

Sculpture NorthWest

Quarterly

Jan - Feb - Mar 2011



QUARRY AT CARRARA, ITALY.

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FROM THE PRESIDENT...



After a profound day roughing-out sculpture up on the hill, I stopped in at the grocery store for some provisions. I was in my work attire: pigtails ringleted by water and slightly grayed by stone dust; jeans, fleece, and work boots, all in shades of dusty grey and face marginally wiped clean with whatever drinking water was left behind in the cup. I was tired, content, and moving uncharacteristically slow, having just come off a 12 day cleanse (yes there was food, but limited).

Lunch had been forfeited because the day was extra fun so I was conserving what energy I had and looking forward to eating the apple that I placed in my cart, when I noticed a man was watching me. This by itself is not much of a story as men have been watching women since we evolved to become more complex organisms so understandably, I didn't think much of it.

I stood in line with my shopping stuffs laid out when this same man arrived behind me in the kiosk and laid his shopping out. We stood there looking at each others groceries for a moment when he asked me if I wouldn't mind telling him where the dirt on my hands came from. I told him and he replied that he too carved stone and recognized the signs, or rather the symptoms. We chatted briefly until the clerk apologetically interrupted to give me my bill summary. When she apologized for interrupting, I cheerfully replied, "It's ok, no big deal," to which the man on my left said, "Actually, it's very important." I paused and thought, yes, he was right. In this age of disconnect, in these times when we consume merely for the sake of consumption; often giving no thought to how things arrive, where they are made and who's hands (and how many hands) toiled to give us too much of all our stuff. The affirmation of this importance is signified by the meeting of a stranger in a grocery store. One of those rare strangers with a passion for using his hands to create with material that is mined from the earth, material formed in times when men did not exist let alone spend time in grocery stores watching women.

-Gerda

Welcome to 2011 and this year's first Quarterly. We hope your winter is going well and that sculpting is a part of it.

This issue's spotlight shines on three of our long-time members, showing some of what Michael, Nichole and Dave have been up to.

You will also see the details of how Georg Schmerholz added water feed to his inside corner die grinder. I didn't even know there was such a thing. It all started with a conversation on NWSSA's list serve email forum.

And you may or may not have read through the email exchanges by members about those fake "buyer" scams. Well, here they are for your first read or review.

We invite you along for a trip downstairs into Randy Zieber's stone store in Vancouver, BC. Down in that twilight zone you can name a rock and Randy on his electric forklift will place bins of it in front of you.



FROM THE EDITORS...

We get another batch of useful or odd tips (it all depends on his mood) from our very own, one of a kind, Terry Slaton. And let us not forget that Terry's Tips is really dedicated to safety and efficiency in the studio.

We've included a new feature in this issue called A Page From The Past. Do you know the two sculptors from featured from 1997?

So, enjoy what we are calling the Spring issue. And know that while we do have to endure the weather (which can be frightful), that Spring is on the way. The first of the crocus bulbs are out in spite of the chill, demonstrating strength and purpose to us all. Stone appetit!

-Lane and Penelope

ARTIST SPOTLIGHT

FIRST BIRD

BY NICHOLE SHARPE

First Bird' was carved from a 300lb block of Yellow Wave Pyrophyllite that I purchased a couple years ago. I was attracted to the beautiful colors and the almost wood-like grain. After studying the stone for a couple years I still could not sense the sculpture within. I've never had this much trouble sensing the image in a stone and yet at the same time been so drawn to start working with it.



Finally, last summer, I began to carve the stone, deciding to let my intuition guide me. Soon I realized a bird like shape was beginning to emerge. Who knew? After years of carving primarily human figures I kept thinking – I don't sculpt birds. However, no matter what I did to redirect the image into some other form it just kept showing up as a bird. So I decided – bird it is. Some have said it has a Pelican quality, perhaps so. I really don't know. I just experience the bird energy.

I donated this sculpture to the Woodland Park Zoo to be auctioned off at their annual fund raiser. The sculpture brought in \$2900.00. It was a wonderful feeling to be able to help raise funds for a great organization. I sense there will be other birds in my sculpting future.

