

Sculpture NorthWest

Quarterly

January - February - March 2010

BEN SIEBENROCK, 'HERTZ' (HEART), GRANITE, 6' HIGH



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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...

If you think you have some time to help please contact me and I'll point you in the right direction and offer support along the way. Volunteerism often seems like thankless and tiring work; however, you get more out of it than you put in. As individual artists we create art. But as a collective of artists, we can begin to create momentum. It is that momentum that allows art to become defined as a "movement" making way for the possibility of a far-reaching resonance. I'm asking you to think about lending your own melody to that resonance.

Spring has sprung early on the coast this year and we are much closer to our wonderful Camp B symposium. I hope to see you attend in droves. Elaine MacKay and her symposium committee have come up with some great guests and instructors. Stay tuned; you'll be getting a brochure in the mail soon. Or, check the Camp B lineup at nwssa.org.

Have you visited the new website yet? It's terrific! There are many folks who put in time for our organization but I want to specifically thank Carl Nelson for his tireless dedication to nwssa.org. A big thanks also goes to Nicky Oberholtzer. Nicky estimates that she spent hundreds of hours on the application and implementation of the Flower and Garden show. We really appreciate your efforts, Carl and Nicky.

Happy Carving,

Happy Spring,

Happy NWSSA to you all,

-Gerda

It has been six months since I took over at the helm of NWSSA and I am glad to report that we are making progress.

The board is running smoothly and I have enjoyed our long, productive meetings of late. Petra Brambrink as treasurer has already made huge strides by simplifying our systems and cutting some of the overhead that has accumulated over the years. However, there is still work to be done. Our symposiums don't produce the revenue that they have historically, and we need to do more in order to increase our annual income. There are options for growth of course, but they all take willing hands.



FROM THE EDITORS...

Welcome to the first Quarterly of 2010. Gosh, it seems like forever since the last one.

This issue is packed full with art from the North West, from the South West and across the pond in Europe.

Verena Schwippert has brought us an introduction to Ben Siebenrock, a very productive stone sculptor from Kiel, Germany. We think you'll enjoy his whimsical approach, and the way he combines granite and colored glass. You can see his work in color by going to nwssa.org, sign in, click on Sculpture Northwest, click on guest sculptor, click on Ben Siebenrock.

This issue's Artist Spotlight will shine on three members whose last names sound like a law firm: Gardner, Garrett and Heltsley. They each give us their personal story about one of their sculptures.

Joe Conrad from Portland, Oregon knows a lot about the early twentieth century stone trade. In this issue he tells us about things he learned on walks with his father through long abandoned quarries; the ones that yielded up the stone for so many buildings in our cities.

And, with Tracy Powell as your guide, perhaps you'll catch your first glimpse of what Hank Nelson has been up to out there on Whidbey Island all these years.

Thrown into the mix are a walk along the Pilchuck with Karl Hufbauer and friends, a historical note from Meg Pettibone and an invitation to carve stone with Candyce Garrett and Alex Morosco down in New Mexico. Terry Slaton shares more of his useful and humorous tips, and finally, this issue's Trivia Q & A may be of special interest for you soapstone carvers.

-Lane and Penelope

TRIVIA QUESTION:
After John Pugh passed away, what happened to his steatite quarries in Southern Oregon?

ARTIST SPOTLIGHT

JIM HELTSLEY, MIKE GARDNER, CANDYCE GARRETT

'DUNE WATCHER'

BY JIM HELTSLEY



In recent years I have pretty much worked on smaller pieces mostly made from Gary Mc-Williams Alaskan Stone. I have found that these pieces sell well in today's market. Since Gary's stones are usually amazing in color & pattern the finished sculptures are greatly enhanced by their use.

One such piece pictured is "Dune Watcher." The stone is a vibrant red marble with a layer of blackish/green and grey margins. After looking at the raw stone's broken edge I began to see the backbone & tail of a lizard running from top to bottom. This worked out pretty well and thankfully, starting with an amazing stone resulted in a very nice carving.

As of the first of this year I've moved from my Edmonds house/studio to West Seattle and I am currently trying to set up to carve again. I want to thank all those NWSSA members for their help and support this last month.



