

# Sculpture NorthWest

*Quarterly*  
Summer 2012



ANGELA TREAT LYON, 'POMEGRANATE',  
NEW ZEALAND OAMARU LIMESTONE,  
22" X 13" X 10"

## *Inside:*

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CAMP B 25TH ANNIVERSARY  
INSTRUCTORS

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A PAGE FROM THE PAST

TRIVIA Q & A: THE MAN WEARING  
GLASSES 20 FEET TALL

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**MISSION STATEMENT**

The purpose of the NWSSA's *Sculpture NorthWest Quarterly* 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...



Without getting into a debate on whether Facebook has changed our socio-psychological aspects; I will say that once you immerse yourself into the vortex of social networking you do get to peruse a panoply of quite wonderful photographs posted from all over the world.

And, if you find yourself delving a

little deeper by joining specific groups that relate to your particular interests, then its inspirational asset becomes apparent. This is the case under a specific facebook group defined as, "Sculpture."

It is in this group that some diligent volunteer quarries archival photographs of known artists in their studios and posts them for folks like me to see. Photos such as Arp in his studio surrounded by backlit maquettes, Moore in his working world, Brancusi, Rodin, Hepworth, and more, all in their inspirational spaces, surrounded by tools, maquettes, sculptures, light, stone, wood, etc.

Now, while these photos are most certainly staged, it might be useful to ask yourself some questions about where you work. What does your studio space look like? Is it a place that defines you as an artist. Is there room to move? How do you work best? Is your preferred method a labyrinth of material, and tools? Do you need things clean, or cluttered? Do you require several projects at the same time or are you more definitive in your working style? We all work differently and our working spaces should be part of our creative process, defining us, and inspiring us to be productive. Food for thought when you head out to work today.

-Gerda

As it says on the cover, we have finally come round to summer. So we trust that during these long warm days, you are all carving every chance you get. And don't forget that summer is symposium time. First comes Camp B and then Silver Falls. We told you about Camp B in the last issue, so in this issue you can read about the 5 instructors who will amaze and inform us at Silver Falls in August.



## FROM THE EDITORS...

We will be taking you to a couple of distant locations that are about as different from each other as two places can be. Let's start in the sun splashed Hawaiian Islands where an artist by the name of Angela Treat Lyon will be showing us some of her stone work and sharing stories about her carving in Hawaii and New Zealand. Angela is the third artist we have found on facebook.

And not wanting too much sun, we will be heading underground into a Polish salt mine that is lighted by chandeliers made entirely of salt crystals. We will see caverns filled with carvings done by generations of minors. The work is mostly on religious themes, but a little Disney has found its way there as well.

Now, how about a stop-over in Florida. There we will see the new campus of a university that

bought some original art for its Oratory. It's a 54 ton piece by Márton Váró.

We have one more distant place to go; this one is back in time. The year was 2003 and we'll be showing you our Page from the Past with all six artists in the spotlight for that year.

Our last place to visit is right here in Puget Sound. Karla Matzke held a spring hand carving workshop at her gallery and sculpture park on Camano Island. Karla is planning on doing it again next year, so keep it in mind for a place to carve the old fashioned way: with chips flying and tools singing like the birds of paradise.

We finish with a trivia question about the man wearing glasses 20 feet tall.

Happy carving in these sunny days of summer.

-Lane and Penelope

**TRIVIA QUESTION:**  
WHAT STONE-FACED MAN WEARS  
GLASSES TWENTY FEET TALL?

# f FOUND ON f FACEBOOK:

## INTRODUCING ANGELA TREAT LYON

I'd been a fine art potter for almost 20 years, when an old friend introduced me to soapstone. In two shakes, I fell totally in love with stone, and decided this was it for me. Forever.



'I'M HAPPY TO BE ME',  
NEW ZEALAND OAMARU  
LIMESTONE, 22" X 22" X 12"

the time - I carved it with a framing hammer and wood chisels! It exemplifies the emotional feel I like to convey with my pieces. If I can't feel it, it didn't work, and out it goes.