You can see Nichole's work on her website at: nicholesharpe.com.

▲ 'FIRST BIRD', YELLOW WAVE PYROPHYLLITE, 28" X 12" X 15"

◀ NICOLE WITH JESSIE

THREE GRANITE MOAI

BY MICHAEL BINKLEY



method for the bulk removal, then shaved the granite with my diamond blades. I had to experiment a lot with different blades before finding the right matrix for this particular type of granite -- another reminder that not all granites are created equal, and not every diamond blade will cut a particular type of granite. I finished the sculptures using four-point T&H bushing chisels.

I completed the third sculpture at the end of October, but mitigating circumstances forced me to delay delivery until early December. It was a clear sunny afternoon as three, two-ton granite Moai heads strapped to a flatbed truck attracted some curious glances traveling up the Whistler highway from Vancouver.

My patron decided to install the three sculptures in a row in front of the house and there they stood for the Olympics. He was very proud that they were the center of attention for photo ops with many visitors from around the world.

You can see more of Michael's work at: binkleysculpture.com

▼ 'THREE MOAI', HARDY ISLAND GREY GRANITE, 6 FEET HIGH.



In the spring of 2009, I received an email from a gentleman who wanted me to carve three Moai sculptures for the house he was building in Whistler, BC, Canada. We agreed I would carve them six feet tall and from locally quarried Hardy Island grey granite.

Each Moai head was to be unique, but they had to retain the iconic features of the originals. And they had to be finished in time for the Vancouver Olympics in February, 2010.

I ordered the three granite blocks from the quarry and had flat bottoms and the bridge of their noses cut to save on my carving time. I began carving outside my studio door until such time as they were light enough for me to move them inside and onto my turntable. I used the fretting

YESTERDAY BEGINS TOMORROW

BY DAVE HASLETT

Yesterday Begins Tomorrow' Now there's a title for you! It makes a statement and then answers its own implied question. Hopefully that gets you to think – to stop and look at the sculpture. Not an easy thing to pull off in a public setting. This extremely hard stone, with what I hope is some strong artistic merit, did stop people and make them ask questions on installation day. There is something about being in the presence of the sculpture, as opposed to a photo, that has such good energy.

This piece is done in human scale because I find that people react well to something that is about the same size as they are. With touching and then interpretation, a bonding occurs, helping them to ask themselves, "What exactly is going on here?" Good stuff.

Getting people to stop and think was my battle cry going into this piece. I worked at it for about 6 months very casually as I had many other projects going on. It was nice to continually come back to



▲ 'YESTERDAY BEGINS TOMORROW', HIGH CASCADE GRANITE ON TENINO SANDSTONE, 70" X 22" X 10"

develop and refine the form. The stone just wanted to go this direction and I followed its lead. The surface is polished to 600 grit which keeps the stone subtle, yet gives a fantastic reflection as you move around it.

If you find yourself in Lake Oswego, Oregon sometime in the next year or so, go down to 2nd & Evergreen and pay a visit. With that I bid you all the best in creating and exploring new form, and I thank the hard working staff that invited me to be included in this issue of Sculpture NorthWest.

To see more of Dave's work check out his website www.orcastone.com.

A PAGE FROM THE PAST

A new feature that will occasionally appear in Sculpture NorthWest is "A PAGE FROM THE PAST." Here is page 6 from the March 1997 issue.

Stuart Jacobson at Lawrence Gallery

The Lawrence Gallery in Sheridan, OR will be showing 15 pieces by Stuart Jacobson from April 24 to May 14, 1997. Stuart's works include granite and basalt tables with fountains and table-top sculpture, frequently accented with copper, bronze, or other metals. Stuart has exhibited in over 20 shows, including galleries in Seattle and Berkley, CA. His work often reflects his extensive background in landscape design and installations. The March 1997 issue of Home Magazine included a photograph of a house which showed his outdoor sculpture "Pillar of Venus." He was also featured in an article in the February 1997 issue of the Arts Alliance of Yamhill County newsletter.

