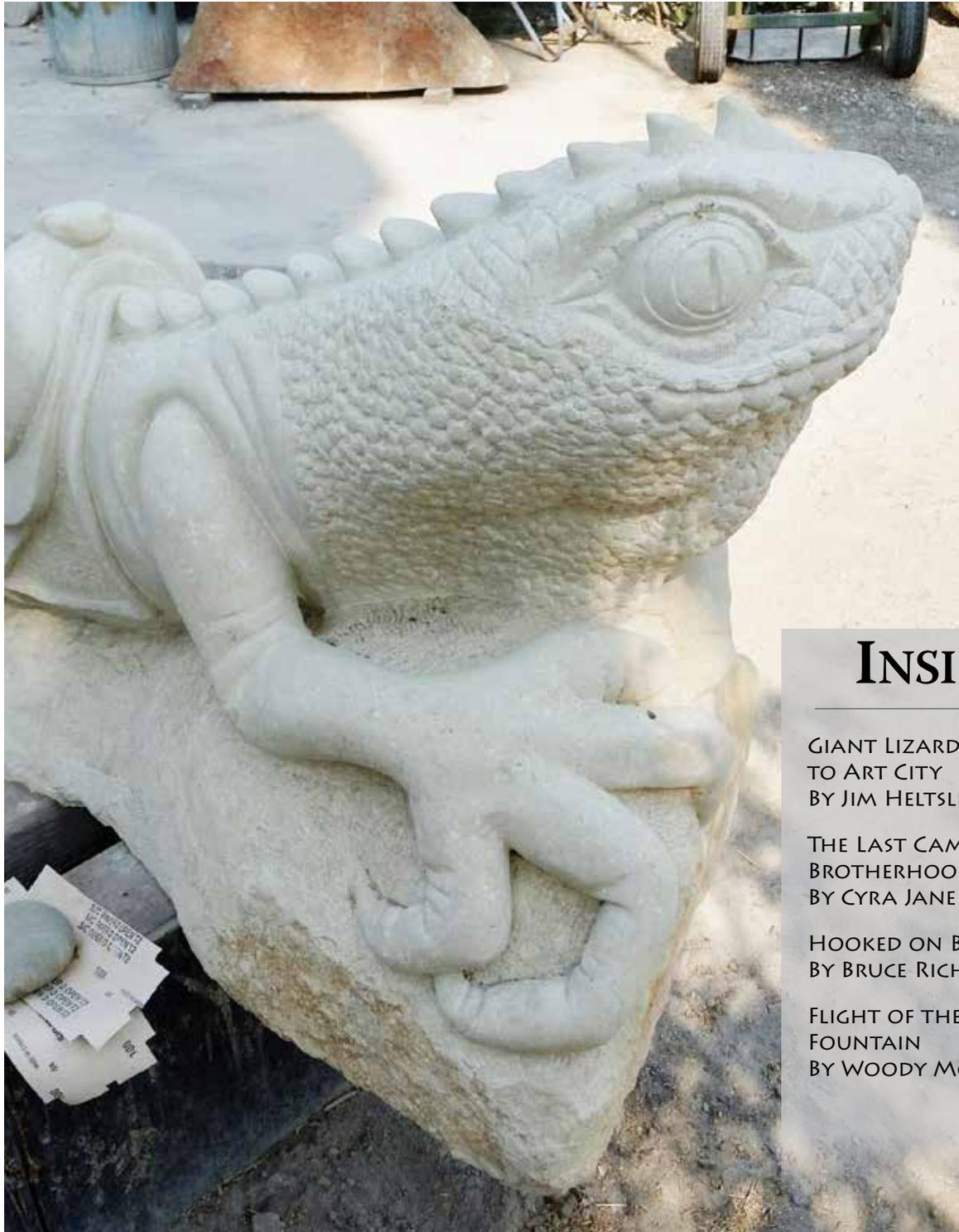


Sculpture NorthWest

September/October 2016



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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...



The Symposium NWSSA holds in July at the Treacy Levine Center and that has traditionally been called "Camp Brotherhood," will be at Pilgrim Firs July 8th thru 16th in 2017. It is a great environment with trees surrounding the carving field, cabins and group lodges. There's a small lake, boats to take out, trails to hike. The staff is attentive to our needs and supportive of the arts. It will be a great place to carve and

celebrate our 30th gathering.