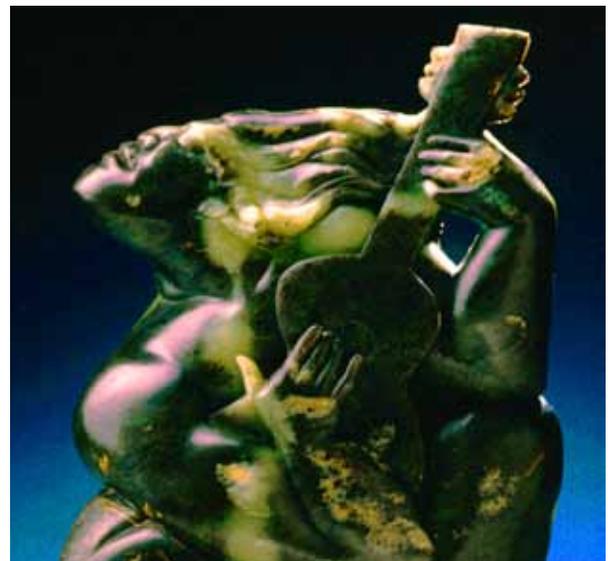
I have a knack for introducing delight where there is darkness. So to the best of my ability, I create pieces that convey some kind of delight, some kind of connection with the Profound.

So when I saw my friend's pile of soapstone in his studio, something clicked - I knew - Knew - that this was my vehicle-of-choice for the expression of delight. He gave me some small pieces...I immediately disappeared around the corner with my pocket knife and dug in, playing with pieces that would fit in your hand.

'Guitar Man' was one of my first bigger-than-fist-size pieces. It's only 4" deep - I like bas relief, making depth appear where it isn't. I had no proper tools at



ANGELA WITH 'LA BALANZA' AT THE  
OAMARU STONE CARVING SYMPOSIUM  
IN NEW ZEALAND, 2002



'GUITAR MAN', CALIFORNIA SOAPSTONE,  
24" X 19" X 4", 1986



'BELLA', NEW ZEALAND OAMARU  
LIMESTONE, 25" X 21" X 13", 2002

Some say I have a complete disregard for “correct” proportion.” It’s true! I want movement and emotion. That’s why some pieces have giant hands – the hands say so much!

I carved exclusively by hand for ten years, later traveling to Italy to learn from 2 maestros how to carve marble and use air tools. Air Tools! What a revelation! Weeks of hard labor shrunk into hours....

