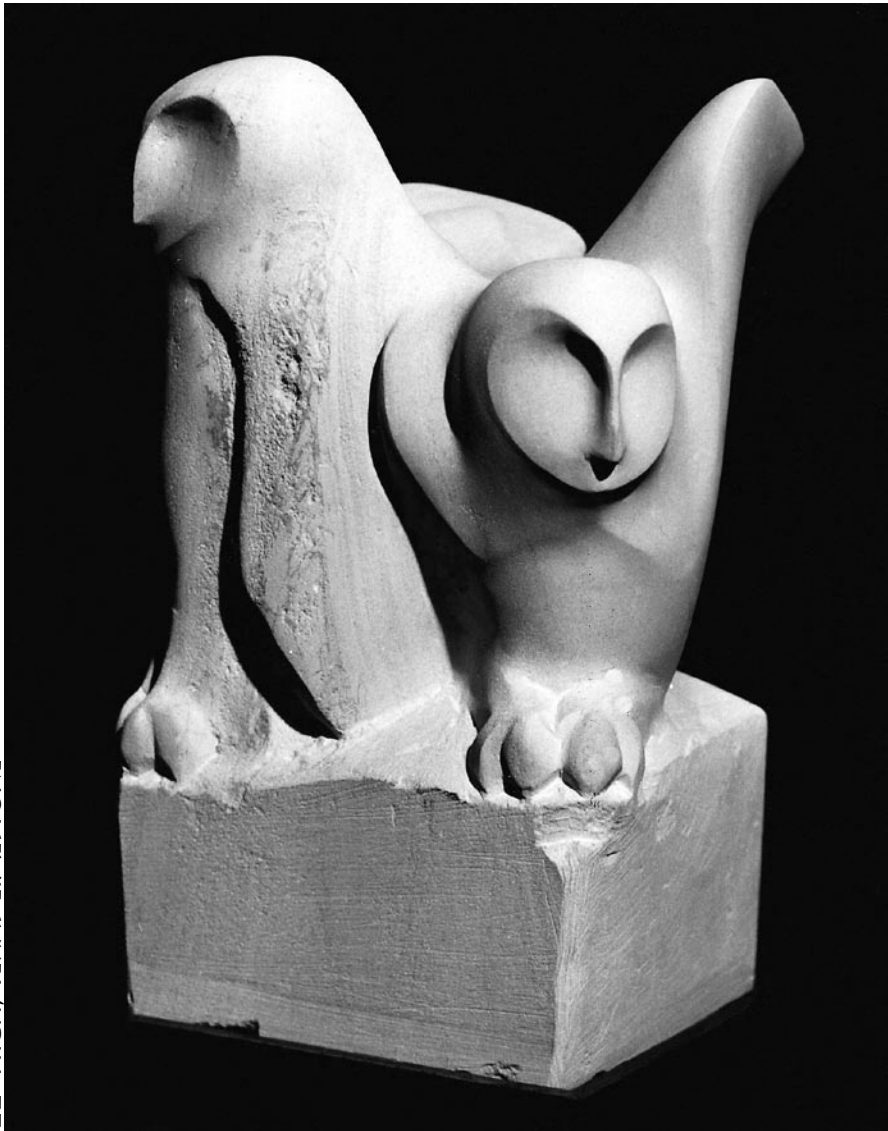


Sculpture NorthWest

May - June 2009

GEORGE PRATT, 'OWLS', COLLECTION OF MCDONALD'S CORPORATION,
22" HIGH, TEXAS LIMESTONE



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MISSION STATEMENT

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

Circumstances have once again made me your president until Camp B.

We received a handful of emails expressing opinions about the proposed changes to our by-laws that we mailed out to you. Thanks for your input. We have attempted to answer some of your concerns through emails. At our April 19 meeting, the board approved all of the changes except for the Purpose wording; that remains as it was. We will have time at our member's meeting at Camp B (and beyond) to discuss that further. And now that we have input from our legal council, we can look more closely at other possible wording changes to better comply with NWSSA's needs and the law.

This year we are losing board members Karl Hufbauer and Verena Schwippert who have each served the maximum allowable three consecutive, two year terms. Constance Jones and Tom Francis both recently resigned for personal reasons, and

Rich Andler has chosen not to run for a second two year term. This leaves four board members: Petra Brambrink, Bill Brayman, Lane Tompkins and Leon White.

The board decided to elect three new board members. Our nominating committee was Arliss Newcomb (non-board member chair), Rich Andler and Lane Tompkins. Your mail-in ballot has been inserted into this Journal. Please fill it out, fold it, tape it and drop it in the mail. You have until June 30 to get this done.

At the new board's first meeting (after the member's meeting), a new president, vice president, treasurer and secretary will be elected by the BOD, as they are every year.

Additionally, you should have received a questionnaire on your email. If you have sent it back, thank you. If you haven't, please do. The board needs your answers. We have to decide by the end of Camp B (in just over 40 days) whether or not we will pay the \$5,000 deposit for 2010.

Looking forward to seeing you at Camp B (This year for sure) So, pack up your stone and your tools (or buy them there) and remember to bring your enthusiasm for carving, talking and good times on the field, at the table, and around the campfire.

See you there.

Lane Tompkins



FROM THE EDITORS...

Short letter this month as we have a full issue – including an original “spotlight” interview featuring George Pratt. George forgoes the usual Q and A format and replaces it with a conversational piece that could be titled: the making of a sculptor.

