

Sculpture NorthWest

May/June 2016

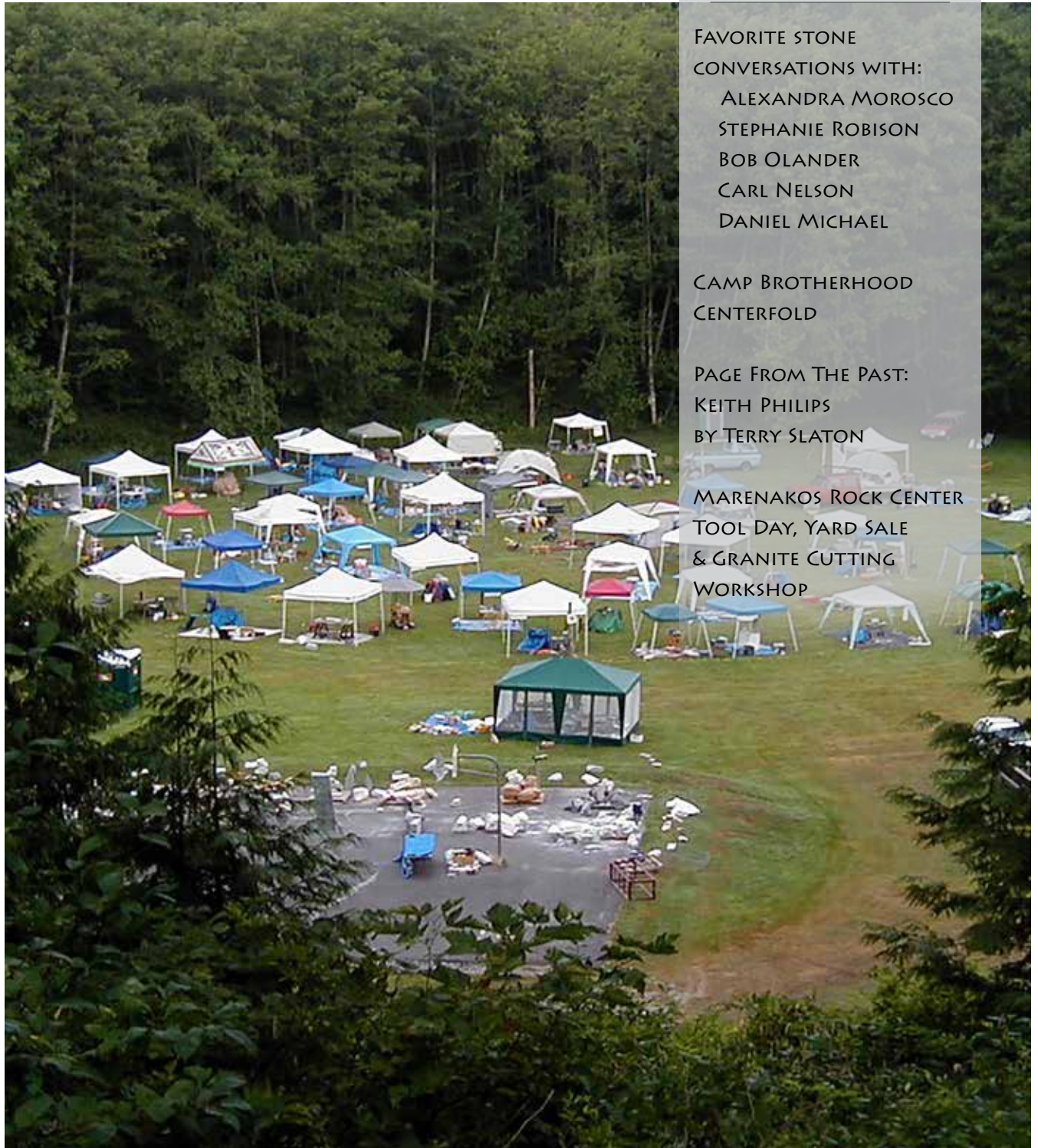
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Sculpture NorthWest is published every two months by NWSSA, NorthWest Stone Sculptors Association, a Washington State Non-Profit Professional Organization.