Stuart has moved his studio from Portland, OR to his new home in McMinnville. He is available for there for consultation and commission work by appointment.

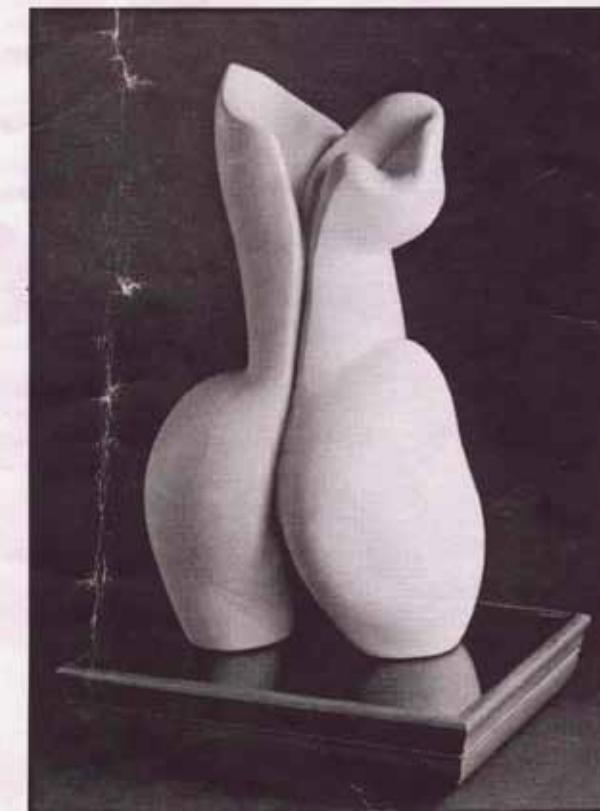


"Moonshadow"
Basalt
23" H x 37" W x 20" D
Stuart Jacobson, Sculptor

Gina Casolario Murray Shows at Nelson-Rovzer Gallery

The Nelson-Rovzer Gallery in Kirkland, WA will be showing the sculpture of Gina Casolario Murray beginning on May 8, 1997.

From her press release: "The exhibition explores three bodies of work and is the culmination of over twenty years of the artist's desire, work and dedication to sculpture. (Her) most compelling works are her figurative sculptures. These sensuously carved forms celebrate our feminine side. The torsos are dynamic, as if the stone or wood itself were warm and malleable, shaping themselves around the observer's gaze. Through the subtractive process, the artist reveals the stones inner beauty. Alabaster and limestone are also metaphors for strength and immortality."



"Venus Series II Lily"
Limestone
16" x 7" x 9"
Gina Casolario Murray,
Sculptor

CONVERTING TO CUTTING WITH WATER

BY GEORG SCHMERHOLZ

After I jumped into the email discussion in early January about cutting granite dry v. water, the first response was from Carl Nelson. "I want one," he joked and then asked if I would detail the conversion of this inside corner die grinder to the water feed.

Six months earlier, while searching the internet for a 'low profile head' air grinder specifically for my next project, I came across this grinder on the Northern Tools website. I had the same reaction as Carl: "I've got to have one!"

After shopping around on line for the best price, I finally ordered one from <http://www.devildogtools.com/ai62aipncodi.html> anticipating that this conversion would likely be the most challenging I have done so far.

Before I get into the actual process, I'd like to give you my basic approach to wet cutting/grinding.

As I recall, George Pratt pointed out in the email discussion, that the water should be fed to the 'heel' of the blade so that the rotation will carry the water into the cut. In principle that is correct; however, I found that if you want to all but eliminate the dust, a single source of water is not sufficient. That is what I set out to accomplish. What eventually evolved was a water system with tubing on both sides of the blade and spraying it along the full front half, as you'll see in the pictures later in this article.

Two additional factors had to be considered: the water pressure and the volume. A small in-line valve works well to adjust your volume (as the circumstances dictate) because you don't want too much water, just as you don't want too little. For the pressure, I T-ed off from my water line using a \$10 irrigation pressure reducer from Home Depot, to go from 50lbs - the average household pressure - to 20lbs. Through a manifold and quick couplings, I can have a number of grinders on stand by.