Arliss Newcomb, who spent some time down at the fabled Art City, details some of the uniqueness of the place and inspires us to get down there whenever we can. The rest of the issue is filled with tips, info, and a thought-provoking book review by Larry Eickstaedt.

SAVE THE DATE: Camp Brotherhood is coming up in July (which is not that far away) and we encourage you to save the dates: July 11-19. Come for one or two days or for the whole week. It's truly an energy-charging gathering.

While we're in the encouraging mode: *Sculpture NorthWest* is from, by and for its members, and when we share our work, we fortify our sense of community. So if you've taken a picture of something you are working on or that is finished, email or snail mail it to us (lane@whidbey.com or pcr1t@whidbey.com).

Thanks.

Penelope and Lane

CORRECTION

A mistake was made on page 9 of the March/April Journal. In telling you who the instructors are for the upcoming Camp B symposium, we said that Reg Akright was the Skagit Valley Artist of the year. That's not true. He was the Snohomish County Artist of the year for 2008.

Coincidentally, exactly one year ago in the March/April issue for 2008 we published our congratulations for Reg's receiving this honor from Snohomish County. And, yes, that too was on page 9. We are embarrassed and sorry for the mistake, Reg.

Lane and Penelope

LET US CELEBRATE JULY

- National Blueberry Month
- Independence Day - July 4th
- Amelia Earhart's Birthday - July 24th
- Bastille Day - July 14th
- National Ice Cream Month
- Camp Brotherhood - July 11-19th

ARTIST SPOTLIGHT



MEET GEORGE PRATT

When they sent me a list of questions to prompt my submitting material for an article about myself, the first question was: Who are you? I've never thought bio's to be of enduring interest to anyone but the person they describe—so I've contrived shortest sketch possible to show how I fit in our stone sculpture world:

I'm a country boy from the boondocks of northern Ontario, a place that looked really good in the rear-view mirror as I hied off to join the navy at 17. In 1970, now 31, married, kids, salesman, a serendipitous meeting with Toronto sculptor E.B. Cox resulted in an instant obsession for pursuing the life of a sculptor in stone. In a month, I had my own hammer and chisel and was making chips fly under E.B.'s tutelage. Five years and five sellout 'home' shows later, still enraptured, I panicked my wife by quitting a high paying day job in sales to move to Vancouver, the only place in Canada where you can sculpt outdoors year 'round. I was certain I could make a living as a sculptor. It was not because I was your world's great artist (I never did get to be so) but I had three compensatory attributes: I was never satisfied with the last sculpture I had created; I had an innate understanding of tools; most importantly, I could sell.

By 1983, a series of successful 'home' shows resulted in a stable of George Pratt collectors beginning to form; the phone was

ringing somewhat regularly and while income was never assured, it was becoming adequate. When a strapping gal named Meg Pettibone trekked up to Vancouver to seek help in forming a guild of sculptors in stone, I bought in to the notion and along with a small group of other sculptural aspirants, we established the NWSSA. Twenty-five years onward, I have had uncounted successful shows, been commissioned to produce presentation sculptures for many world leaders, and have authored seven major public artworks.

I've carved (or tried to) every type of stone, emerging in my senior years as primarily a granite carver. I still like to work and produce but my ego has had all the stroking it needs. I still think of myself as being only a moderately good artist who gets it right now and again. I put what I can back into the profession that has been so very good to me by instructing others. (Instruction has its own payback; every year at our symposia, I am afforded the profound pleasure of meeting aspiring sculptors whose talent far outstrips mine. Dang, if only they could sell.)

And that about sums me up. Now, to the important stuff. In a thirty-nine-year career I've touched upon countless others in the stone arts. I've listened and watched and made every experience a lesson. Here are a few vignettes that for me have been formative.



'CAT'S CRADLE', LIFE-SIZE, INDIANA LIMESTONE

Wisdom From My Old Mentor: E.B. Cox

This advice from my irascible, curmudgeonly and talented mentor still sticks with me.

Nowadays they go out of their way to make art that is—well—odd. It seems not to be so possessed of artistic merit as just—oddness. Don't be fooled by it, boy. Don't do odd.

A stone sculpture should reflect the attributes of stone: Think mass; think strength. Stone is not the stuff of thin birds' wings and angels' fingers. It is the stuff of bears and whales; it is the stuff of torsos—males with brawny shoulders, females with strong hips.

If you want to carve alluring females boy, stop messing about with playboy breasts; look to the neck and shoulders, boy; look to lusty hips. Those breasts you've hammered out are for truck-drivers.

Don't be seduced into carving every colored stone you see; colored stones, shiny finishes, they're cute but they lack the most important feature of sculpture: shadow and mood. Go for the plain stones, boy. What's locked up in colored stones is glitz; what's locked up in limestone and granite and white marble is elegance.



'MOTHER AND CHILD', 36" HIGH,
CARRARA MARBLE



'ROUGHNECKS STRIKING OIL',
18" HIGH, INDIANA LIMESTONE

Encounters That Influenced My Career

Meeting Meg Pettibone in 1984. It was she who conceived of the notion of a guild of sculptors in stone that became the NWSSA and who inveigled me into helping get it started.

Meeting Rich Beyer at the first meeting. It was from him I learned that sculpture could be light-hearted and rustic and that the best sculptures tell a story. (Take a look at Rich's vignette in Fremont, 'Waiting for the Interurban'. It's located at Fremont Ave. N and N 34th St.) When Rich's principles as a Quaker would not allow him to sculpt a portrayal of Eskimos bearing weapons for the Alaska Veterans Memorial, he recommended me for the job; thus I acquired my first major sculpture in granite.