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Please Note: Only full memberships at \$45/yr. include voting privileges and discounted member rates at symposia and workshops.

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...



The second annual International Sculpture day was this April 24th. Maybe you had work on display or took the opportunity, if you weren't tied to your display, to visit venues displaying sculpture. Maybe next year one of you can help NWSSA play a larger role in organizing the display of STONE sculpture on International Sculpture Day.

To celebrate the day this year, Pat Barton took the

opportunity to drag me to as many venues as we could visit in one day on Whidbey and Camano Islands. That included seeing Hank Nelson's Cloudstone Sculpture Park. If you ever find yourself with the opportunity to visit Cloudstone, take it. Or at least google nwssa.org/hank_nelson. The first item up should be "Cloudstone revealed at last" by Tracy Powell.

On our way out to Hank's place on Whidbey Island, we stopped by the Freeland Art Studios and saw a whole lot of NWSSA members' work. There was much more variety from each artist than I am used to finding in the typical gallery setting. That's the cool thing about visiting an artist's work place, you get to see it all.

On our drive back we caught the end of the last day of the hand carving workshop held at Karla Matzke's on Camano Island. Sue Taves was the instructor and there were new faces (Oregon) and old hands (Puget Sound and Canada) and lots of learning and good work accomplished at the workshop.

The long day gave me cause to reflect. Do something new; every stone is new. Do something challenging; every stone is challenging. Do something hard; stone. Whatever you choose to do, practice, practice, practice. Do it with mentorship, do it with intent to flourish, and do it with community.

Learn much, Share with many, and Carve Proud

...Carl

FROM THE OXFORD ENGLISH DICTIONARY...

Sculpture: the art of making forms, often representational, in the round or in relief, by chiseling, carving, modeling, casting, etc.

Stone: a solid, nonmetallic mineral matter; representing something not easily malleable, i.e. hard as stone.

Tools: any devices or implements used to carry out or used in an occupation or pursuit.

Sweat: a state of anxiety; effort; denoting a laborious task or undertaking.

Inspiration: a creative force or influence on artists that stimulates the production of works of art; a sudden brilliant or timely idea

Challenge: a demanding or difficult task.

Passion: a strong, barely controllable feeling.

Chips: small pieces removed by or in the course of chopping, chipping, cutting or breaking esp. from hard material such as stone.

Transcendent moment: existing apart from the material universe.

Frustration: a state of discontent because unable to achieve one's desire.

Swear words: offensive words used especially as an expression of anger (*see Frustration*)



Joy: an emotion of pleasure; extreme gladness.

Camaraderie: mutual respect and good-feeling and among (often like-minded) friends.

Satisfaction: an instance of having satisfied a desire or gratified a feeling; having met the expectations or desires of.

Accomplishment: the fulfillment or completion of a task; a thing done or achieved.

NWSSA: those who embrace all of the above.

Here's to us all and what we do!

... Lane and Penelope

CONVERSATIONS: MY FAVORITE STONE...

ALEXANDRA MOROSCO

Welcome to the Limestone family! Meeting the Limestone family is a lot like meeting The Johnson's or the Smith's; you can open any phone book and there are pages of them, but if you were to enter into their homes you would find they are vastly different, have totally different styles and personalities. Some are hard and brittle, some are soft spoken, and delightful to work with.

In the geologic family tree, The Oolitic Limestone's are the most consistent in color and structure. In the U.S you will find soft gentle southerner's from Texas, like Leuders or Cream or Pearl. As you travel north through the limestone belt of the country, the colors get a little warmer, such as Kansas limestone which makes up the layers of the golden plains. Indiana limestone holds the reigning name for limestone that serves all sculptors, architects, and masons. Who could not love this well-behaved, diplomatic stone? You will also find excellent examples in England and France, such as Bath limestone in England.

Oolitic limestone is easily hand carved with steel or very fine carbide chisels, steel files and sanding is only needed to about 80 or 120 grit. Other hard limestone, such as Oklahoma, New Mexico, Canadian, Belgian Bleu or Black Irish are very dense and hard, and often come in a wider variety of colors and need heavier carbide chisels. Diamonds for cutting and polishing never hurt the cause, but if you are a glutton for hard work - most can be carved by hand.