But back to this corner die grinder made by AIRCAT in Spokane, WA, model # 6275 <http://www.aircat.com/products/item/26/>

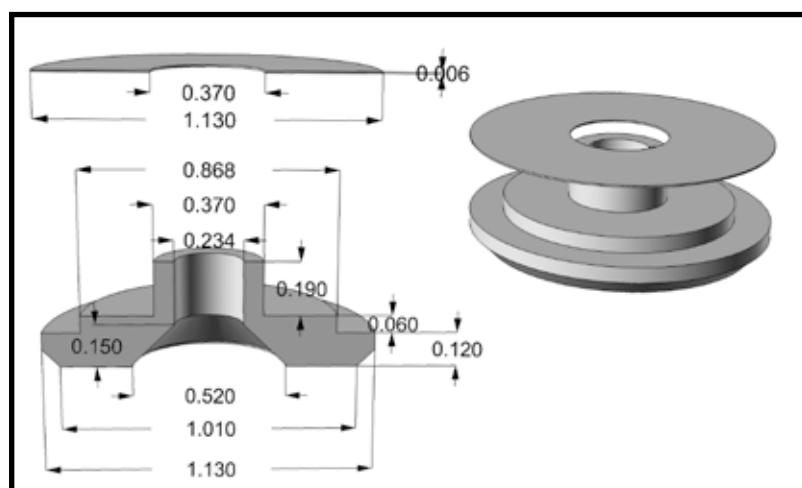
Right out of the box, this thing is the 'cat's meow' (pun intended). There is nothing like it on the market. It has a solid substantial feel, is quality-made and in order to have such an incredible low profile, the gearing had to be designed and manufactured to very tight tolerances. Consequently, I found that

it needs generous and constant oiling to keep up the 15K rpm, because when it comes to air tools, RPM = torque.

This grinder was intended for car body shops, metal work and fabrication, and comes with a 4" resin-bond disk and 3/8" arbor.



The standard arbor size for most blades/disks is 5/8", so I had to come up with a new flange design for the use of diamond blades that would replace the factory clamp nut. Here is a rendering: the measurements are in thousands of an inch (used in machining). You could use this drawing to have them made, or I can send you the actual DXF file.



Speaking of diamond blades, for insanely low prices, great service and decent quality, here is where I spent my money: <http://www.mcgillswarehouse.com/ProductList.aspx?CategoryID=104>

Now comes the fun part: to turn this thing into a very 'Cool CAT'.

The blade guard had to be altered to accommodate the copper tubing that is/was fitted inside the guard on the bottom. This way the guard protects the tubing that otherwise would get beaten/chewed up in short order. I wanted to keep the original guard so I called AIRCAT (888) 424-7228 directly (they do not retail their tools BTW) to order an extra one. I ended up talking to John Foster there and when I told him what I was up to, it just happened he had a guard that was for 4.5" blades and 3/4" deep, which turned out to be absolutely perfect for the conversion. I called him recently, while working on this article, to find out if he had more of these guards; and yes, he has about 20 of them. These were made/shipped erroneously. I mentioned I was writing an article on the conversion; he said feel free to contact him with any question you might have about this unit.

As this larger guard was the regular type, half open, I welded a plate on the bottom of the guard (to close it up) and notched the center to leave room for the hex-key for changing the blade. With this guard I can run both 4" blades or 4.5," which gives even higher perimeter speed.

A word of caution about something that happened to me: make sure you tighten the hex bolt REALLY well, because when you release the trigger, there is an instantaneous and drastic reduction in rotation, almost like a brake and the weight of the blade can unscrew the bolt and loosen the blade.



For blade change reasons, because everything is so tightly fitted, I had to make the plumbing easily removable with little tabs welded both on the guard, and soldered on the end of the loop made out of 1/4" copper and fittings.