DUNE WATCHER, MARBLE, 9" HIGH

'MIDNIGHT KILL'

BY MICHAEL GARDNER



Editors' note:

While it may be true that Michael is a beginner at stone carving, he is no fledgling in the art world. Michael routinely adorns human skin with amazing creatures of his own design at the Tattoo Garden on 2nd street in Everett, Washington.

The sculpture "Midnight kill" has waited a long time to be done. I've been carrying around the stone for fifteen years, since college actually. I believe I was told that it was soapstone when I first acquired it, but if it is soapstone, it doesn't act like it. This is actually the first sculpture that I've done since my college years. I finally had the time to tackle it in the summer of 2008 and with a small kit of soft stone tools and a lot of sandpaper I went to work.

I had always envisioned the sculpture to be more abstract, like just the dorsal fin of some sea creature but when I actually put the stone on the bench, I just couldn't find it again. My normal start to any sculpture is just to find a main curve or direction in the stone and start removing material to reinforce it. That's one reason that I do a lot of my initial removal by hand, because it gives me time to continually look at the shape that's developing.



◀ 'MIDNIGHT KILL'

Eventually, I got enough of a rough shape that I needed to step back and really figure out what it was. I think that in this instance, my lack of any outside influence (or real experience for that matter) worked to my advantage. Since I wanted a flush, dynamic fit to the base I decided to do a plaster cast of the bottom of the sculpture and then carve the resulting block of plaster into the shape that I wanted. I then painted and sealed the base. It's certainly not a perfect piece but it was a wonderful learning experience. I hope that you all enjoy it.

TH

'REPLENISHING THE EARTH'

A WATER FOUNTAIN



CANDYCE AT THE WHEEL OF HER FAVORITE TOOL



'REPLENISHING THE EARTH'

BY CANDYCE GARRETT

This granite sculpture was installed by Candyce at the entrance of the Santa Fe Farmers Market building in the recently refurbished Rail Yard Complex in Santa Fe, New Mexico. She was asked by the organizers of the Farmers Market to make a granite fountain for a newly completed building. Candyce immediately went to work on designs.

After receiving enthusiastic approval for her model she began the work at her winter studio in South Texas. That's where she keeps her TH-83 forklift "The best tool ever," as well as an over-head crane, and other various and sundry pieces of equipment needed for moving the massive stones she is noted for using in her sculpture.

The design she had selected for Replenishing the Earth required stacking stone up to 11 feet, 3 inches. And since Candyce works alone it took her four and a half months to complete. The fastening together of all the pieces required fifty 7/8 inch stainless pins. After the assembly, Candyce took it all apart and loaded it onto her 20 foot long flatbed truck. Then it was off to the Farmer's Market in Santa Fe where it became a permanent part of the landscape on a warm, sunny morning in June of 2008.



THE GERMAN SCULPTOR BEN SIEBENROCK

BY VERENA SCHWIPPERT

Northern Europe has many large erratic granite boulders that have traveled south from the Scandinavian mountains during one of the ice ages eons ago. In Germany they are called Findlinge which literally translated means foundlings. A good number of these old well-traveled boulders have been venerated by people from time immemorial.



'EIDERDAUS', GRANITE AND GLASS, 5' 8" HIGH

In the late Stone Age, communities built large ceremonial buildings and huge graves with them (some boulders as heavy as 40 ton were used). In the times since then, they have been part of the village life, often been given a name, and important ceremonies were held around them. In Lithuania, resides one giant flat-topped rock on which the surrounding villages still celebrate their weddings.

These days the law has put most of the large stones under its protection,

yet there seem to be enough left over, or newly found in gravel pits, for Ben Siebenrock and very few other German stone sculptors to make sculptural art out of them.

Ben calls the meanings attached to these Findlinge boulders their "special cultural context" and he says that this sentiment is the core of his work. He assumes in his correspondence with me, that this ancient cultural context exists here in the Northwest. If it does, it's very faint. So far I have only seen two examples of ancient boulder work, both of them large bowls for water.