Limestone will generally not reveal swirly lollipop colors and bubblegum flavors, but it allows the dance of light to show off what your hand brings to the surface of the stone. It allows the purity of your form, texture and line to speak. It is said that poetry makes for strong language in its brevity of words. With less pattern-chatter, I find limestone a lot like poetry; it demands the lines and form of the sculpture to hold your attention, not the color and pattern, which I feel are more akin to music & dance.

I also appreciate the metaphor of limestone's ancestral lineage of stone. Before she was a stone, she was fish - millions of fish. She was plankton and algae. She was clam and snail and oyster. Millions of years of natural history layered in a silty time-bed tell the story. Everything that ever lived, fought, birthed, foraged and died live in that stone. Before borders and boundaries and before tribes quarreled, there were burgeoning quarries beneath the surface of the earth's thin layer of soil. Yes, Terra Firma has many families that make up its content, but Limestone is the family that



▲ INDIANA LIMESTONE FISH FOUNTAIN, 2015. MY COMMISSION ENTAILED ENLARGING AN EXISTING 19TH CENTURY ENGLISH FOUNTAIN. THE ORIGINAL WAS A 14" HIGH PLASTER CAST. MY VERSION IS 36" HIGH AND WAS DRILLED THROUGH THE CENTER TO ACCOMMODATE PLUMBING TO AN UPPER BASIN, AS WELL AS THREE MOUTH SPOUTS. THE ENTIRE FOUNTAIN IS 6' HIGH AND IS IN A NAPA VALLEY, CALIFORNIA PRIVATE ESTATE.

holds the history of the living. She is the Keeper of the Ancestors in a geological catalog set in stone, just as we as sculptors are the keepers of stories of our time and culture, set in stone.

~ Alex

STEPHANIE ROBISON

I started my love affair with stone a little over ten years ago with Danby marble from Vermont. I was enamored by the sharpness of it, the predictability of how it breaks, the way it yields and responds to a chisel. Having tried many other types of stone, I keep coming back to marble. Marble is so lush and magical the way it sparkles. Even though marble holds the most allure for me, I would have to admit to feeling the most pure joy when carving limestone with just a hammer and chisel. There are some gorgeous types of limestone out there and, perhaps because it is a more subdued pallet, it can be extremely rewarding to experiment with textures on a limestone surface.

For me the process of sculpting and carving stone is an influx moment, based on a continuous searching of the materials' intrinsic qualities and its possibilities for expression. Finding the process itself conducive to further experimentation, I enjoy combining materials and forms that quite often contradict their final aesthetic/functional appearance such as: marble that is carved to appear soft and fabric that is sewn to be rigid and architecturally structured. In order to emphasize this visual reverse play between materials, I also reevaluate the potential of various colors and textures of stone. Pink marble won my devotion early on; the color was exciting, fleshy, playful and worked well with the soft,

stacked, pillow-like forms I was creating. I found yellow marble intriguing to work with because its color could be both repulsive and beautiful at the same time. I search for stone that has attractive color but not the show-stopping kind. A solid color is best – something I can work with that doesn't scream out "Look at me I am a beautiful piece of stone!!" My desire is for people to recognize and enjoy the forms I am creating before understanding or knowing the material it is created from.

I have huge respect for chlorite as a carving stone due to the contrast in color between a finished and unfinished surface. I found it rewarding to go from the greenish-gray to a beautiful polished black surface. Occasionally, I work with alabaster but it tends to be too high-maintenance for my liking. I find myself resenting having to put a pillow under it and treat it gently. And sanding Alabaster is torturous. Although admittedly, I still have lustful feelings toward the orange variety and, since it is now hard to get ahold of, I deem it alone worthy of the tender attentiveness required.