You will find the tubing and the fittings at pro-plumbing supplies; the hardware store or Home Depot is unlikely to have them. To achieve such a tight loop, I had to shorten the elbows. A couple of sheet metal screws through the tabs hold the loop in place.

Although the grinder comes with a removable handle, it is meant to be fitted just in front of the grip-handle, where I had mounted the water valve. Besides, placing the auxiliary handle there, does not give you a lot of leverage, so if you want even more control than just holding the grinder by the 'neck', you can make an extra one out of an old grinder handle and a SS hose clamp.

I made the hose connection between the valve and the tubing longer to accommodate the need to adjust (turn) the guard, which I actually had to do a number of times to get into some very tight spots. Obviously with the copper tubing fitted on it, you can only turn the guard to the left from center position. Here it is fully assembled.



...continued on page 14

TRIVIA QUESTION:

HOW MANY YEARS HAS MARBLE BEEN QUARRIED FROM THE MOUNTAINS ABOVE CARRARA, ITALY?



RANDY AT HOME IN HIS BASEMENT STONE YARD.

RANDY ZIEBER'S BC STONE YARD

BY LANE TOMPKINS

Yes, it's winter in the Pacific Northwest. The forecast is for periods of rain mixed with snow showers and the wind is downright bone chilling ugly. This is definitely not the time to be sloshing through a stone yard looking for something to carve if spring ever gets here. But is that really true? Maybe it's the perfect time to amble along, taking your time sorting through thousands of stones lined up in orderly, dry, perfectly windless rows.

Perhaps you've known for years about such a place. I just found out about one two months ago, when Woody Morris, Terry Slaton and I took a road trip to see Randy Zieber's warehouse basement stone yard in Vancouver, BC. Okay, this time the day happened to be one of those rare December days that are like a melody. It was almost warm and the sun had the sky to itself. We were treated to not only seeing the whole city of Vancouver, but also the snow covered high country that hems it in to the north and the west.

It was almost a shame to walk out of the sun and down the ramp into Randy's concrete cave system of stone bins. But, of course, the stone had its magnetic affect on our lode stone brains, drawing us into his shadowy wonderland.

Randy rents two isles in what looks like a lower level of a parking garage. But every Saturday, when the neighbors are elsewhere, he jumps on his electric fork lift, pulling out dozens of his 4 foot cubical bins to line the "roadway" with them.

That's when the fun begins. Now we can get at the alabaster and chlorite, the marble and the limestone, and tons more whose names we don't even know yet.

We had mainly come for the blue, Spanish alabaster. Sue Taves had a piece of it on her work bench at the Freeland Art Studios on Whidbey Island, that Woody and I had drooled enviably over each time we passed by. We bought two or three hundred pounds of it.

We also got some of what Randy calls White Crystal and White Cloud: lovely translucent stuff or puffy off-white clouds in a clear matrix. With a few other stones filling out our order, it was time to weigh them up. Randy has a digital scale. Stack on some stones: 245# on the dial. Then you zero the dial and add some more: 360# on the dial. Zero it again and...you get the idea. This could go on all afternoon.

Hands were shaken, checks were written, good-byes were said and we headed for the border, leaving Randy with a couple of other customers who stopped by, and the job of putting it all back into his two aisles when the sun eventually went down on this glorious Saturday.

By the way, if you're from the states, you'll have to take your purchases through customs at the border. And though our border guard fussed a little about what we were going to do with the stone, Randy tells us that, "any 'Canadian' stone or other Canadian product, for that matter, is covered under NAFTA and will always be duty free."

The ride home took some time, but we were aglow with anticipation for what we might pull out of these new stones. And thank you, Randy, for doing all that you do. For all the outside finding and mining, for the buying, the wrestling around of the pallets and the tonnage. But mostly for lining it all up under cover in the dry and pleasant twilight of your BC warehouse basement stone yard.

Go to Randy's website at neolithicstone.com for more information about the stone and tools that he sells.



FIRST YOU MAKE SURE IT'S THE BIN YOU WANT,
THEN RANDY MOVES IT OUT.