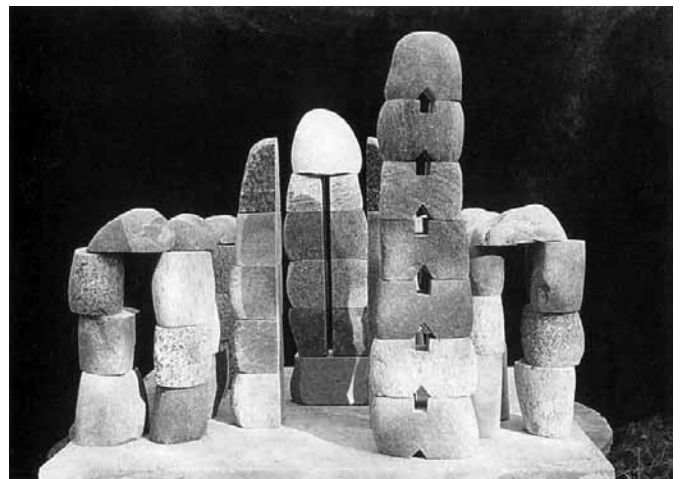
Be this as it may, we, the stone sculptors here, are working on

creating a cultural context for future humans to read and connect to. Also it seems to me, that stonework supersedes regional and national culture, even seems to leap across time and distance limitations.



Ben Siebenrock lives and works in Northern Germany, by Kiel, a ship building, port town about forty miles south of the border with Denmark, and he is my 'foundling' of the year 2009. Since August of that year he and I have had a wild and whacky e-mail exchange, corresponding every two days, or so.

Here is a translation from German of one of his statements: "...but the one who is able to shape the stone, is also able to do much more. This person forms him/herself through hard work, discipline and imagination, and that makes the artistic work so valuable for society. We can glorify political hierarchies, we can ignore them, or tear them down, but our works are touchable and by that fact are honest statements in contrast to certain industries, which are indifferent to the



MODEL FOR 16' TALL 'TEMPLESTRUKTUR'



'HELMUT UND HANNELORE', GRANITE, 6' TALL

emotional poverty of the people, who foggily inhabit the virtual worlds...."

There is a lot to say about Ben, plus he has a lot to say about stone art, more than this space allows; so for now, here is a much abbreviated biography:

He was born in 1951 and studied sculpture beginning in 1975 for two years in Kiel with Jan Koblasa (whose work I have seen and am a fan of); his next teacher was Emil Cimiotti in Braunschweig. Ben worked on his first public sculpture in 1978 in Hamburg. He was leading a sculpting studio in 1980 in Bremen and teaching sculpture at the Fachhochschule (a Technical School) in Kiel in 1990 - each for two years. Furthermore Ben has taken part in many symposia and also organized a number of them.

Ben Siebenrock came to granite in 1986 – or perhaps it came to him, when he was shown boulders in a quarry. He then realized that his contemporary stone sculptors did not use the native boulders, instead they imported their stone from Italy. He writes, that he regrets that he had not started earlier with working granite boulders, a sentiment I can heartily identify with.

Here is a quote from Ben about erratic boulders: "Erosion has its own aesthetic. It is expressed in hard rock down to the smallest crystal structure and the non-reproducible surface, which is created by wind and water, by friction and temperature changes. Foundlings are real individuals, although some boulders that were found far apart seem to belong to the same geological formation."

It seems to me that of all the many ways Ben uses boulders, his towers or as he calls them Light Towers are the most innovative and beautiful. He sees the material similarity between the glass and the granite and he achieves a gothic lightness of his stone towers by letting the colors shine through their vertical middle. He states that mass and weight of large boulders lying on the ground are nearly impossible to assess, even with a lot of practice; that this, however,

changes drastically when piled on top of each other. Apparently only two of his towers are pinned; the others rely in their stability on horizontal grooves. Physical heaviness, plus optical lightness define these stone towers.

The problem of adding color to my granite stones, which I have been trying to solve for many years now, has been resolved here not by adding paint to the surface, but by using the sunrays to shine with colored transparency onto the stone, changing and moving with the angle of the rays.

For future ideas Ben imagines to be able to use his concept for more involved architecture. He writes: "The goal would be an architectural sculpture, in which the spaces inside and outside oxidize in equal measure with the surrounding. The space would not be defined anymore by the sculpture around which one walks, but the observer would stand in its center, surrounded by the sculpture."