Working in the same space as other creative people, in particular stone sculptors (hence, the value of attending as many symposia as one can), I've shared workspace with E.B. Cox, Michael Binkley, Dave Fushtey and Sandra Bilawich (the latter three being early NWSSA members.) I do not copy them, but I have been abundantly inspired by them and influenced by them in a way that I would not be if they were but casual sculptor acquaintances. It is by day in-day out being close enough to watch the way they apply their skill, to observe their thought processes in working through thorny technical problems, to be delighted (or otherwise) by a line or form developing in their current project and subliminally emulating it in one's own work. Invaluable. ►

INFLUENCES/LANDMARK EVENTS/PHILOSOPHIES THAT HAVE BEEN FORMATIVE TO ME

Work Hard And Often

Contrary to what one may think, when we unceasingly create sculpture, we don't get hackneyed Ideas and skills flow exponentially with the rate of production. In working ourselves to exhaustion, we just get better.

'Coffee-table' Sculptures

I developed the method for producing 'coffee-table' sculptures outside the Eskimo soapstone realm by working hard stones on a stationary grinder. Such sculptures were just not done by anybody when I discovered the silicon carbide grinding wheel and carbide cloth disc in 1971. It was by being able to produce, in relatively short time, neat little sculptures in stones other than soapstone, which apparently charmed people and could be sold for an affordable price, that I was able to make a living.

The tools for grinding have evolved from those primitive carbide wheels to specially formulated diamond discs (and much more) now, but the grind/cut/polish method remains the same. Above all else, this phenomenon of producing the 'coffee-table sculpture' will provide the ability to carry on as a sculptor, for it assures one's solvency while struggling to attract commissions for greater works that will inevitably follow.



'RING-NECKED PENGUIN',
A RECENT WORK FROM A
ROADSIDE GRAVEL-STONE.



SUNDIAL FOR CITY OF GUANGZHOU,
SALMON BASE IN GRANITE, 30" HIGH'

High, Gleaming Polish On Jade

When trying to unlock the secret of polishing jade, the process defeated me, I resignedly walked the ten blocks to the studio of jade sculptor Lyle Sopol, who at the time, was struggling in his sculptural niche as was I in mine, and humbly asked him to show me how. I am grateful that this he very patiently did.

I haven't done a lot of jade sculptures over the years but those I've done have all found great favor and whatever excellence may be in them is the result of that fortuitous hour of instruction from Lyle.

(See his website:
www.sopol.com)



'SLINKY CAT', 16" LONG. PORTORO MACCHIA MARBLE



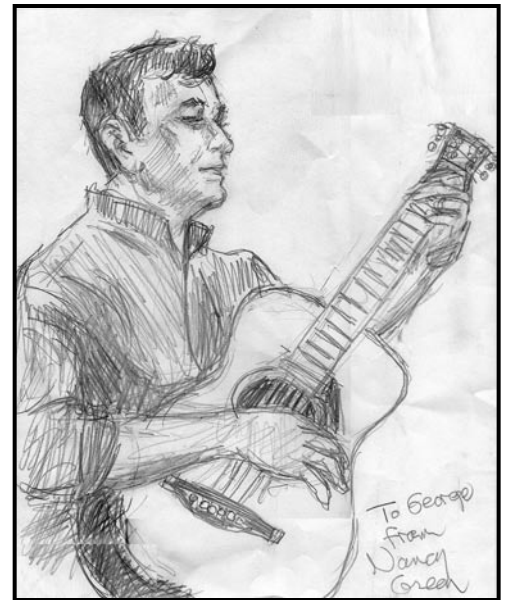
'MORTAR & PESTLE',
SALT-AND-PEPPER GRANITE

Attending Symposia

There is nothing, absolutely nothing, so valuable to a stone sculptor as to be immersed in an environment of others of like mind, all making the chips fly. I cannot place a value on the experience of being exposed to the works of others as they were being carved, works that I wish I had done: Tracy Powell's 'Little Man With a Horn'; Tamara Buchanan's 'Man In a Coat'; Dorbe Holden's 'Female Figure'; the basalts of Rich Hestekind; the finishing textures of Stuart Jacobsen; the contextual excellence of in the wonderful (and difficult) sculpture John Hoge (remember him?) did for the Polytechnical Institute. These and a couple of dozen more (sorry if I didn't name you) have made deposits into my mental bank account that have paid uncounted interest over the years. Every sculpture I have carved has been partially financed by making a withdrawal from the account; yet the principal does not deplete because each year as I attend a symposium, the account is replenished.

Finding Deep Pockets

I discovered the importance of ingratiating myself to persons in the interior design and corporate community in building a source of sales. It is this group of people who can recommend our work to the people among us with the deepest pockets. Related people of influence, but no less important, have been the individuals whose responsibility is to acquire corporate gifts. Building a reputation among this group has generated uncountable sales of 'corporate presentation sculptures' over the years - and the recipients of such gifts have in turn very often made contact and begun acquiring presentation gifts for their own purposes. It has been a very rich source of sales.