CAVEAT VENDITOR

In case any of you have missed the NWSSA email correspondence on the Listserve detailing scams that sculptors with websites might be prey to, here are some of the highlights:

They are all versions of the "I Must Have Your Art Right Now," scam. This came to us via a friend of George Pratt.

Let's say someone purporting to live abroad, expresses interest in a piece on your website. I like it. How much? Shipping charges? Soon a check arrives for something in excess of the shipping estimate plus the value of the sculpture, often, considerably more. He will ask that you make all arrangements to refund any overage. It is all worded in a way that makes it sound like this is a casual amount of money for him and he trusts you entirely to work out the details. Your bank will deposit the money in your account after the normal waiting period of three days. Then you package up the sculpture, send it off and send him a check for the excess amount. Here's the scam on this one:

Even though the bank has deposited the funds into your account after three days, this does not mean that the funds have been cleared. The bank reserves the right to recover that money from your account if the funds do not clear and this can take anywhere from 30 to 45 days!

By that time the buyer will have your refund of his overage by money order or certified check and the sculpture and you don't hear from him again. Because the funds don't clear, the bank takes the \$ out of your account.

Dear Sculptor,
Quite by chance I came across your website and immediately fell in love with piece No. 45. I will be taking an extended trip at end of month and hope that you can ship it to me immediately. Send me estimate of shipping charges and I send, by return mails, a check for the price of the sculpture and double shipping charges as they always tell less. You make the arrangements as I have no time and send any extra amount back to me.
-Very Rich Buyer at hotmail.com

From
Tone Orvik:

"This happened to me last year. My gut feeling said it was a scam, but I got curious to see how he would try to pull it off. A Mr. Hill Jones from the Netherlands loved one of the pieces on my website, wanted to buy it, insisted that he use his own shipper, and needed the sculpture shipped immediately after I got his check. He got pissy and wrote threatening emails when I told him that I wouldn't ship the sculpture until his very official looking international check had cleared, which of course it didn't. In the end I realized that there wasn't any real interest in getting my sculpture for free, it was all about the \$200 that his associate shipper would get from me. It cost me \$10 in bank fees for an invalid check, but I thought the learning was good. The signs to watch out for: scant knowledge of sculpture, no real interest in the piece,

Brian Berman suggests this web site for more information.

<http://www.kathleenmcmahon.com/info/scammer-names.html>

Michael Binkley gives us 'clues to look for.'

"How is the English? Is it a generic gmail, hotmail, zmsn.com, etc. email suffix? Does the writer ask to buy the most expensive, or near most expensive piece on your site?

Nigeria is a hotbed for Internet pirates, and their English skills are not great (though getting better unfortunately), so when you combine a gentleman who claims to be from London, England but

he can't write a proper sentence...well, there's a clue.

I've taken to first establishing an email rapport. If the prospective buyer is truly interested, then I move on to a telephone conversation. Even if it is an international long distance phone call, it's worth it. I have received some very handsome commissions from my website presence over the years, so sorting out the chaff is well worth it."

Someone tried to scam **Kirk McLean** out of his flatbed truck. (Possibly a work of art, although we haven't seen it.)

"The "buyer" asked me to click onto a link for auto insurance quotes "since their internet connection was sloooow." I've done a lot of dumb things in my life but so far clicking on a link in an email from someone I don't know is not one of them. But hey, maybe there really IS somebody named Femina Sucre who is so wildly enthusiastic about a 25 year-old rusty truck they don't ask for the VIN number, or about the body condition or anything else."

Lee Gass had an offer from a 'real person', to buy his art. Lee Googled him to find that he was actually an author and educator who is currently head of a special school in Kuwait. "That reinforced my suspicion, since the writing style and quality of the request certainly didn't fit someone who had published a biography of J.S. Bach with Cambridge University Press and runs a school.

The angle is that these scams might be fraudulent not only in scamming us, but by impersonating real people with attractive qualifications."