There are several great qualities that define Ben Siebenrock. Of course that he is a stoner connects him with what we love to do – must be a great guy.

The two facets of him that I cherish the most are his sparkling sense of humor that glitters through most of his works, and also the lightness which he is able to impart into the heavy boulders, be it through grooved surfaces, light and color, stacking or even the titles that he gives his sculptures.

...continued on page 11



THINK-PLATZ, 18' TALL

THE LOST TRADE OF STONE CUTTING

Editors' note: Joe Conrad has been a valued member of NWSSA for many years and we are glad he's sharing some of his hands-on, expert knowledge about cutting stone. Since he lives in Portland, Joe usually attends the Silver Falls symposiums, though he did make an appearance at last year's Camp-B. Maybe you've met Joe or maybe this picture is your first look at him. But now that you're aware of his true passion, the next time you see Joe give him a hug and ask him to tell you about the stonecutting trade. You know he's got more stories.



BY JOE CONRAD

Have you ever thought about how those old stone churches, so much a part of Portland's identity, were built? Back in 1965, I did some walking with my father through old stone quarries. On those walks he gave me a feel for what it must have been like in his day.

Dad told me that the Knowles, California granite quarry employed 2000 stone workers in 1920 when he worked there. They were building San Francisco's city, state and federal buildings, post offices, courthouses, City Hall and the Customs house. To me, these buildings are the most beautiful parts of San Francisco, all of which were built out of Sierra Nevada granite. The Knowles quarry is still operational, but we also walked around several abandoned quarries. In the lonely foothills of Madera County California, we saw a few granite foundations of stone bunk houses. They're all gone now, with nothing left but wild flowers, live oak, and abandoned quarry holes full of water. Many old quarries are on private property, with no easy access. They exist all over the country, a remnant of another time.

Back in my Dad's day stonecutters traveled from job to job, city to city, following the work. They worked with

local materials, giving rise to the urban identities we can still recognize. This was well before modern day, mass produced, steel frame, stone skin buildings.

The list of some cities with urban identities and the stone from which those identities were built is noted on this page.

In 1917, Portland had a significant stone cutting industry, with seventeen to twenty companies that supported hundreds of people. Times and technology changed over the years and by 1980 Portland had only one stone company, which

though each stone's footprint is actually set by technologies at stone saw mills far from the local stone workers. But let's get back to the stonecutter, and his long forgotten trade.

As my father and I continued walking around abandoned quarries he told me stonecutters of his era were paid a dollar per hour and train fare to and from their home state. Great wages. By comparison, electricians received 60 cents an hour. No wonder the stone cutters strutted the streets of San Francisco on their Sundays off with their wooden fold-up tape measures sticking out of their back pockets.

But it wasn't all swagger. Stonecutters in those days worked at both the quarry and the actual jobsite, and I once heard a story about a job shack in San Francisco making so much dust that the insurance rates went up in the business across the street. Because safety practices were almost nonexistent in that era, stone cutters often died early. My father told me he never expected to see 40 years. His three stonecutter brothers didn't live beyond 45.

Cities And Their Stone Identities

Portland, OR	Basalt and sandstone churches
Vancouver, B.C.	Granite waterfront and public buildings
San Francisco, CA	Sierra Nevada white granite public buildings
New York, NY	Brownstones
Austin, TX	Pink granite capital, historic public buildings
Moriello, Mexico	Pink limestone
Jerusalem, Isreal	Yellow limestone
Minneapolis, MN	Canadian shield granite and Kasota stone

probably supported ten to fifteen people. Of course styles and tastes continue to change, and today, Portland may have around thirty stone companies supporting perhaps 500 people. And even though much has been lost of the old ways, people who work with stone today continue to leave permanent marks on the urban landscape. A landscape that can still be defined by dimensional stone,

As for my stone working history, I briefly apprenticed in a fabrication facility cutting dies, slants, hickeyes and bases for monumental dealers. They mostly used 6 inch and eight inch sawn or polished slabs of granite. Stonecutters all pitch differently. These Memorial cutters are offended by point marks or ill-defined corner lines, signs of failure in stone cutting.