'THE TOAST', 16" HIGH, KANSAS LIMESTONE

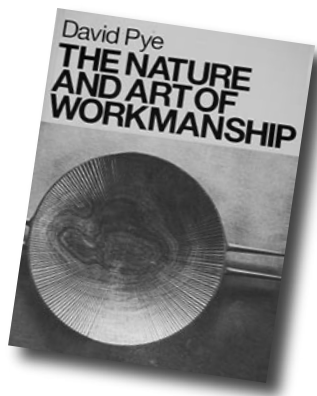
My Photos

I have literally hundreds of images of works large and small, traditional and contemporary, importantly commissioned and tossed off casually. I purposely chose the pictures shown for two reasons: They reflect what E.B. Cox advised me about plain stones and shadow and mood; and I thought it might be interesting to show works that an old NWSSA member did years before many of those who will attend the 2009 Symposium were born. In the same spirit, I know these feature articles like to show a picture of the sculptor. I picked over the many I have, both complimentary and otherwise, and decided there were none better or more fitting than a pencil sketch done some years back by everybody's favorite member, darling Nancy Green. 🖐

"THE NATURE AND ART OF WORKMANSHIP"



BY DAVID PYE,
CAMBIUM PRESS, 1995.



BOOK REVIEW BY LARRY EICKSTAEDT

The word, "workmanship" in the title of this book may have raised your curiosity. If I then told you that the author, David Pye, was Professor of Furniture Design at the Royal College of Art, London, you might be scratching your head wondering, "What does this have to do with stone sculpture?" Let me explain. In addition to his role as Professor of Furniture Design, Pye was also an architect, industrial designer and master craftsman. During his long and illustrious career, he devoted a great deal of thought to process of design and the execution of those designs. In recognition of the corruption of the terms "craft" and "craftsmanship" over the years, he dismisses them, and proposes new (and probably more useful) terminology – the 'workmanship of risk' and the 'workmanship of certainty,' Workmanship of risk means a quality of work dependent on the judgment, dexterity and care with which one works, and workmanship of

certainly involves predetermined results before a thing is made, such as in automated production. Risk carries with it the chance that any work piece could be damaged or destroyed at any step in its handling and does not matter whether the tool is a simple hammer or complex milling machine. Either a reliable process or fallible workman defines the result. As Pye says, "Bad workmanship is a matter of making mistakes through hurry, carelessness or ineptitude, which thwart the design."

Through many examples, photographs and theory, Pye explains how to judge the value of work – whether one's own or that of others. In his down-to-earth writing style, he shows how to judge good workmanship from bad. Further, he distinguishes "regulated" from "free" fabrication where fine tolerances and precise geometries characterize regulated fabrication; whereas free fabrication allows the worker to vary the workpiece for aesthetic reasons.

Without mentioning stone sculpture directly, everything Pye discusses has relevance for our craft. His book might lead to some interesting discussions over the camp fire at one of our symposia. It would certainly generate thoughtful ruminations in our own studios.

TRIVIA QUESTION:

What Seattle area Garden Nursery has just built a HUGE new greenhouse and is interested in displaying outdoor sculpture for the 2010 summer season?

LEON'S SCULPTURE SHOW NEWS

BY LEON WHITE

The NWSSA annual member's exhibit at the Kirsten Gallery is just around the corner. This year's show will be September 12 through October 16. It's not too early to begin making your plans to show at the Kirsten.

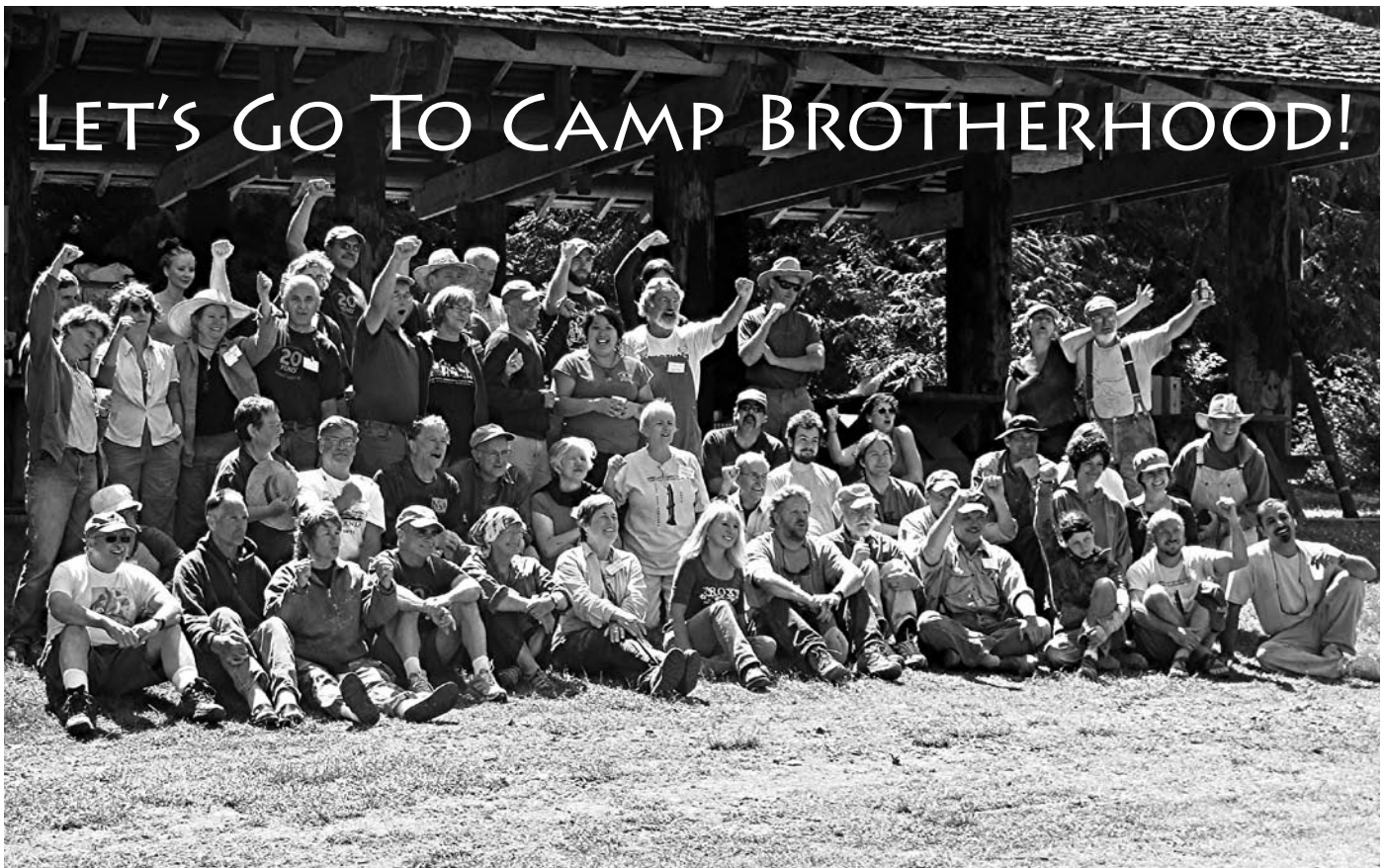
And in other news: the SKY NURSERY at Aurora and 187th in Seattle has just built a huge atrium, half the size of a football field and forty feet high. Yes, that's big. I stopped in the other day to find out that they are very interested in having outdoor sculpture on display. The grand opening is set for May of next year. I was told that they will be able to take just about any size sculpture and it could probably stay there all of next summer. You still have time to start that life size marble Giraffe you've always wanted to carve.

