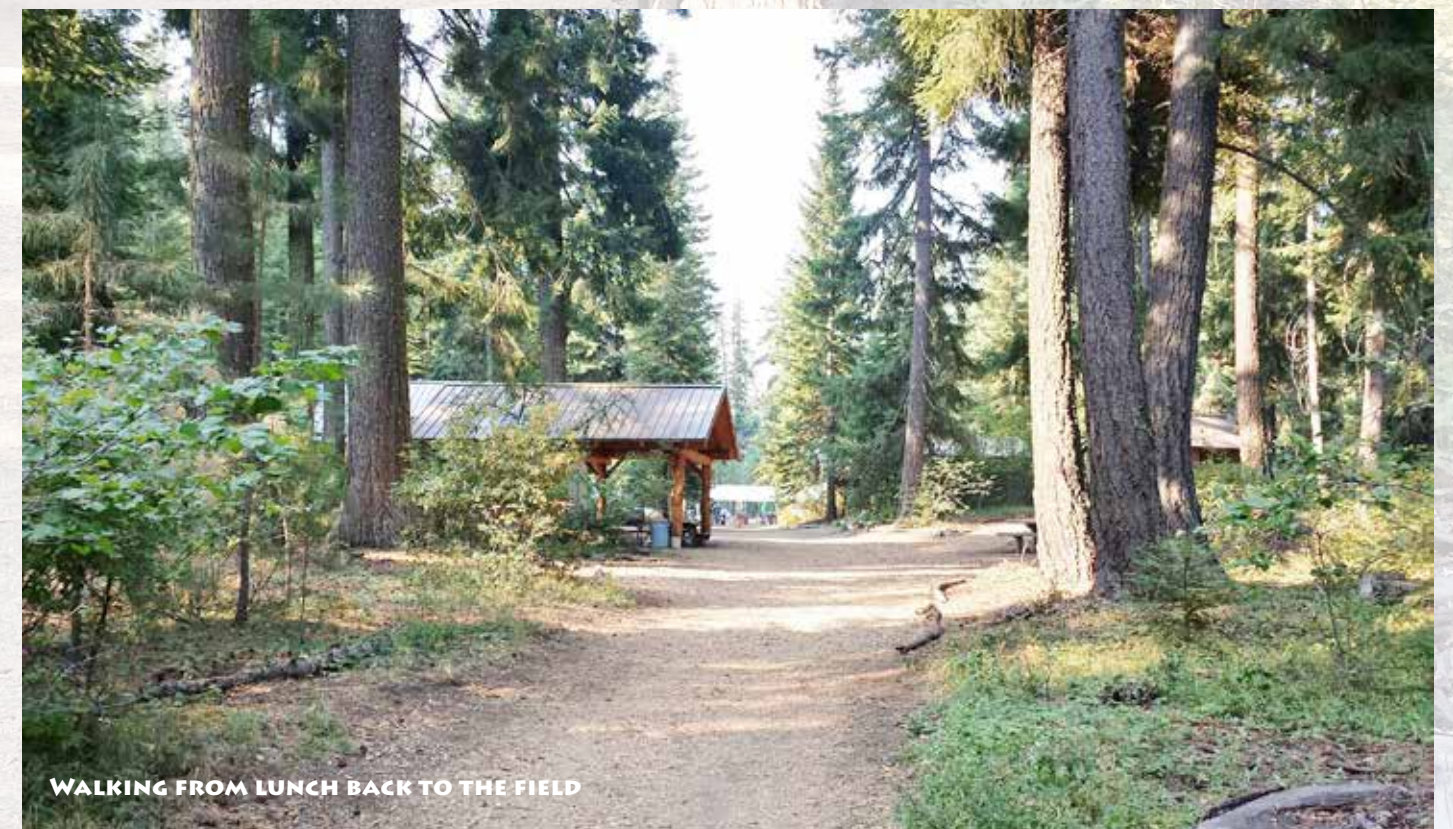
KAZUTAKA UCHIDA WITH HIS JELLYBEAN SCULPTURE

This short account is not all that happened at Suttle Lake. If you want to know that,

you'll have to come next year. I bet you'll love it, too.