FIRST BAPTIST CHURCH IN PORTLAND



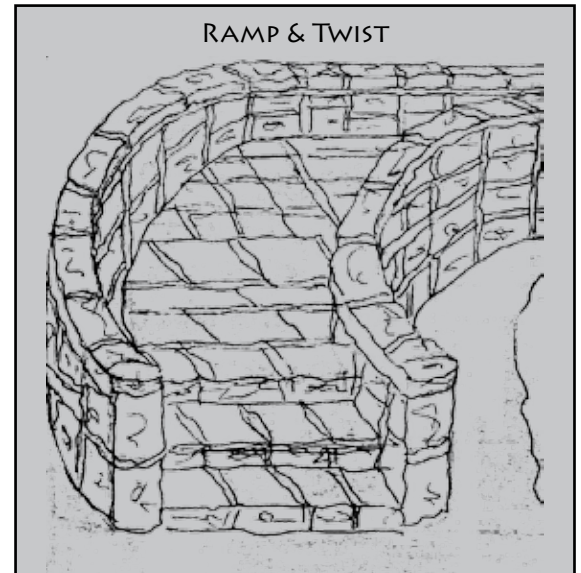
DOORWAY DETAIL OF ANOTHER PORTLAND CHURCH

The first job I had in this industry was in 1959. I was laying out large complex shapes full size on the floor of a pattern room, then making zinc templates of each piece for stonecutters to apply to individual stone while shaping it. I don't know if those early stonecutters had the luxury of such pattern making, but developing complex stone shapes in three planes was part of their job. My father and my two older brothers could calculate what dad called ramp and twist. I couldn't, nor could my younger brother who was an artist in stone. The modern era of the stonecutters in the United States was from 1800 to 1920, when most were replaced by the gang saw. I read once there are maybe 300 stonecutters left in the United States.

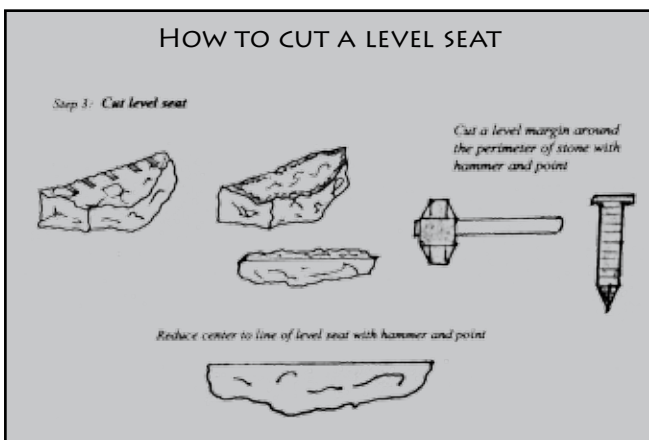
tom with broken faces. Interestingly, there was a perimeter of 3 to 4 inches of point marks all around it. I asked Dad what this was. 50 years later I can still hear him saying, "You don't know? That's a level seat! The stonecutter prepared this stone for the surface drifter to hammer point the top flat to his marks." Later it dawned on me, this is the fundamental beginning of every building stone ever cut. The stonecutter from 1900 to present had the advantage of compressed air to help them shape the stone, but it still all begins with a level seat - the stonecutter's first step.

is the fourth, and it now has a museum that recalls when their company once controlled almost all the marble work in the USA.

I have only found four places in the world where traditional stone cutters are still celebrated by showing their tools in display cases. There may be others. The first is the state historical Center in Helena Montana and, the second is a state building in Vienna Austria. Both honor stone craftsmen. The third is the Stearns County Museum in Minnesota, where I grew up. This building is located next to a granite quarry that is now used as a nature park. It has a sunken man-made exhibition quarry in it showing the tools of the trade. The Vermont Marble Company



If you want to see a "stone town" not that far away, go visit Lewistown, Montana. Croatian immigrant stonecutters, who settled there in the 1800s, built it out of local sandstone. When I first visited, no one seemed to know the source of the stone. After making inquiries I found my daughter-in-law's great aunt Mary who was ready and willing to help, eventually taking me to the town's old quarry. There is a strong sense of local pride in Lewistown where the original stone buildings have not been painted over. For an old stonecutter like me, it's always gratifying to see good, honest stonework.