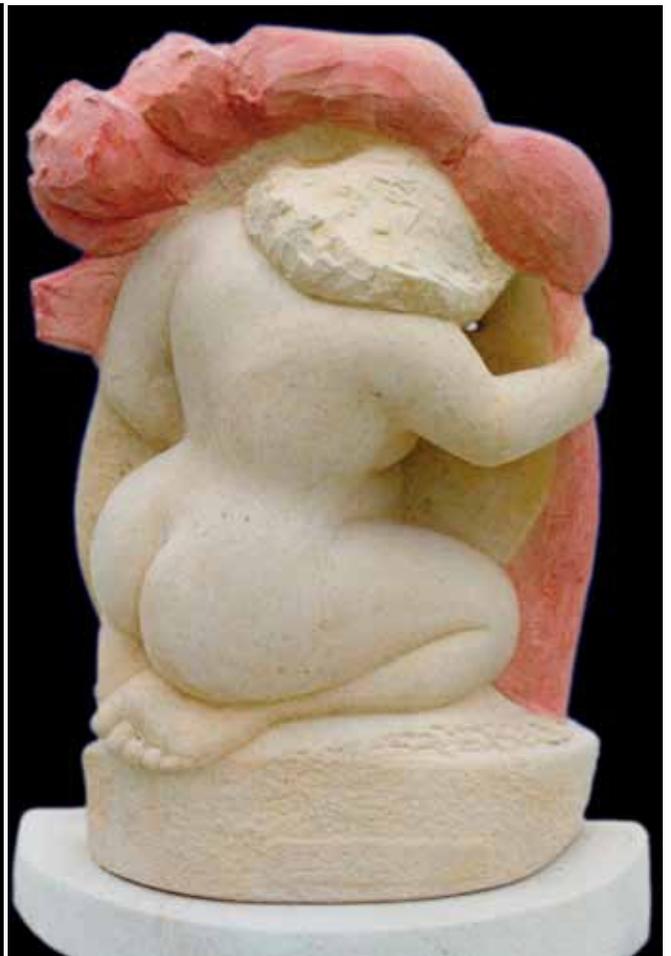
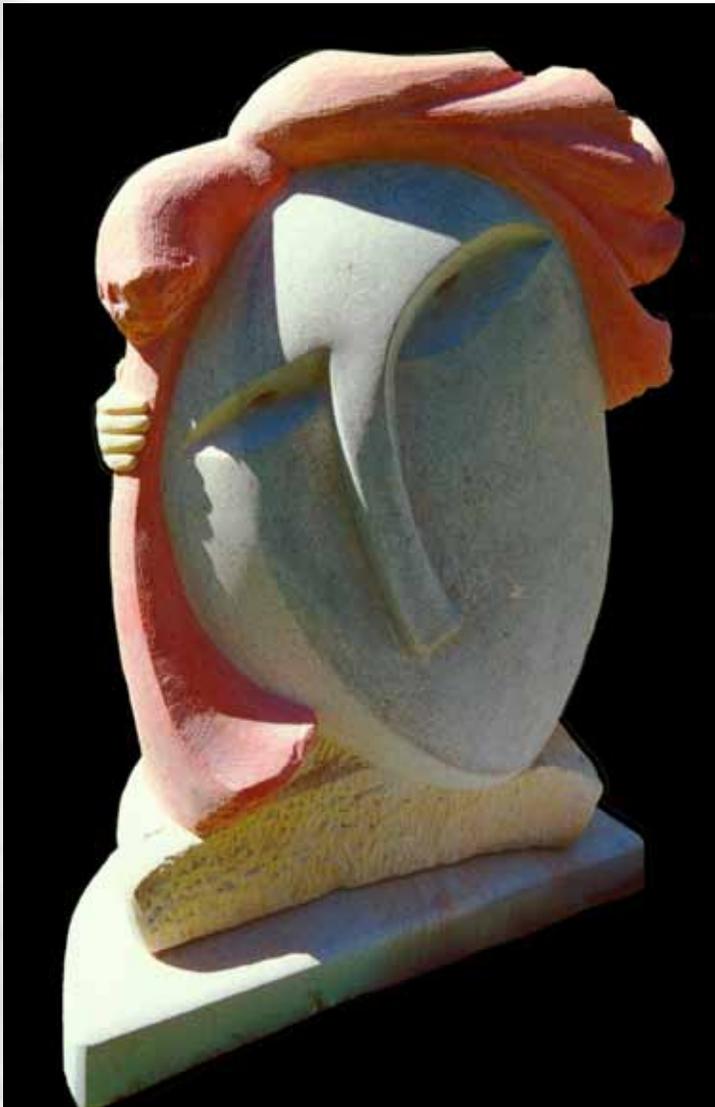
When I was Artist-in-residence for the Art Centre of Gore, New Zealand, I participated in the Oamaru Stone Carving Symposium, and later on, the one at Mt. Somers.

In Oamaru, we were given a 2-ton hunk of stone to carve in 14 days. I’d never carved anything bigger than 2 feet! I had nightmares the first 3 days - would I get mine done (‘La Balanza’) in that small time frame? I did it in 10 days, so I had enough time to do more with the ‘scraps’ from the larger piece, like ‘Behind the Truth’ - a play on how we all have a public persona we hide behind. I asked myself, what if our public persona, that mask we wear in public, was our true self? What if the internal persona was actually the mask?

And I was tired by that time of the glare on the white stone, and wanted to play - every piece in the symposium was white - boring! So I watered down some acrylic paint and painted ‘Behind the Truth’ sliver and orange. Odd, but it was one of the first to sell in the auction. So much for nay-sayers and traditionalists. ►



'ROCK SLIDE', BLACK VIRGINIA SOAPSTONE, 6" X 12" X 5", 2010



'BEHIND THE TRUTH' FRONT AND BACK,  
 NEW ZEALAND OAMARU LIMESTONE,  
 36" x 24" x 14", 2002

'I'm Happy to Be Me' and 'Pomegranate' came out during a time of intense internal questioning at the end of my stay in NZ - looking for the peace, power and joy within myself. 'Bella', too. I was amazed to find that if you hide the eyes, she looks exactly like my mother. I like surprises like that.