Time has a way of moving more quickly than we think it can, so call me for details about the KIRSTEN or the SKY NURSERY at: 206-922-3241 or email me at: tony.joe@comcast.net.

LET US SEE WHAT YOU'VE BEEN DOING

Perhaps you have a photo or two of a recent piece or pieces of your work that you would like to share with the group. We'd be delighted to put photos, comments and questions in the coming issues of Sculpture NorthWest.

Email us any photos you would like to share. As sculptors we are sustained by the knowledge that there are others doing what we do. We look forward to hearing from you.



LET'S GO TO CAMP BROTHERHOOD!

BY LEON WHITE

Has the state of the economy got you down? This may be the perfect time for us sculptors to get together with friends that we only see maybe once or twice a year; the perfect time to get together to carve daily without household interruptions, and to recharge our "spirit." And what better place to do this than at Camp

Brotherhood, our largest and best attended symposium?

Because of economics, many people aren't taking big vacations this year. Why not think of Camp Brotherhood as a mini vacation? Dollar for dollar there is no better deal. Room, board, instruction and camaraderie like none other. You all know how our batteries get charged when we spend time together. And you

know how we carry this feeling of energy and sense of brotherhood back to our loved ones and the rest of the world.

So think about coming to Brotherhood this year (July 11 – 19). Room and board and instruction: A few hundred dollars. The feeling of being part of a fantastic group: Priceless.



KUDOS TO OUR FRIENDS, PAT AND KAREN, AT STONE SCULPTOR'S SUPPLIES

We thank Stone Sculptor's Supplies for their generous support of our Workshops with the Blind. They have donated a nice selection of rifflers and soapstone. We made good use of these supplies at our April 22nd workshop.

-Sharon Feeney

HOW MUCH ARLISS NEWCOMB ENJOYED ART CITY IN VENTURA, CALIFORNIA THIS WINTER - AFTER SHE FINALLY GOT THERE

BY ARLISS NEWCOMB

Driving directions to Art City are easy you say? Ha! They go something like this: Take the California St. exit off of the 101 freeway. Drive east to Main St. then go north on Main to Olive, turn east on Olive and go two blocks, now go left on Dubber St., only the sign says Rex St. Look closer, there's a small arrow above the Rex St. sign that points up Rex St. 150 ft. to Dubber. Okay, now turn right. But it's a dead end street; keep going anyway. Pass an old VW auto yard and car body shop. And then, look over there: large basalt columns, naturally formed basalt bowls and Kansas limestone fence posts along the fence, and a big sliding gate. Art City, at last.

To any stoner worth their salt, the place is Fantastic. One can see huge blocks of marble in many different colors, piles of travertine and several types of limestone. I saw a lot of alabaster and onyx as well as many stones I don't have names for.



A HAPPY ARLISS SCOOPING OUT HER LIMESTONE BASE.

There are work areas with roughed out and almost finished sculpture, and an open-air showroom with beautiful finished works of art. Naturally there is a layer of fine stone dust on everything. This is a working stone yard for a dozen or more sculptors.

Art City wasn't really planned, it evolved. Paul Lindhard had been teaching stone art for some time at Santa Barbara City College and dragging his more than willing students along for field trips out to the desert and mountains of Arizona and California.