I definitely have a soft spot for pyrophyllite, commonly called Wonderstone. It comes in all kinds of fun colors and (almost) effortlessly takes fine detail. Sanding and polishing are two of my least favorite activities but this type of stone is actually

fun to sand! You can clearly see when you need to change grits and are quickly rewarded with brilliant saturated color. Although, I have carved pieces of Wonderstone as large as 180lbs I prefer to work this stone into small sculptures.

I enjoy doing work that is both additive and subtractive, often creating one sculpture from multiple parts of different colors of pyrophyllite.

~ Stephanie



▲ 'DYING COCKROACH', PYROPHYLLITE, 4" X 4" X 2", 2013

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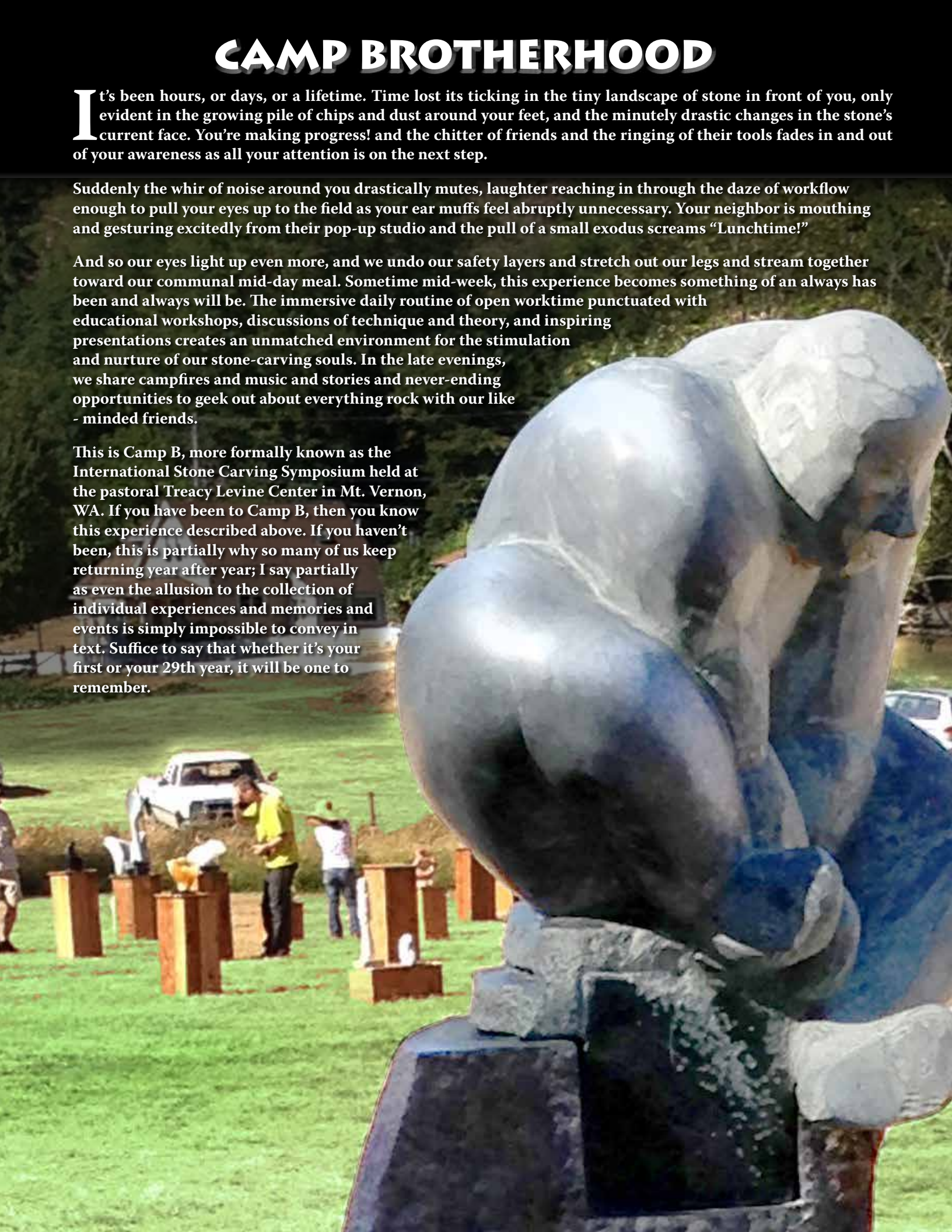
CAMP BROTHERHOOD

It's been hours, or days, or a lifetime. Time lost its ticking in the tiny landscape of stone in front of you, only evident in the growing pile of chips and dust around your feet, and the minutely drastic changes in the stone's current face. You're making progress! and the chitter of friends and the ringing of their tools fades in and out of your awareness as all your attention is on the next step.