In ancient Hawaii, people used to slide on bamboo sleds down the hard lava hills on volcanoes. 'Rock Slide' of course, was a pun on that. It's also one of a series of several strange horses: each of them has one human hand and one human foot, two hooves, and a round circle on its shoulder with a human face in it.

In Eskimo tradition, a shaman shape-shifter is shown coming back into human form by showing an animal - his spirit-form - with a human face and a human hand or foot. So in this series, I show the sha-woman's face (because it IS a woman) is shifting from animal back into human form.

Sculpture endures. I always wonder what anyone digging my work up 1000 years from now will think about it. Perhaps they'll think they found some ceremonial relics with which people revered or worshipped part-human horses, eyeless women and a race of huge-handed people!

I make art because I must. It's a cellular need. There are times I feel grumpy or irritable, and a friend will say, "Get thee to thy studio and all shall be fine!" And she's right. Carving these simple, expressive forms, the voluptuous, sensuous, simplified stone beings who are light on their feet and have bellies full of laughter to silently deliver to any viewer who stops and appreciates, fills that need.



# AVE MARIA ORATORY IN THE CITY THAT A UNIVERSITY IS BUILDING

The city of Ave Maria is just 45 miles southwest of Lake Okeechobee in southern Florida. Well, it's not quite a city yet, but the people at the Ave Maria Catholic University, after opening their doors in 2007, are working on that.

The campus is gorgeously laid out with expanding rings of wide avenues with plenty of room for more in this flat as a floor landscape of row crop farms and wetlands.

At the center of all this is the University's tall, elegantly designed Oratory; a modern chapel built with a sense of style for the edification of students and visitors alike. It is a building full of light and lots of vertical space. But it is the outside of the building that we have come here to see – that part just above the three, big front doors, to be exact.

Standing at those three simple gothic arches, and looking up past the twelve gilded apostles, you find yourself staring at 54 tons of snow white Carrara marble. Each of the fifteen pieces of stone (origi-



THE BRAND NEW ORATORY BUILDING BEFORE THE SCULPTURE WAS INSTALLED.

nally 120 tons) was personally selected from the Cava Michelangelo by the artist. You may have heard of him. He is Márton Váró, a world renowned sculptor from Romania and Hungary. Márton carved each of the largest pieces on site; all of the work taking nearly three years and at a cost of over three million dollars in private donations.

The 25 foot tall bas relief, done in a simple but powerful style, shows the annunciation of Mary the mother of Jesus and the archangel Michael with an ascending dove at the apex.

For more information on the sculpture, search: Ave Maria Oratory sculpture

For more information on Márton Váró: go to his website: [marton-varo.com](http://marton-varo.com)

You can also find videos on the YouTube Channel: [youtube.com/varosculpture](https://www.youtube.com/varosculpture)



MASS BEING SAID IN THE BRIGHTLY LIT ORATORY CHAPEL.



THE ARTIST DOING SOME FINAL TOUCH-UP WORK ON THE MARBLE.



# SILVER FALLS SYMPOSIUM

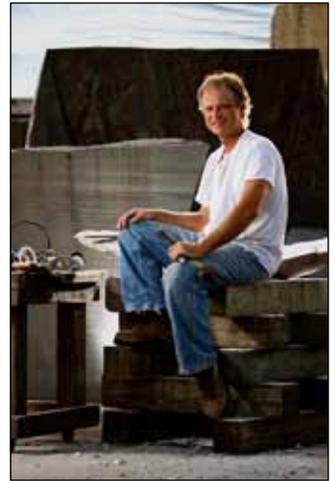
..AND THE INSTRUCTORS  
THAT WILL MAKE IT AN  
UNFORGETTABLE EXPERIENCE.

## Kazutaka Uchida

We are most pleased to welcome Kazutaka Uchida, an internationally known contemporary Japanese stone sculptor, as our guest artist at the 18th Annual Stone Sculpture Symposium at Silver Falls.