As Dad and I continued our walk through the Knowles County quarry, we came across a piece of granite-five feet wide, five feet long and six inches thick lying there among the wild flowers. All the edges were rough split top and bot-

CLOUDSTONE REVEALED AT LAST!



CLOUDSTONE GALLERY

BY TRACY POWELL



NUMBER 6 UNFINISHED, DAKOTA
MAHOGANY GRANITE, 78" HIGH

Remember Hank Nelson? He used to be the supplier of power on the field of Camp Brotherhood. For many years, Hank fed the compressor, kicked the balky generators, scrounged up the last hose and fitting and extension cord, and kept our symposium roaring like the well-oiled machine we all have come to expect. And once in a great while he would disappear into his own carving station, with water and noise flying, and turn the hardest stones into provocative little knots and puzzles. And how Hank could put away the meals!

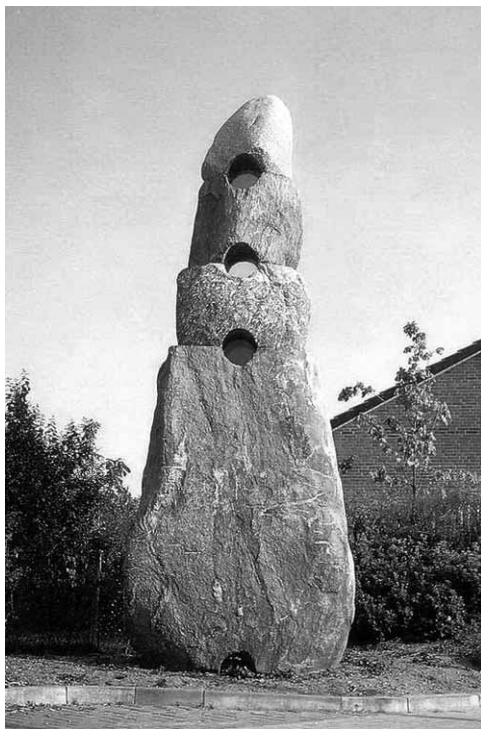
In case you haven't noticed, Hank has been absent for a few years, only popping in on rare occasions just to make sure we were all still here. And what has he been up to?

Cloudstone Sculpture Park. You gotta go see it. It's over on South Whidbey, on a hill above Mutiny Bay. On September 26, in conjunction with the Whidbey Island Artists Studio Tour and Enso House, Hank opened his new gallery, and invited a couple hundred of his closest friends to tour the Park. The display of bronzes in the gallery is sensational, the cast iron pieces fantastic, the food was wonderful, served on 5 ton granite tables, and the band was a delight, but a little difficult to focus on. Walking around the Park with several groups of visitors, including Hank's son and daughter and their families, all I could hear were oohs and aahs. Everyone was astounded at the size of the red granite sculptures, half a dozen of them - ten tons and more each.

As Kirk Mc Lean observed, Hank has found his proper scale. And not size alone, the complexity, the engineering, the vision. Giant steel constructions reach for the sky. Some of the earthworks are huge cones of cobbles, with spiraling settings of larger stones, and capped with gray granite sculptures, standing and reclining. These are one and two ton pieces, but are dwarfed by their settings. There are canyons carved in the ground, scaped with steel and concrete rubble, like apocalyptic visions you can walk through, if you dare. We were all dumbfounded and overwhelmed. Our old buddy Hank Nelson is creating a marvel to rival any sculpture park anywhere. Uniquely inspiring, Hank's work is beyond what most of us ever hope for, in power, intensity, and presence. It must be seen and touched, and walked in to be believed. By all means, get out to Whidbey and have a look. You will be amazed!



MEMORIAL TO DEBORAH, DAKOTA
MAHOGANY GRANITE, 8" HIGH



TRAFFIC LIGHT FOR HEDGEHOGS,
15' TALL

Ben Siebenrock

...continued from page 7

Ben, and his wife Britta, might be able to visit us in the Northwest this coming summer and then, hopefully, he will get a little of our stone dust into his blood. For now we send greetings across the Big Drink, and we look forward to meeting this great German stone sculptor, Ben Siebenrock.