Suddenly the whirl of noise around you drastically mutes, laughter reaching in through the daze of workflow enough to pull your eyes up to the field as your ear muffs feel abruptly unnecessary. Your neighbor is mouthing and gesturing excitedly from their pop-up studio and the pull of a small exodus screams "Lunchtime!"

And so our eyes light up even more, and we undo our safety layers and stretch out our legs and stream together toward our communal mid-day meal. Sometime mid-week, this experience becomes something of an always has been and always will be. The immersive daily routine of open worktime punctuated with educational workshops, discussions of technique and theory, and inspiring presentations creates an unmatched environment for the stimulation and nurture of our stone-carving souls. In the late evenings, we share campfires and music and stories and never-ending opportunities to geek out about everything rock with our like-minded friends.

This is Camp B, more formally known as the International Stone Carving Symposium held at the pastoral Treacy Levine Center in Mt. Vernon, WA. If you have been to Camp B, then you know this experience described above. If you haven't been, this is partially why so many of us keep returning year after year; I say partially as even the allusion to the collection of individual experiences and memories and events is simply impossible to convey in text. Suffice to say that whether it's your first or your 29th year, it will be one to remember.



JULY 9 THROUGH 17, 2016

Georg Schmerholz and Senden Blackwood will be joining us as Guest Artists this year. Georg is an expert at blending multiple media and styles: figurative and abstract, stone and metal. He will be focusing on his school of thought around the interplay between consciousness and the creative sculptural process. Senden will be traveling from Australia to carve with us and explore the space where a sharp aesthetic eye and a dynamic physical process meet to produce striking abstract sculpture.

Our Beginner's Stone Carving intensive is once again offered with plenty of tools and workspaces, and individual instruction and encouragement from the indelible team of Ruth Mueseler and Tamara Buchanan. The efforts of these women and the team who sets up the workspace coalesce to provide a solidly positive experience for anyone who wants to participate, regardless of their prior know-how. We are also pleased to again feature Deborah Wilson's week long jade workshop. Participants are welcome to work on dedicated jade-carving tools with focused instruction and support; most will finish at least one piece by the end of the week. Space is limited for this July 9 through 17 workshop, so be sure to sign up early!

You can find more information and register online at www.nwssa.org. Don't forget that we offer an early bird discount of \$100 if you register before May 31st. Additionally, we have discounted work study positions and scholarship funds available for those who need attendance assistance. Contact me (Cyra) at sirenicity@gmail.com or 206.406.0711 to inquire.



See you on the field!



BOB OLANDER

My stone preferences change over time and with the project I have in mind. My current favorite is a blue/ green onyx from South America, which I've been carefully hoarding for special projects and inspiration. I like this stone for the striking colors, random patterns, and its marvelous translucence. I've always loved how light interacts with stone, especially when it's translucent. Many of my pieces are shaped very thin and delicate to allow light to shine through.

One preference that hasn't changed over the years is my attraction to marble in its many colors and varieties. It's not so much how the stone looks, but my deep emotional attachment to this material. There is something profound and magical about taking stone that began in seas millions of years ago, rose into mountains, was transformed by extremes of heat and pressure, journeyed thousands of miles on drifting continents, and then be able to sculpt it into a form that creates an intellectual and emotional response.

One of my latest interests is combining translucent and opaque stone in sculpture that can be moved in different directions, depending on the light and your mood. In this piece called *Io*, after one of Jupiter's moons, the outside is limestone, then blue green onyx, and then white marble with an orange calcite center. It is pinned and sleeved so that all elements (except the orange calcite center) can be rotated independently. It stands about 20 inches high.