The Uchida Sculpture Exhibit presented at the Museum of Art at the University of Oregon in 1994 made a significant impact on stone sculpture in our region. The workshop he initiated with Professors Laura Alpert and Tom Urban was to continue at the University of Oregon and other colleges for over a decade and a half. The artistic contributions made by Kazutaka Uchida at symposiums and workshops in Washington, Oregon, Colorado, New Mexico and Florida have educated and inspired many - transforming the lives of some.

This year we eagerly await Uchida-san's presentation, instruction and insights. We celebrate his enduring legacy to each of us.



## John Fisher



## Eric Higgs

Eric is an internationally renowned sculptor based in Tampa, Florida who considers Uchida-san his mentor and the stone sculptor who has most influenced his art.

One of Eric's recent and best known pieces is the steel, 30 foot tall "Crossroads" on the grounds at the Charles Schwab Corporate Office Park in Pleasanton, California. Half painted steel and half naturally weathered Corten steel, "Crossroads" juxtaposes Pleasanton's aging past with its hope for a bright future.

Working in steel, stone and bronze, Eric Higgs obviously likes to work big and will be sharing pictures and dissertations on his style and technique.

## William Pickerd

Bill currently lives in the McKenzie River valley east of Eugene, Oregon. Again this year at Silver Falls, he will be demonstrating his stone turning



skills on the lathe, turning big chunks of alabaster into unbelievably thin walled, translucent vessels.

Lottery winners and one lucky auction bidder will be walked through the making of their own alabaster bowls. In an evening PowerPoint presentation, Bill will share photos and stories of his delicately beautiful work that he shows in galleries all over the western United States.

## Lee C. Imonen

Lee has for many years been an art instructor at Lane Community College in Eugene, Oregon. Along with his duties there, he finds time to sculpt in the large. Freely using steel, entire trees and stone, his work is often thematic of mankind's relationship to nature. More than once he has cut apart a large tree trunk, only to reassemble all of the parts in some unexpected and thought provoking way.



On one of our evening get-togethers, Lee will be showing pictures of his current work and sharing with us the unique way he goes about it.

Master marble and limestone carver living in Fort Bragg, California but, with roots in Italy, John Fisher is returning for another year of monumental, figurative carving. And, yes, we can expect to watch him finish another inspirational limestone sculpture before the symposium is over. John, with his fertile imagination in high gear and using a relentless work ethic to demonstrate his quick 'profile' carving technique, is a marvel to watch.

We look forward to John's evening presentation of his latest public works and his sharing with us his carving methods, tool choices and his approach to stone.



# FIRST ANNUAL HAND CARVING SYMPOSIUM AT KARLA MATZKE'S SCULPTURE PARK

BY  
LANE TOMPKINS &  
PENELOPE CRITTENDEN

**W**ending one's way to Karla Matzke's Sculpture Park on Camano Island, may not be quick, but it's certainly a beautiful drive.

We came from Whidbey Island by car, taking almost two hours to travel up the length of Whidbey, crossing over the Deception Pass Bridge to the mainland, and then going east to I-5, south to State 532 and then down Camano Island to Karla's – just six miles across the Saratoga Strait from where we started in Langley. If we had kayaked, it might have taken fifteen minutes.



▲ WEARING THE TALL HAT OF TALENT, TRACY POWELL MAKES A CHISEL SELECTION TO DEMONSTRATE THE HAND CUTTING OF TEXAS LIMESTONE.

▶ HAVING BROUGHT THE STONE, RANDY ZIEBER LEANS ON HIS TRUCK AT THE FAR LEFT, WHILE TRACY POWELL TAKES CENTER STAGE TO TALK ABOUT THE VARIOUS TYPES.



SOME OF OUR TENTS SET UP ON THE PARK GROUNDS

But then we couldn't have brought our tools and tents.....and tools and tents were required for the four day hand-carving workshop held early last May.

Nestled on ten wooded acres, Karla's property is home to a flourishing sculpture park, as well as a multi-roomed indoor gallery featuring jewelry, paintings and sculpture.

About twenty carvers set up tents and

work-spaces adjacent to the sculpture park. Randy Zieber ([neolithicstone.com](http://neolithicstone.com)) was on hand with a truck full of hand-picked stones, perfect for our group..... some of whom had never carved before and some who were long-time stoners.