Editors' note:

To see more of Ben's work and read about him as an artist go to: www.ben-siebenrock.de and click on "News: Stone Park Warder is now open..." at the bottom of the page.



THE ABIQUIU WORKSHOPS

ABIQUIU, NEW MEXICO

BY WALTER W. NELSON – DIRECTOR



THE ABIQUIU VALLEY

This year, 2010, marks the beginning of The Abiquiu Workshops headquartered in Abiquiu, New Mexico, on the Chama River, 45 miles north west of Santa Fe, N.M. This is the area where Georgia O’Keeffe lived and worked, where the Jemez Mountains meet the Chama River where the vast expanses of the Piedra Lumbre Valley are bounded by Pedernal Peak on the south and the red rock formations of Ghost Ranch on the north. It is home to Christ In The Desert Monastery, the Chama River Wilderness, the Pueblo of Abiquiu, the great prehistoric Anasazi ruins of Tsiping, and the strange rock formations of Copper Canyon and the White Place. It is a mysterious and magical environment.

Nationally renowned working artists will offer workshops in Photography, Writing, Painting and Sculpture. Six five-day workshops will be offered this first year, beginning in June 2010.

THE ABIQUIU WORKSHOP

Information For Applicants:

<http://abiquiuworkshops.com>
wnelson940@sbcglobal.net

HONORING THE STONE

JUNE 21 – 25, 2010

CANDYCE GARRETT

SCULPTOR

ALEXANDRA MOROSCO

ASSISTANT SCULPTOR/TOOL REPRESENTATIVE

With hammer and chisel, grinders and blades, a personal dialogue will develop between the sculptor and the stone. As one enters toward its center, form and shape start to emerge, yielding a personal reflection of one’s creative being. With this dialogue between the two, forms of personal creation emerge. Be prepared for your body and soul to travel

to places where the unknown resides, bringing out heart-felt reflections from within. Your guide on this personal journey into stone will be Candyce Garrett.

The sculpture workshop (from beginner through professional) will begin every day at 9:00 AM thru 5:00 PM, under a shaded work area of Cottonwood and Elm trees, beside an ancient flowing *acequia* (irrigation canal). Lodging and meals will be at the Abiquiu Inn. The Abiquiu Workshops will host the closing dinner at Jasper Ranch, located at the base of Pedernal Peak overlooking the Ghost Ranch Valley.

There will be plenty of time for exploring this magical environment, where Georgia O’Keeffe lived and worked.

For more information go to: <http://abiquiuworkshops.com/>; www.abiquiunn.com or phone Walter W. Nelson at 505-685.0921 or 940-636-6604. Hope to see you here.



WORKSHOP SCULPTURE AREA

SUMMER RIVER WALKS ON THE PILCHUCK

Camp-B attendees are welcome to join before-breakfast excursions to nearby Pilchuck Creek. Those who walk this small river's shallows and bars learn about local geology, find stones to carve and enjoy the tranquil environs.



EARLY MORNING ON THE PILCHUCK

The stones on the bars are freshened every year by raging floods. Most (the basalts, porphyries, gneisses, schists, serpentines and occasional grossular garnets and jades) were quarried out of the upstream terrain by the river. But some (the granites, dunites, quartzites and occasional marbles) were carried to the river's watershed by Ice-Age glaciers. Stones that have survived the river's rough and tumble before reaching the two-mile stretch we walk in the summers are generally of considerable hardness.

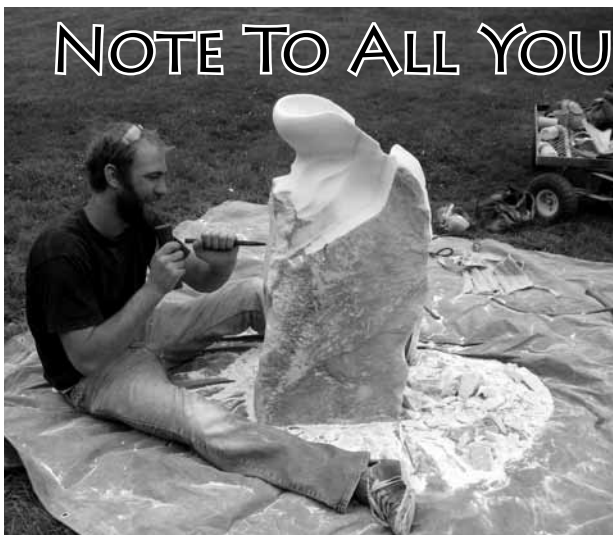
Some searchers pay most attention to form when collecting stones, favoring either especially symmetrical ones of uniform