TWO CARVERS DONE FOR THE DAY - WAITING FOR THE DINNER BELL.



WALKING FROM LUNCH BACK TO THE FIELD

FIVE SCULPTORS, FIVE STONES, FIVE DAYS

By Ken Barnes

It was July and I was starting to get worried. I had a show scheduled for December and no work yet finished. One piece was started. I had zero time for a week of socializing at Camp Brotherhood, no matter how much I loved these people and this event. My home studio is set up for efficient work with my tools at arm's length, just like a good kitchen layout. I have piles of stone to choose from. My wife, cats and comfortable bed were a 30-second walk from the studio. "What would it take" Camp Director Ben Mefford asked, "for you to make room in your schedule for Camp B this year?" I said the event needed to be different for me. I needed to be productive and I wanted to be challenged. Ben pushed further, "Give me an example." A spontaneous phrase rolled off the tip of my tongue, "Five sculptors, five stones, five days." I fleshed it out further as collecting five sculptors on one part of the field, give them each a stone and require that they complete the sculpture entirely in five days. This conversation started in July 2014, and there was not enough time to arrange this for the 2014 camp, but it could ramp up in 2015.

In discussing the idea with Tom Small he suggested that it be 5 pieces in 5 days for each sculptor, and I thought that was a better challenge. That would also allow me to rough out a piece and let it sit for at least a couple days so that I could look at it and think about the necessary refinements without the pressure to polish a form that wasn't necessarily ready. I was also excited about loose-form sketching in stone.



▲ KEN BARNES

The sketching really pushed my skills – forcing me to be efficient in my design and blocking. I had to visualize the completed piece thoroughly and mark the cuts without hesitancy. I have in the past taken a millimeter at a time off a stone to see if the resulting form pleased my eye. This week I couldn't take a thousand passes with a grinder cup wheel – I needed to decide how deep to cut and push the blade into the stone to just that depth, so it forced me to make definite design decisions instead of delaying them until I had taken another millimeter.

I typically welcome the happy accident but am still fearful of ruining a stone with a wrong cut. I am learning to leave that fear behind and literally plunge forward. A big part of losing my hesitancy was in dropping the idea that each stone, either in its raw or partially completed state, was precious. The more precious the stone is the more difficult it is to cut. I needed to view the stone as just a raw material until it is complete.

Four other sculptors joined me in the 5/5/5 quest in 2015.

Tom Small thought it was an intriguing idea. Tom wanted some play time, the chance to flesh out several different ideas. The 5/5/5 format gave him the excuse to start small and try out several new concepts. He brought several pieces to work with, some of which he had done preparatory work on and others that were a totally new exploration.



▲ SUE TAVES



▲ TOM FRANCIS




▲ THERESE KINGSBURY

Sue Taves accepted the challenge as an opportunity to work on a series that she had long-conceived but not had the opportunity to achieve. Sue's work was a group of heads from the same stone. It was nice to have the first head present when she was working on the second, and to have the first two staring at her as she worked the third. By the time the fifth arrived she had a small party of four heads waiting. The heads got to talk to each other as the week went on. It would have been difficult to stay on the same project for a full five days back at Sue's studio.

Tom Francis wanted the opportunity to work with several different types of stone. Tom warmed up with stones that he was comfortable with, but then dove into some conglomerates and other challenging stones that he wanted to try. The shortened time format required him to dive into the stones and just, "do it."

Therese Kingsbury was a first-time stone sculptor. She jumped into carving with great gusto, making five pieces over the course of the symposium. Therese did not start out to achieve five pieces, but just kept carving until the first one was done and then started the second. It was curiosity about how to carve combined with a desire to keep going until completion.

All of the participants thought the sub-event was a worthwhile pursuit and looked forward to trying it again. 



▲ TOM SMALL

A 'QUICK LOOK' AT TOM SMALL "STORYTELLER"



I carved "Storyteller" last summer for our local studio tour. The basalt column is ten feet tall and weighs 4500 pounds. Egyptian hieroglyphs. The power of stone to carry messages from

My goal was to capture the free form fluidity of line drawing in the stone and to express that energy in the final outcome. I started by quickly drawing hundreds of lines on each facet with black and white chalk.