The ever ready and capable Tracy Powell served as Karla's right-hand man for the planning and successful completion of our symposium. In addition, Tracy also gave us a demonstration and instruction



on hand carving, using limestone blocks provided by Marenakos Rock Center in Issaquah (Marenakos.com). Throughout the four days, Tracy was on hand to give individual instruction and encouragement.

Some of those attending lived nearby, commuting each morning and evening. Those of us from further away, stayed in beach cabins that had been reserved for us just a few miles down the road at Cama Beach State Park. In the evening at Cama's pebble beach, we enjoyed gathering at picnic tables for parties while twice blessed with the gorgeous views across the strait to Whidbey Island, including the twinkling night-lights of Oak Harbor.

Being on our own for breakfast, we ate either at the Cama Beach Café or stopped at the Elger Bay store/restaurant on the way to Karla's. Breakfast over, we headed up to



PAUL SIZER SPENT A YEAR TOURING THE US IN THIS VANAGON BEFORE BRINGING IT TO THE WORKSHOP AS HIS POP-UP TENT.

Karla's to begin the day's carving. Lunch and dinner were catered by the same Cama Beach State Park kitchen where we sometimes ate breakfast. They delivered well-planned meals that were always on time and beautifully presented.

Karla told us that she will be doing this again next year and we just heard that she's already got 10 people signed-up! So, get in touch with her now if you are interested (Matzke@camano.net). This first year we met some new friends and re-established connections with some we already knew from NWSSA workshops. And just like the days when NWSSA used to have hand-carving workshops, we loved spending the power-tool-free day listening to the gentle music of steel on steel, as hammers hit chisels, little by little transforming stone into sculpture.

As an added bonus, Karla graciously invited us to put some of our pieces in the gallery for the next show. After they were placed, we got a sneak preview of the show. The highlight was hearing members of our group describe their processes as well as their pieces.



WHILE WAITING IN LINE FOR LUNCH, GUDRUN ONGMAN AND TRACY POWELL DISCUSS - WHAT ELSE - STONE SCULPTURE.

Of course, as the name implies, Karla runs much more than a gallery. She has groomed acres of land around the gallery building, converting the wilds into a sculpture park with dozens of sculptors' work represented. Walking through these groves, one can see work done by friends as well as pieces done by carvers new to us.

Seeing everything that Karla has been busy assembling for years is well worth the trip to Camano. Even for us who had to drive about a hundred miles to end up being only six miles from home.

Matzke Sculpture Park is a local treasure. Don't miss seeing it. For more information go to: [matzkefineart.com](http://matzkefineart.com)



AS WELL AS BRINGING THE STONE, RANDY ZIEBER OFTEN TURNS HIS OWN CARVING SKILLS TOWARD MAKING FINE SCULPTURE.

# WHAT COULD A SALT MINE HAVE TO DO WITH SCULPTURE?



◀ CALLED THE DWARF'S GROTTTO, THIS ALCOVE IS FILLED WITH LEGENDARY DWARFS THAT LOOK A LOT LIKE MINERS.

▼ ST. KINGA'S CHAPEL NAMED AFTER THE CATHOLIC SAINT AND PATRONESS OF POLAND.

▲ THE WOOD FLOORED DINING HALL, AVAILABLE FOR PARTIES.

A salt mine is a hole in the ground into which men go and from out of which are brought carloads of table salt, right? Not much sculpture in anything like that. But wait. There is at least one salt mine that, over centuries had the men going down and the carloads of salt coming out, but also produced something quite different – something astoundingly different.



Wieliczka salt mine in Southern Poland has 190 miles of underground chambers, going as deep as a thousand feet. Until 1996, when it flooded from severe weather, it had been operated continuously since the year 1044. Because of the flooding and for safety reasons only 3 miles of the original mine are open to the public today. Water is now pumped out to prevent flooding of the entire mine with some of the brine producing a little salt to sell to tourists.

Even setting aside the shocking fact that it is in a salt mine, The Chapel of Saint Kinga is one of the most unique and beautiful chapels anywhere in the world. Illuminated by huge chandeliers made of clear salt crystals from reconstituted brine, it is full of relief and three-dimensional sculptures depicting mostly stories from the bible. Even the floor tiles are carved in place from the native salt, most of which is a dark granite color because of high mineral content.