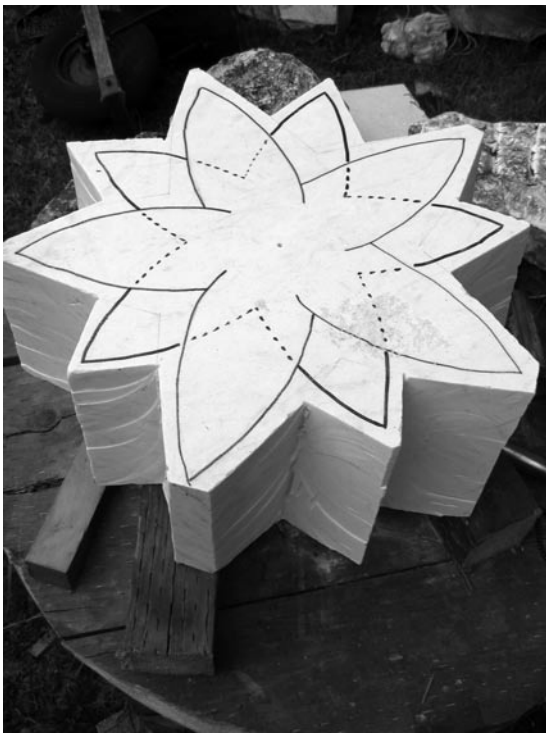
These trips were to find stone for carving. And, of course, all stone carvers end up feeling obligated to leave no good stone behind, so it wasn't long before Paul saw the need for a space to store the surplus tons.

Real Estate growth in the Santa Barbara area being what it was he had to look farther afield. In 1985 he and his brother leased an acre plus in a commercial area of Ventura, a town thirty miles to the south on the Coast Highway. That lot was the beginning of Art City.

At first ten or so students shared simple sculpting space. Then hoists were added, they found a forklift and installed a big air compressor. A couple of years later Paul leased another half block of property close by, and that became Art City II, providing room for more artists. In 1988 Joanne Duby came to work in a studio



ARLISS WATCHING THE BAREFOOT RUSSELL CUT HER BASE WITH HIS REALLY BIG HOLE SAW.



FLOWER SHAPE, OF ORDENARIO MARBLE,
THAT WILL SIT ON TOP OF STEM.

there. 1990 Russell Erickson came to work with Paul, and is now a partner. Alexandra Morosco arrived in 1994.

It seems to me that when good fortune was handed out, I must have been pretty close to the front of the line. For the second year in a row I have been able to spend two of our cold winter months at Art City, hosted by Paul and Russell and guided by my good friend and mentor Joanne.

My husband, Mike, and I lived in our fifth wheel trailer in an RV Park just a 15 minute walk to the studio. And other than a couple days of heavy rain, the weather was ideal for working. And work I did. Joanne is a no nonsense task master. We worked seven day a week from 9:30 to 5:00 most days. I was given a wonderful spot beside the water fountain display and under the shade of a beautiful blooming plum tree. Each morning, white blossoms lay on my work tables.


The project I decided to work on this year is an Art Deco style piece. I combined 4 different types of stone into one sculpture using pins and sleeves for ease of transport and assembly. Throughout the work I had help and guidance from Joanne, Paul and Russell.

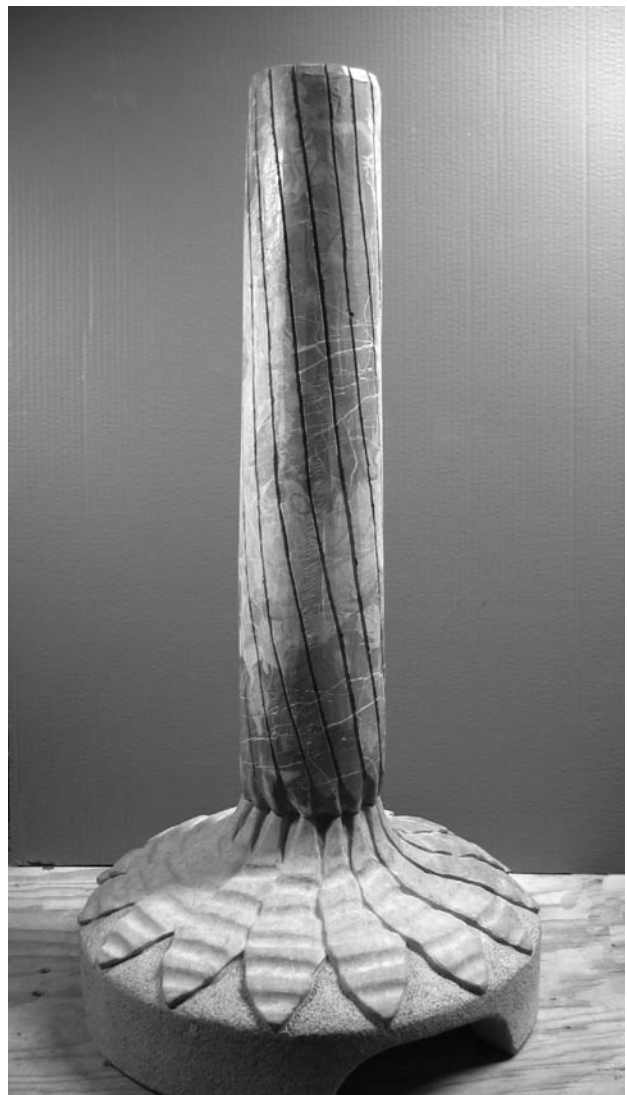
When fully assembled, my stacked up sculpture will be over 4 feet tall. The base element is a core cylinder 18" across and 9" high made from 150 pounds of Saudi Gold limestone. Its color is like 24K old gold. The stem is a 30" tall 6" round core of black-gray and gold Portoro Marble. This is topped by a ten petal Lily of white with gray flecks, Ordenario Marble, 20"

across by 9" high. In the center of the Lily will be a five pound, 8" bud of bright blue Lapis Lazuli.