The lines were then cut into low relief with diamond blades and silicon carbide block wheels. Strokes from the block wheel were left to show through the polish, revealing the hands and motions of the carver. It was great fun to see what unexpected shapes emerged from the intersecting lines.

"Storyteller" feels like a personal Rosetta Stone that leaves clues to an unknown culture. As a child I was fascinated by the adventures of archaeologists who deciphered



▲ 'STORYTELLER', CLOSE UP SHOWING THREE SIDES

other times and spaces is a big part of my love for stone.

What message does "Storyteller" carry? The patterns in the stone are directly inspired by patterns in the landscape around my studio. Lately I have been studying and photographing the way Douglas Fir needles fall and are arranged by wind and rain on the ground. The direction of the wind, the flow of water, and the size and spacing of the rain drops are all shown in the needle patterns. What might at first glance appear to be random disorder reveals itself as harmonious upon deeper observation.

A couple of weeks ago I attended a glass casting workshop and while there showed a few images of "Storyteller" and talked about how it gives mystic clues to the secrets of natural form. After the presentation a woman told me the carving reminded her of intersecting raindrops patterns in pools and mud puddles. It was exciting and fulfilling to watch her reach out and find that on her own.

How much will we reveal about our carvings? How much will we let others discover?



PAGE FROM THE PAST

This page from the past is coming to you from our September, 1996 issue.

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Office: 2611 NE 125th St., Suite 309
Seattle, Washington 98125
206-361-4847

Richard Hestekind, President
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SCULPTURE NORTHWEST is edited and produced by Nancy K. Jordan Ltd. 7523 23rd Avenue NW Seattle, Washington 98117 206-782-0359

Nancy Jordan, Editor
Meredith Earls, Assitant Editor
Becky Kosowski, Lead Proofreader
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Meg Pettibone, Advertising Manager
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NWSSA BOARD

Vic Picou	(206) 772-6130
Rich Hestekind	(206) 937-4397
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NWSSA December Dinner Party with New Board Members to be Announced

Party Facilitator: Anastasia Miller (206) 236-6071

PLEASE REMEMBER MEMBERS, THIS IS YOUR PARTY!
IF YOU WISH TO CONTRIBUTE IDEAS OR
VOLUNTEER TIME, CALL ANASTASIA MILLER

Although some items are set in stone, i.e. location, dates and times, and the price of dinner and menu all other suggestions will be enthusiastically met!

WHO'S INVITED: All NWSSA members and their guests.

REGARDING SLEEP: If you are from out of the area and need a place to stay, or live in the area and have a bed, couch, or floor for guests, call me. It worked last year with rooms to spare, so hopefully we will have more guests this year.

WHY: This party offers us the opportunity to enjoy good food, and to network with new and old friends. An added plus for some is the opportunity to dance to rock and roll.

WHERE: The Mountaineers Building
300 3rd Ave. W. Seattle (Lower Queen Anne Hill)

WHEN: Saturday December 14th, from 6:00pm to 12:00 midnight

DETAILS:

- The dinner will be a catered Pasta Buffet.
- Dancing will happen if people want it. A volunteer will take responsibility for the taped music.
- The price of dinner will be \$15.00 per person. The NWSSA Board has made arrangements to cover all fees over that amount.
- There will be a brief announcement of new Board members at 6pm.
- The rest of the night will be spent having a great dinner, and an all around terrific time!

Please contact the NWSSA office at 206-361-4847, as soon as possible, to RSVP.



Untitled
Colorado Green Steatite
21" x 17" x 6"
Sondra Nice, Sculptor



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Info@stonesculptorssupplies.com

KANSAS LIMESTONE FENCE POSTS FOR SALE

Still 59 cents a pound

Tom Urban, tfurban@uoregon.edu, 541-912-2197

2016 CARVING CALENDAR

Camp Brotherhood '16

Mount Vernon, WA

To be announced

Suttle Lake '16

Sisters, Oregon

To be announced



Artfully imaging your business...

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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).

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