Pilgrim Firs is located in Port Orchard Washington at 3318 SW Lake Flora Rd and yes, you can see in the google earth images a peace symbol in the northwest corner of the property, for you to confirm or deny. Check out pictures of the buildings and grounds at: <http://pilgrim-firs.org/facilities/>.

I want to thank the many, many NWSSA members who contributed their suggestions, time, and effort to help in finding and selecting a new place for our symposium. And especially Rick Johnson and Pat Barton; you made this look easy and possible, thank you.

Like all works of creation, the process of looking and asking questions has opened up many possibilities which we will be following up on. In particular an option for a winter symposium indoors. It may be years, or it may never happen, but it has provided us with a larger picture, hope and another potential venue for our members and the organization.

Finally, a thank you to Doug Wiltshire for his efforts as Director of the Suttle Lake Symposium (Camp Sisters.). This year had many new faces, energetic work study folks, two Japanese carvers Kamu Nagasawa and Koichiro Bambara, in addition to Uchida. There were great presentations, campfires, swims, kayaks, and an overall program and environment where I, and I think it's safe to assume many others, had a great experience and even got some carving done. Already looking forward to next year.

Learn much, share with many, and carve proud

...Carl

FROM THE EDITORS...

You have seen color photos in some issues of Sculpture NorthWest and not in others.

This may have caused you to wonder why that is. Here is the current information and pricing from our Layout Artist and Printer, Nannette Davis. Her business, QIVU Graphics, is located in Woodinville, Washington.

There are two basic ways to get color photos into the Journal. Any contributor may elect to have their images reproduced in all copies of an issue by paying \$65 per page. For a two-page article and the cover, that would be \$195. The other way is to order any number of copies directly from Nannette for \$4 each plus shipping. Since Nannette does the layout in color and then prints each issue's 250 copies in gray scale for NWSSA, the copies ordered by individuals can be printed with all images in color.

In each of these two ways, the member deals directly with Nannette for ordering and paying. To make arrangements for color call at 425-485-5570 or email at ndavis@qivugraphics.com or go to her website at qivugraphics.com

And don't forget that you can always get the digital



Sculpture NorthWest in color at nwssa.org. These photos are always zoomable and printable to our members.

As your editors, we are always ready to answer questions you may have about color or any other Journal related subject.

... Lane and Penelope

GIANT LIZARD COMES TO ART CITY!

By Jim Heltsley

My studio is located at Art City Studios in Ventura, California. It is one of 24 spaces rented to artists by Paul Lindhard – owner/operator/artist.

A few years ago, Paul came to me asking if I would like to sculpt something large with one of his stones. Over the years I have carved quite a few lizards out of pumice, limestone and marble and had always wanted to do a large lizard with a saddle on his back.

I had imagined doing a piece with an invitation to interact with it. It could be a photo opportunity for parents to take a picture of their kids riding it. A possible entrance to a zoo, a botanical garden or a park.



▲ JIM HELTSLEY AND DUANE O'CONNOR ENJOYING SOME LIZARD TIME AT AN EARLY STAGE OF CARVING.



▲ KIDS TAKING THEIR FIRST RIDE ON WHAT IS BEGINNING TO LOOK LIKE A LIZARD.

I told Paul about this idea of mine and the next day he came back to me and told me, "I found your lizard." It was 7 ½ feet long X 3 feet wide X 4 feet high and about 2500 pounds of oolitic limestone. I sat on that stone every day for about a week and finally I saw the lizard!

I lost a large portion of my eyesight over four years ago and taking on this project alone was a daunting task. At the time I was working with another artist from Art City named Duane O'Connor. We had been working together for about a year and he agreed to work on the lizard with me. That was the spring of 2014.

By May, we had gotten it roughed-out. On or around May 1st, I had a foot infection and had to go to the hospital and Duane had a massive stroke on the same day. Duane passed away in June and I was placed in a nursing hospital until the first of August.

When I was released I was in no shape to do anything so the lizard sat dormant for a year and a half until another sculptor, Andy Lewis volunteered to work on it. Andy spearheaded the effort to finish the lizard.