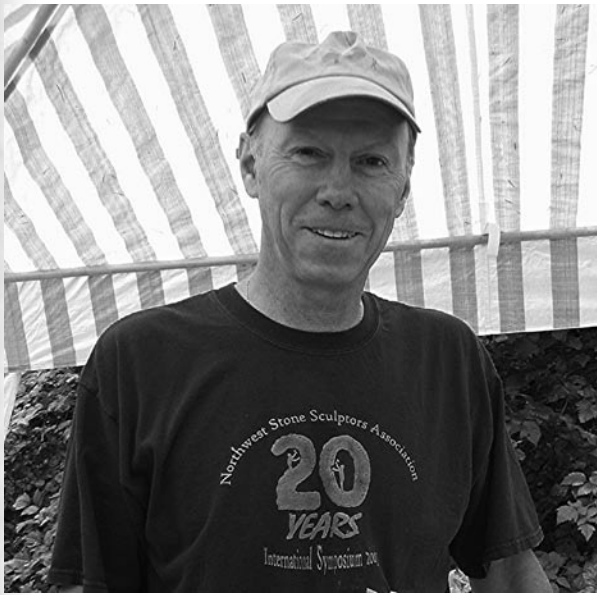
At Joanne's advice I have tried to keep a good photo history of the progress of the piece. I hope to complete the sculpture before my 72nd birthday this October.

For the last several years, NWSSA's Camp Brotherhood Symposium has been the recipient of a lot of Art City stone. Unfortunately with the economy being what it is and fuel cost so high, they were not able to join us in 2008 and won't be there this year either. We miss them.

So, if you are looking for a bit of Stoner adventure, give Russell or Paul a call at 805-648-1690 for space cost and more info. You DO need to bring your own tools. But my goodness, don't bother to lug stone along; they have plenty to choose from at Art City. 



SAUDI GOLD LIMESTONE BASE WITH PORTORO
MARBLE STEM.



LIMESTONE

BY BILL LAPRADE

White, creamy limestone has been a staple of Pacific Northwest sculptors since 1992 when 6 tons of Utah oolitic found its way to the Northwest Stone Sculptors 5th annual carving symposium. It owes its continued popularity (10 tons at the 1993 symposium and many more tons subsequently) to its ease of carving, low cost and wonderful finished demeanor. It is indeed a “poor man’s marble,” both genetically and artistically. With sweeping curves and shapes, limestone casts beautiful shadows and interesting lines.

GEOLOGY

Limestone is a rock that contains 50 percent or more calcite (calcium carbonate, CaCO_3) and dolomite (magnesium calcium carbonate, MgCaCO_3), of which calcite is dominant. It is the sedimentary parent of the metamorphic rock, marble. In very simple terms, it is a rock from which lime can be produced. Although it is defined chemically, the calcium carbonate can be formed in more than one way:

- ~ agglomeration of many smaller carbonate particles
- ~ chemical precipitation
- ~ biological growth

The most commonly utilized limestone is oolitic or compact limestone that is formed from marine oolites or ooliths. Ooliths are small round or oval bodies, 0.25 to 2 millimeters in diameter that form concentric circles and/or radii of calcium carbonate around a nucleus by chemical precipitation. The nucleus may be a shell fragment, a small piece of algae, or a

quartz sand particle. It is important that the oolith be continuously wave or current agitated, so concentric growth can continue.

The ooliths eventually become heavy enough to settle to the ocean floor, accumulate in thick layers, and over geologic time, through the pressure of the overburden, form limestone that is relatively compact and uniform. Just imagine; all those ooliths huddled together at the bottom of the ocean waiting to be discovered by a stone supplier. Their growth is similar to the growth process of a hail stone. Another type of precipitate is travertine, in which calcium carbonate precipitates out of a cave of spring water and forms interestingly shaped and colored rock. Among others, this is the type of rock that forms stalagmites and stalactites in caverns. This rock typically contains voids, because of the irregular way in which it is deposited. Biologically formed limestone includes tufa, which are small calcium carbonate secreting fresh-water organisms, and reef-building corals. Both of these rocks are beautiful in their natural state, but are not considered to be carving stones.

Limestone can be found in several colors: white, brown, red, and yellow. Although the hardness of this rock can vary from very soft (1) to the hardness of 6, the most common carving limestone is about 3 to 4. The dominant mineral is calcite, with secondary dolomite and aragonite, but there are small quantities of chalcedony, quartz and other silicates.

Limestone is one of the most susceptible rocks in the world to chemical weathering; for instance, consider the fact that all of the great caverns in the world are carved by Mother Nature’s groundwater from limestone. Sculptures and building stones of limestone are particularly vulnerable to degradation in areas with acid rain.

Limestone has a wide variety of uses other than artistic. It is used as crushed stone for roads and embankments, a dimension stone, a fluxing agent for smelting and refining iron and other metals, a component in plaster and mortar, in the production of chemicals, an ingredient in paper and glass making, a soil conditioner, a water softener and most importantly, the prime ingredient in cement.