Not all of the sculptures have a religious theme. Elsewhere in the mine, these Catholic salt miners also showed that they had a sense of humor when they carved a room full of dwarfs from the legend of Snow White and the Seven Dwarfs.



▲ AN ABSTRACT RELIEF ON A DINING ROOM WALL.



◀ ONE OF THE MANY BIBLICAL RELIEFS CARVED INTO THE SALT MINE WALLS.

▼ CARVED BUST OF THE POLISH KING CASIMIR THE GREAT.

The mine also has a large room made into a dining hall holding as many as 200 diners. Make your group's reservation for those occasions when eating above ground in the light of day has just become too blasé to bear.

Every year over a million tourists, mostly from Eastern Europe, visit the mine. You can make your tour reservations by going to: [www.polandtours.net/?event=offer.detail&offerId=11960](http://www.polandtours.net/?event=offer.detail&offerId=11960)

For more information about the mine, including images, search: Wieliczka salt mine



# A PAGE FROM THE PAST FROM JANUARY/FEBRUARY, 2004

Page 14

NWSSA January/February 2004

## Featured Artists from Sculpture NorthWest '03

Suz Gentiluomo: January/February 2003



"Stone itself rejects insincere suitors, so those who would continue are, across the board, wonderful individuals, and some of my best friends. I still have it in the back of my mind to help establish a facility capable of large scale work, education, and innovation."

Ron Geitgey: March/April 2003



"Never carve a flat horizontal surface on a stone sculpture. Sooner or later someone will set a glass on it - probably of red wine."

June Bloye: May/June 2003



"I look out on my yard and garden with all the Rhododendrons, lilies, and poppies and how could I not feel inspired to create something beautiful... My greatest reward is having someone look at my work and say it is truly beautiful."

David Miller: July/August 2003



"For years I resisted the responsibility of being an artist. That was what someone else did. 'Becoming an artist,' I came to understand, was what I was doing, and if I did not let out the creative spirit that kicked inside me, I was not whole."

Al Sieradski: September/October 2003



"My intention is to create simple, yet essential, forms that engage and calm viewers...not to challenge, puzzle, or educate, but rather to relax, refresh, and recharge the viewer."

Leon White: November/December 2003



"Art is in my bloodstream. I think of art as a vital organ. Knowing how wonderful art is, and how good it feels to create, I would just be lost without it."

## CLASSIFIEDS- ANNOUNCEMENTS

### 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

#### CONGRATULATIONS

to the four NWSSA members who were accepted into this 14th Annual juried art show for Sculpture in Kenmore, just north of Seattle. Arliss Newcomb; Jon Schmidt, Honorable Mention; Terry Slaton, Second Place Award; and Pat Barton, NWSSA Sculptor's Award.

## CARVING

## CALENDAR 2012

### Camp Brotherhood

July 14<sup>th</sup> - 22<sup>nd</sup>

Mt Vernon, WA

### Silver Falls

Aug. 25<sup>th</sup> through

morning teardown Aug.30<sup>th</sup>

Silver Falls State Park, OR



## TRIVIA ANSWER:

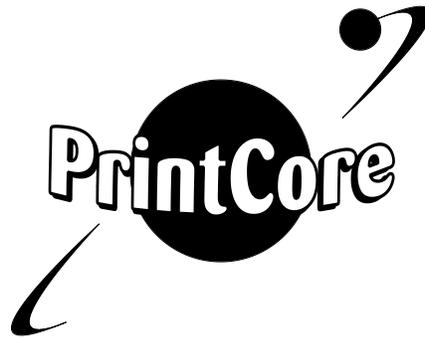
President Teddy Roosevelt. His visage appears alongside those of Washington, Jefferson and Lincoln on Mt. Rushmore in the Black Hills of South Dakota. Sculptor Gutzon Borglum (1867 - 1941) designed the monument, but died before the completion of the project; his son, Lincoln, finished it. From 1927 to 1941, 360 people, mostly construction workers, drillers and miners, "carved" the figures using dynamite.



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