Bill Weissinger weighs in with another type of scam:

"I got an e-mail recently from a good friend. He was distraught. He wrote me from London, on the sidewalk, in the rain. His wallet had been stolen. His passport was stolen as well. He couldn't pay his hotel bill. The hotel had forced him and his wife out of their room and onto the street, where he stood with tears running down his cheeks, cold and hungry. "Help me, Bill," he e-mailed me, "you are my only hope." He wanted me to wire him money.

But the wording didn't seem to be that of my friend. So I called him at his home in Hawaii, where he was well but disgruntled, having had his e-mail account taken over, and the password changed so he couldn't get back into it."

In other words, sculptors: Caveat venditor "let the seller beware." 

TRIVIA ANSWER:

MARBLE HAS BEEN QUARRIED FROM CARRARA FOR MORE THAN 2,000 YEARS. THE MARBLE OF CARRARA HAD BEEN USED BY SCULPTORS AND ARCHITECTS FOR 1,500 YEARS BEFORE MICHELANGELO MADE IT WORLD FAMOUS BY USING BLOCKS OF CARRARA TO CARVE DAVID AND THE PIETA.

THE ROMANS BEGAN DEVELOPMENT OF THE QUARRIES IN THE MOUNTAINS ABOVE CARRARA IN THE 2ND CENTURY BC, AFTER THEY TOOK LIGURIA FROM THE CARTHAGINIAN IN THE PUNIC WARS. LIGURIA RUNS ALONG PRESENT DAY ITALY'S NORTHWESTERN COAST AND IS NOW BETTER KNOWN FOR ITS TRAVEL DESTINATIONS OF GENOA AND THE CINQUE TERRE.





I used a 1/32 drill bit to drill the holes at approximately 30 degree angle to the surface of the blade.

And finally, here it is in action.

Even if you don't want to undertake the wet conversion, it is still well worth the extra cost of having those flanges made so you can run 4" diamond blades dry on marble and softer stone.

If you want to see this 'surgical instrument' first hand, I will have it with me during the upcoming California Sculptor's

Symposium <http://www.californiasculptorssymposium.org> this April in Cambria, or contact me if you have any questions.

Best to you all, be safe and stay creative,

Georg, 530.647.1407

georgs@schmerholz.com, www.schmerholz.com

More photos showing the details of Georg's conversion are available on the website at: nwssa.org.

TERRY'S TIPS



1 Old glove fingertips can be salvaged and slipped over holes on another pair.

2 Let your stone cart or hand truck precede you down a slope.

3 Nicks and blemishes gotta go. Don't debate it. Adjust your design to fit.

4 Don't do anything in a great hurry. It rarely pays to be impetuous. Most of us are old enough to go slow naturally.

5 When you are scaling up or down, photographing against a grid can help.

6 A bungee cord can serve as a solution to droopy pants.

7 Don't drill deeper than the flutes on your drill bit. Jam-ups can be difficult to clear.

8 Magic marker ink can soak in fairly deep on some stones, complicating the finishing process.

9 Scissors can substitute for tweezers in a pinch.

10 Promptness in starting and attending symposium events should be encouraged.

CLASSIFIEDS & ANNOUNCEMENTS

TOM'S WINTER SALE

Diamond Turbo cup wheels, course: \$32 each

I have a few very large blocks of Yule marble.

Buy one and I'll give you a day of roughing it out with the big saws.

Tom Urban
cell: 541-912-2197

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

Camp Brotherhood 2011

July 9 - 17, 2011

Mt Vernon, WA

Silver Falls

August 26 - September 1, 2011

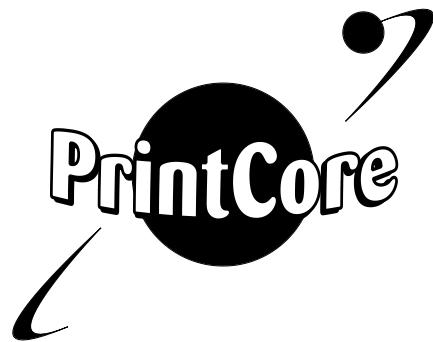
Silver Falls State Park, OR



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