As far as future directions, I am experimenting with incorporating colored and translucent glass with dark granite. It's a difficult yet exciting challenge, and I'm curious to see where it will lead.



~ Bob

▲ 'IO', LIMESTONE, BLUE/GREEN ONYX, WHITE MARBLE, ORANGE CALCITE, 20" HIGH

CARL NELSON

I don't have a favorite stone, but I'm currently in a serious courtship with Olivine, better known to most of you as "dunite."

When found at the top of the Sisters peaks by Washington's Mount Baker (Not to be confused with the Three Sisters mountains in Oregon,) The stone is a tan orange on the outside and anywhere from a lime green with veins of deep blue green to an almost a solid dark green. If found in the rivers and streams surrounding the Mount Baker Sisters, they are light tan with that same green interiors.

Olivine has a coarse hexagonal crystalline structure (1/16"-1/8") with a preference to fracture along hexagonal planes. You can see these forms and fractures occurring in the outcroppings and when you attempt to bust apart a river cobble.

Olivine works well with pneumatic tools (bushing and chiseling) for gross shaping, but the tools of choice for final work will be spinning diamonds. Sintered tools work well but electroplated do a nice job, last a long time and are less expensive. It takes a high gloss reflective polish with diamond pads and/or paste.

It's easy to pull figurative as well as abstract shapes from the stone and has the quality of being translucent when made thin. It's the translucency that has my interest and causes me to think about forms and ways to get light through a piece.

~ Carl



DANIEL MICHAEL

Slowly walking through the morning air, listen to the warble of thrushes moving through the remaining trees around the wetlands. A haze of dust begins to rise above the green field. A cloud moves over the gathered workers and their canopies. An energetic flirtation begins. As usual, it seems to beam in from over there, that other. Looking back, it probably starts down in the unconscious local arena. This is reaching out, exploring the environment for something new. Humans have always done and excelled at this activity.

Beginning anew. Begin anew. Begin. Then it all revolves around anew. This engagement of process with relationship amongst the multitude of things that seemingly make up the world of experience. It's this unending discovery of novelty that the mind continues to play with, and ego suffers with. This constant interchange of energy and form sets up the ongoing business of creativity and relationship.

With no thought about it, something suddenly enters into consciousness and gains the spotlight of attention. No warning buzzer, no drumbeat nor introductory preamble, just the flood of associated imagery and storytelling from all possible and imagined references. But wait, isn't that the most beautiful and stunning piece of stone ever seen? That color, ahhh, it so much brings up this image. The shape itself now conjures some dancing embers of a fire that resembles another dream that is yet to be realized. Hmm, crystalline structures catching light in just that manner to be seen, to be noticed.

Yes, that, well, what if this one is moved over here. Stand it up on that vertical. Where does this now set up relation to the world? If, maybe it rolled around, the form from this side merging with the shape there. Oh, this storyline already begins to move towards form. Already the process moves along and tools begin to beckon awareness.

What about hardness, softness, is it brittle? Spray some water; color explodes. Wait, wait, where was this song going, before the volume was pushed up, before the horns expanded the view? Beautiful, wonderful intensity. Walk away. Rush back. More water, please. Question the scale, the budget, the time. The whole commitment is questioned and yet, and yet it all flows so easily through all this activity.

Seamlessly lost in the process, a new relationship is established. This new favorite is honored again and again with recurring activity and energetic ritual. The storyline slowly proceeds and locks into the immediacy of the moment. The past having been worn away in worked process, the tale continues toward tomorrow. And perhaps another stone?

~ Daniel



▲ 'FEATHER', 29" X 12" X 6", MARBLE, STONE, STEEL, 2015



KEITH'S TEACHINGS



TALENTED PIPER

by Terry Slaton

TOOLS OF THE TRADE

Dressed as a 19th century instructor in a trade school he explained many things about the conditions when stone work was the major building method. Then he quick-changed into the garb of a turn-of-the-century stone cutter, or banker mason, with black coat, vest, and derby, as a play on words. A banker mason worked on quarry blocks supported by big benches called "bankers," possibly from the French 'banquette,' meaning bench. (Possibly not.) Lots and lots of tools were shown and demonstrated. My favorite was the pneumatic tool of choice of Scotsmen: Bagpipes! Keith pulled some from an un-toolbox-style case and proceeded to demonstrate them for us. Quite adequately, I might add.