WORKING LIMESTONE

Because there are so many types of limestone, it is difficult to describe the carving of all of them. The softer limestones, especially those that are biologically formed, such as tufa and coral, are not used for carving, because they are fragile and brittle. Although weak corals are not useful for carving, some beautiful metamorphosed (fossilized) corals can be carved with diamond power tools. The coral designs are spectacularly preserved in the limestone.

Travertine can be an attractive stone for sculpture with its random voids. The voids can fit into the piece or just add to the ambiance of it. The voids do cause complications in the working of the stone. It becomes very problematic to work this

stone with hand tools, because chisels create spalling around the edges of the natural holes in the stone or they may open up new holes that are just below the surface. Once these holes are rendered ragged by chisel marks, they are very difficult to erase, because they are below the working surface. It is essential to work this stone with power tools, preferably grinders and burrs.

Oolitic limestone is a perfect stone for beginners and expert alike. Because of the uniform method in which it is laid down, it has uniform color and hardness. It has very few surprises; something to be prized! Although it may contain some scattered iron sulfide or quartz, it is mostly pure carbonate or dolomite. The few joints or cracks in the stone can be exploited when breaking the stone into smaller pieces. Fortunately, upon careful

scrutiny, even hairline cracks can normally be spotted in oolitic limestone.

This limestone can be worked with hand or power tools. Roughing out the form can be accomplished with a point, and then followed with a toothed chisel to within 1/2 to 1/8 inch of the finished surface. The grooves of the toothed chisel can then be eradicated with a flat chisel. With various grades and shapes of rasps, the final touches can then be applied. Surface smoothing can then proceed by using 200 to 400 grit wet-dry sandpaper. Paper finer than 400 grit yields very little return for the effort.

Texturing can be applied to oolitic limestone with wonderful results with a bushing hammer or tool and a toothed chisel. Using a carbide-tipped drill bit for a base pin hole, the limestone cuts

like butter; be careful not to drill too deeply.

Although some limestones may be able to take the outdoors year-round, it is probably not advisable as a blanket practice. Owing to its moderate porosity; it can absorb water and suffer from freeze-thaw. A sealant is commonly applied in two coats to prevent penetration of water. As mentioned above, in the long-term, it is one of the most vulnerable of stones to acid rain attack.

Similar to marble, there are many reports regarding the benign dust of calcium carbonate-bearing limestone. However, don't be too cavalier, because there are impurities, one of which is silica. So be safe and wear a mask, and keep your goggles on. You have only one pair of eyes. ➔

- ➔ There are five to six inches of storage space under your car.
- ➔ Try the color enhancer on a scrap of your stone or where it won't show on the finished piece.
- ➔ Tuck in loose straps and ropes when using a hand cart.
- ➔ Don't rest a piece on a patterned oily rag. Take my word for it; an oily pattern will transfer to the stone.
- ➔ Minesweeper game: do you postpone decisions until they have to be made, or make them as they arise?
- ➔ Drill holes before the surface is finished, in case there is chipping.
- ➔ Creative work is not necessarily art.



TERRY'S TIPS

- ➔ Get a good photo for your obituary. Most don't complement the deceased.
- ➔ Secure loads inside your vehicle so they don't break loose in an accident and injure you - or slide under the brake pedal.

- ➔ Store rubber sandpaper backing disks flat to reduce chattering of the sandpaper.
- ➔ Wrap duct tape on the metal banding of dusting or application brushes to prevent inadvertent scratches.
- ➔ Remember electric tools have a bit more momentum to lose than air tools when turned off.
- ➔ Old toothbrushes can be shaped and sandpaper glued to them for specialty sanding.
- ➔ Replace wax container lids promptly to avoid accidental dust/grit contamination, and fluid container caps to avoid spillage.
- ➔ Art is the ultimate luxury.

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◀ SCOTT HACKNEY DEMONSTRATING STRAPPING AND CRANE TECHNIQUE.



▲ PEIG ABBOTT, TONY KAUFMANN, LEE GASS, AND DAVID HASLETT AT THE DRY FALLS OVERLOOK.



▼ TOM SMALL EXPLAINING HOW TO PUT HOLES IN ROCKS.



DAVE HASLETT DRILLING A BIG HOLE IN BASALT WHILE PASHA LENDS MORAL SUPPORT.

▲ TONY KAUFMANN DEMONSTRATING CHISEL TECHNIQUE WHILE ELAINE WATCHES.

▼ THE GROUP GATHERED IN THE SCABLANDS.

▲ ON A FIELD TRIP WITH MARK AMARA, GERDA LATTEY'S BACK - LEE GASS FACING.



INSTRUCTORS ANTHONY KAUFMANN, RICH HESTEKIND, AND TOM SMALL CONFERRING JUST BEFORE A SESSION AT ASSAULT ON BASALT.



PHOTOS BY LEE GASS AND TOM SMALL



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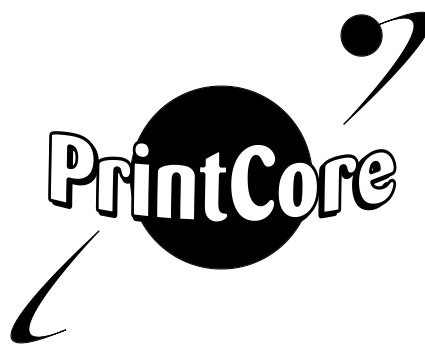
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