Another sculptor, Ramone Byrne, also helped with the details of the head and dialed-in the rest. Gabe King and Bob Guthrie also helped with some of the carving. Russel Erickson and Joanne Duby contributed much expertise and enthusiasm.

The ring on the lizard's finger is a testament to Duane O'Conner's enthusiasm for life. He was one of the finest human beings I have ever met.

The lizard is finally finished and I would like to thank all the artists at Art City Studios who contributed their hard work and inspiration to help accomplish this marvelous piece of art.

~ Jim Heltsley



▲ ONE OF THE CARVERS, RAMONE BYRNE, TAKING A MOMENT FOR A POSE WITH THE LIZARD.



▲ ANDY LEWIS CONTINUES WITH DETAILING OF LIZARD SKIN.



▲ LIZARD KEEPING AN EYE ON THE CAMERA IN THE ART CITY YARD.



▲ JIM HELTSLEY WITH A NEARLY FINISHED LIZARD.

THE LAST CAMP BROTHERHOOD

By Cyra Jane Hobson

So many thanks to everyone who joined us for the stone carving symposium at Camp Brotherhood this July! As our final symposium at the Treacy Levine Center, we said goodbye with eight glorious days of inspired dust clouds and walked away with new ideas and tools and friendships and plenty of motivation. Our guest artists this year stimulated our creativity with a perfectly balanced mix of techniques and personalities. The consciousness-delving guru Georg Schmerholz dazzled us with his breathtaking sculptures and ingenious fitting techniques, and was so freely giving of his wealth of knowledge and invention he even led an impromptu workshop on creating custom fit Freedom handles. Georg had been a guest instructor at the very first Camp B symposium, too, and it was a delight to have him with us this year.



▲ DEBORAH WILSON HELPING ANOTHER STUDENT LEARN ABOUT JADE CARVING.

On the other end of the spectrum was the high energy awe-inspiring physical technique demonstrated on the field by

Senden Blackwood from Australia. Senden took his inaugural leap into being an instructor this year at our symposium and managed to inspire by example as he carved an entire dunite boulder into a smooth abstract form in less than a week. Looking at him balanced atop the perfectly arced top of his piece in galoshes, jabbing a diamond chainsaw down around the edges with water flying everywhere, I was all like, "oh sure, I bet could do that!" I'd wager that was a common thought.

On the other end of the field, the indelible Deborah Wilson again graced us with her week-long jade carving workshop. Every time I walked by the tent it was buzzing, not only with the sounds of the machines,



▲ SENDEN BLACKWOOD DEMONSTRATES HIS TECHNIQUE FOR CREATING SEAMLESS CURVES IN A DUNITE BOULDER.

but with the excitement of the carvers carving away on their nephrite dreams with expert tools and advice right at their fingertips. Our jade enthusiasts were even more blessed to have a large collection of donated raw jade in the stone auction and a visit by a jade-specific vendor. The efforts of these guys (Nathaniel Cook, et al) along with our returning vendors (Neolithic Stone, Marenakos, Carolyn Anderson, & Bronzestone) and Rick Johnson, who provided pinning and sleeving services, are all highly appreciated for the confluence of materials, tools and guidance they bring.

Let's see... some other highlights included our beginner's tent, vibrant and bustling again this year thanks to the wings of Ruth Mueseler and Tamara Buchanan. The combined Thursday live auction, silent auctions, and stone auction raised not only our spirits, but a total of over \$13,800 toward our scholarship and work study fund. This fund helped bring in a team of sharp, inspired work studies who set up the field in something like half an hour... or more likely an awesomely quick but reasonable amount of time - I've forgotten. Our Friday night dance party was a blast, simultaneously held in three locations near the field, providing acoustic music jams, dance music, and campfire conversations we could ebb and flow between at will, which we did until the wee hours of the morning. The Saturday sculpture walk resulted in 9 sales for 7 different artists, totaling nearly \$8,000 in total revenue. 80% of that went directly to the artists. 2 of those artists were work studies and first time attendees! I am so thrilled. Multiple times in conversation with carvers I heard tell that dreams had come true; I think some of mine did, too, in this place where all things are possible. I had a delightful time as director of



▲ STONE AUCTION!

the event, working with Pat Barton and Renee Roberts and everyone else who brought their energy and brilliance to Camp.