Terms were defined: A stone cutter makes the basic geometric shapes; a stone carver puts on the filigrees, and we sculptors do the crazy stuff. Other terms from the quarries: 'Oiling the rooster' referred to the necessity of greasing the pulley block on top of the rigging pole, or rafter space of the shed. The young and

fearless apprentices got this job. 'Ringing of the square' was the foreman banging on a carpenter's square to get the yardworkers' attention. The striking faces of a 'penny face hammer' were the size of an Irish penny. And a man's tools were highly respected and guarded.

Extractions from Keith's notes: Take pictures with a tape measure or other device to define the scale of the subject. When moving stone, plan ahead for where it's going. Pad the edges. Use momentum to carry the rock past neutral and onto another level of support. A plank and rollers can work well; and sand on an inclined plank can get big stuff out of a truck.

We were awed with the precision demonstrations of tool work. Broken surfaces became smooth, smooth ones became scored, grooves and leaves appeared, fan shapes spread across the surfaces. Many examples of the styles and types of column caps and facings were on hand. He must have had a big truckload of tools and samples to pay for on the ferry.

OTHER BITS OF INFO PASSED ON TO US

Tool marks generally indicate hand carving, and undercutting definitely does, as moulds can't be removed properly from



EXPERT DEMONSTRATOR

an undercut form. Make several light passes when undercutting, and direct your strokes into the bulk of the stone. Keep your tools sharp. Use a red pencil for marking, as a magic marker can soak into the stone. Make patterns and guides with weather-proof material, in case of rain, or a spilled cup of coffee. Patterns on transparencies can be used for mirror-image reproductions. Copyright-free patterns can be enlarged at Kinko's to use on any size stone. When high in a structure, features can be less defined, should be larger than grade-level features, and tip out from the vertical surface.



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START SUMMER AT MARENAKOS! **TOOL DAY, YARD SALE & GRANITE CUTTING WORKSHOP** **Marenakos Rock Center, Preston, Wa ~ June 18/19, 2016**

Saturday, June 18, 2016 10am-4pm
All Tools Great & Small & Yard Sale!

Three tool companies: Trow and Holden, Concut and Kubota will be giving talks in the morning explaining their line of tools and demonstrations in the afternoon. Meet Jordan who will share what's new at Trow and Holden (including himself!) From hand tools & diamond blades to heavy lifting with Kubota, you will have information overload! This is a FREE monthly event-and includes lunch! rsvp: kentarok@marenakos.com

Come early and check out good finds that have been gathered from a collective of massive spring cleanings - a Marenakos garage sale is one you don't want to miss! Stone & Tools, Parts & Pieces...no RSVP needed, just come by!

STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

Pat and Karen are continuing their discounts on purchases by NWSSA members. All stone is 25% off unless it's a special or a grab bag. 10% will be taken off of imported, Italian tools (Cuturi and Milani). All other tools are 20% off. You must note in the comment section that you are a member or call in your order at: 707-869-1666 or 707-869-1021.

Info@stonesculptorssupplies.com

KANSAS LIMESTONE FENCE POSTS FOR SALE

Still 59 cents a pound

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

Sunday, June 19, 8am-4pm
Dry stone wall workshop

For sculptors, landscape professionals and all stone enthusiasts who want to explore building with stone, this is a perfect workshop to explore the foundations. Instructor: master waller, Nick Aitken DSWA Certified Master and Trainer, from Kingussie, Scotland.

Tuition for the day: \$75 (including lunch)

Workshop Registration due by June 12, 2016.

Registration by phone or in person

Marenakos Rock Center

425.392.3313

2016 CARVING CALENDAR

Camp Brotherhood

Mount Vernon, WA

July 9-17, 2016

Suttle Lake

Sisters, Oregon

August 21-28, 2016

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>