And so next year we will pick up this event and move it into a different venue, a 120-acres-of-trees and cabins and fire pits and canoes-on-a-lake venue on the south end of the peninsula near Port Orchard, WA. 2017 will be the 30th year for this symposium and our 1st at this new place named Pilgrim Firs. I'll have more information once organization gets underway regarding all the details, so watch for that early next year. I do already know that I look forward to seeing you there for what will be another stellar symposium. Carve will well 'til then!

~ Cyra Jane



▲ 2016 CAMP BROTHERHOOD GROUP



HOOKED ON BASALT

By Bruce Richardson

Back in the last century I started carving soapstone with my pocket knife when you could find all you wanted along the Skagit River up above the small community of Marblemount. My first big “Aha” moment came when I finished sanding and rubbed my little frog with linseed oil! Where did all those colors come from.?

At Camp Brotherhood for my first time three years ago, I took the plunge and with the help of Ruth Mueseler and Tamara Buchanan, learned about working granite with diamond tools and angle grinders. Although the actual carving process took a lot longer, that same excitement was there as polishing revealed unsuspected depth and patterns in the stone. That granite whippoorwill was only 12” long, but she convinced me hard rock was music I was destined to dance to.

Next summer when some barely manageable-sized pieces of columnar basalt showed up at the auction, I bit. How could I resist after seeing what Tom Small and others were doing with basalt and how they transformed it into black glass. A dull six sided grey column does not exactly generate a lot of



▲ BRUCE WORKING ON 'RIVER OTTER', 42" LONG X 12" HIGH X 12" WIDE, COLUMNAR BASALT

instant ideas in one's mind from its looks. Being a realistic sculptor who likes to carve animals I tried to imagine the most flowing and plastic creatures lurking inside with bodies that could be manipulated to minimize the amount of rock to be removed. In the end my artistic muse saw a river otter, so I started to fret my way into unknown territory. After three days of chips and dust clouds a number of wandering spectators asked if I was carving a slug.

With basalt the learning curve is steep. How much detail is realistically achievable? Curves need to be polishable. Small projections aren't a good idea. And then there was always that pushy muse in the background repeating, “Nothing ventured, nothing gained.”

Camp B, year three, otter and me. After four long days in my bathing suit wet polishing I got my reward; a slippery, glistening, curvy otter, just out of the river wondering where she came from. That first assault on basalt got me hooked for life. (And should keep me fit for life)

As I waited for the ferry back to Lopez Island on my way home that year, filled with wild excess energy from seven days with seventy other stoned fanatics gathered on “Planet Granite,” I noticed the black long necked cormorants drying themselves on the



▲ 'PIKA', 18" LONG X 12" HIGH X 12" WIDE

dock pilings. Wet, black, shiny and plastic! There had to be a way to find one in that other basalt column in the back of my truck that didn't have a foot long neck and a narrow beak waiting to be snapped off by an unplanned encounter with a vacuum cleaner. Like otters, they are amazing contortionists and before long one showoff twisted his neck around to preen the back of his wing and I was a witness. The deal was sealed and the rest history and chips and dust and pools of water.

Two otters, a cormorant and a porcupine later as I pondered a scarred and broken chunk of the other "black gold," a high mountain pika let out its characteristic warning cry. Yes, they are rabbit relatives, but with short mouse-like ears, no tail, no skinny legs, but fat bodies hmm. I scratched my head. She scratched hers. I gave in. She posed for her portrait and the writing was on the wall, or chips were in the scrap bucket, as the case may be.

Come to camp next summer for chapter six, "Marmot Meets Maniac," and maybe chapter seven, "Squirreled Away for a Million Years."



▲ 'PORCUPINE', 30" LONG X 12" HIGH X 12"WIDE



▲ 'CORMORANT', 28" HIGH X 12" WIDE, COLUMNAR BASALT

"YOU CAN FIND OUT HOW TO DO SOMETHING AND THEN DO IT
OR DO SOMETHING AND THEN FIND OUT WHAT YOU DID"

~ ISAMU NOGUCHI

FLIGHT OF THE STONE FOUNTAIN

An interview with Woody Morris regarding his Pennsylvania bluestone fountain project for a Capitol Hill condominium complex.

Q. Hi, Woody. We understand you are a stone sculptor as well as CEO of Waterscapes LLC. Which came first?

A. I started building water features in 1995 when I was in charge of Aqua Quips in-ground swimming pool division. We built custom liner swimming pools. A couple of our projects were Street of Dreams (which won a gold award from National Pool and Spa International) and an indoor swimming pool for Dale Chihuly. I formed Waterscapes LLC in 1997.

Q. When did you get into stone sculpture?

A. A good friend of mine, Richard Hestekind, talked me into attending a stone-carving symposium held at Camp Brotherhood in Mt. Vernon, in 2000. I spent 9 days there and was hooked. So when I'm not working with water features, I'm carving.

Q. What does Waterscapes specialize in?

A. We specialize in custom designed and built water features for indoor and outdoor installations. Most of our installations are waterfalls, streams, Koi ponds, indoor and outdoor stone, metal and glass waterwalls.

Q. You recently did a large stone water feature for a condominium project in the Capitol Hill neighborhood of Seattle. How did you get that project?

A. I was contacted by Mill Creek Residential Construction Corporation. They had heard of me by word of mouth.

Q. How did you decide what rock to use?

A. Their landscape designer met me at Marenakos Rock Center in



▲ WOODY CUTTING A SLOT IN THE BLUESTONE FOR THE WATER WEIR.



▲ ALL PACKED UP WITH SOMEPLACE TO GO.

Issaquah, Washington. We spent a few hours searching the entire facility for the perfect stones. We chose two Pennsylvania Bluestone slabs. One measured 3' x 12" x 6' and weighed about 1000 pounds. The other stone measured 5' x 12" x 4' and weighed about 1100 pounds.

Q. Where did you fabricate the stones?

A. We took them to our Studio located on Whidbey Island.

Q. How big is your studio?

A. We have a 7000 sq. foot studio shared by 12 artists... FreelandArtStudios.com.

Q. What did you have to do to the stones before you took them back and installed them in Seattle?

A. I set them up as they would be installed and took exact measurements for the two waterfall weirs. After they were measured and marked I used a diamond water-fed gas-powered hand held chain saw to plunge cut the slots through the stones. I ground out the back of each stone to hold the lighted weir mechanisms. Once that was completed I used a torch to flame the surface of the stones to remove marks or flaws. When this process was complete I test-fit the weirs with running water.

Q. How did the install go?

A. We transported the two stones to the project site on the corner of 11th and E. Pike St. about a mile east of the Pike Place Market. There was a very large building crane on site for lifting the stones up and over the nine-story building and lowering them down into the ground floor central courtyard. We arrived on site with the trailer, parked in front of the building and the rigger hooked up the first stone and off

it went. It took about 45 seconds in flight and over the building. Then the next. I wish all installs were that easy. Once the stones were over the building, they were set in place in a concrete basin.

Q. How were they secured?

A. The stones were bolted into the concrete.

Q. How was the plumbing completed?

A. We used a Filtrific storage tank, containing the pump, overflow and automatic fill.

Q. How do the waterfall weirs work?

A. Each 24" wide weir has a 1/8" slot that the water flows through creating the waterfall. In addition, there are colored LED lights that color the water from the inside to create a fantastic light show at night.

Q. How is the water kept clean?

A. We installed a large in-line UV light. We check the UV light occasionally and drain and clean the water feature once a year.



▲ IT'S A 45 SECOND FLIGHT UP AND OVER THE TOP.



▲ THAT'S WOODY ON THE LEFT DIRECTING THE INSTALLATION.



SNW. Congratulations, Woody, on the design, making and installation of this calming and peaceful water feature smack dab in the middle of the Seattle scene. And thanks for sharing it with all of us who love stone.

Woody Morris. You bet. Happy to do it.

◀ THE FINISHED FOUNTAIN: WITH THE BEAUTIFUL LOOK OF NATURAL STONE AND THE SOOTHING SOUNDS OF WATER.





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KANSAS LIMESTONE FENCE POSTS FOR SALE

Still 59 cents a pound

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

2016 CARVING CALENDAR

Camp Pilgrim Firs

Port Orchard, WA

July 8-16, 2017

Suttle Lake

Sisters, Oregon

August 20-27, 2017

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>