composition or especially odd-shaped ones of exceptional toughness. Others, by contrast, give priority to stones with unusual patterning such as bold stripes or colors. Most see more stones of interest than they can possibly get back to their carving sites.

No matter what the quantity of stone collected, virtually all who walk the Pilchuck return to the Camp-B Symposium refreshed by their experiences along the river. Some have gotten a thrill by rounding many of its bends to see new sights. Others have simply taken special pleasure in observing the play of water and light, and being soothed by the sounds of water running over rocks and the wind moving through the trees.

So, come on along with us on an early morning walk and you too, can enjoy all that the Pilchuck has to offer. ➔

NOTE TO ALL YOU STONERS



SHANNON WEAN

We will be rendezvousing for our 23rd Annual Northwest Stone Sculptors Association Symposium at Camp Brotherhood on July 10 - July 18 this year.

As you can see, Shannon Wean, the clean and Randy Zieber, hooded, masked

CAMP B
JULY 10TH -
18TH 2010

and covered with dust, are living illustrations of how stone carving can be a pretty tidy endeavor, or NOT!

Whatever your preferred technique, we hope to see you doing it at The Big B this year.



RANDY ZIEBER

WHERE DID NWSSA COME FROM, ANYWAY?

The northwest Stone Sculptors Association was founded in 1984 with the purpose of providing access to stone and stone carving tools and to promote stone sculpting in the Northwest.

The first meetings were held in the studio of Fremont sculptor Meg Pettibone, our Founder. Her dream was to revive the dying art of carving stone. Some of the famous (and infamous) celebrities who gathered at the first meeting were Jim Accord, George Pratt, Dominique Sevin, Michael Binkley, Peter Bevis, Rich Beyer and Marie Carp.

The first NWSSA Symposium was held in 1986 in the Methow Valley on the eastern slope of the Cascade Mountains.

A Stone and Tool Directory was published around the same time, and was updated several times. Members began to exhibit together in various locations in Seattle and Vancouver, BC. We all joined together in stone collecting missions harvesting stone from the Skagit Valley, from the Columbia River Valley and from Vancouver Island.



TERRY'S TIPS



1 Recap/retract ballpoint pens when not in use. It saves cleaning up clothes and arms of leather chairs.

2 Wooden pedestals/bases may fade with exposure to sunlight or bright indoor lighting. Shade, or rotate for even fading.

3 Make sure bottle/can lids are on tight before shaking.

4 Used "Bounce" antistatic laundry product might help in keeping your safety glasses clear.

5 Air hose will coil easier if the pressure is off.

6 Notebook spine identification (and others): "Whiteout" correcting fluid coated with clear nail polish works well.

7 Storing ink pads upside down may keep the impression brighter longer.

8 Digital camera chips are spring loaded. Make sure you have a grip when removing.

9 Don't use the car's window washers when a passenger is about to get in.



10 Securing a drill, die grinder, or angle grinder to a workbench can free up a hand for holding smaller stones, or get a crisp edge to a bowl or plate. Whether you use a manufactured device, or go Rube Goldberg, an on-off/variable foot controller adds convenience.

CLASSIFIEDS & ANNOUNCEMENTS

TOM'S TOOLS

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4.5" \$10
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Tom Urban

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STONE SCULPTORS SUPPLIES

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Pat and Karen are continuing their generous discount to 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@stonesculptorsupplies.com

TRIVIA ANSWER:

John's wife, Beverly, sold the business to Dustin Stutzman. If you are looking for some of that prime Southern Oregon steatite, you can contact Dustin at:

Southern Oregon Soapstone Co. LLC.
3104 Walnut Avenue
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541-479-4862
southernoregonsoapstone@mail.com



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July 10-18

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Silver Falls, OR

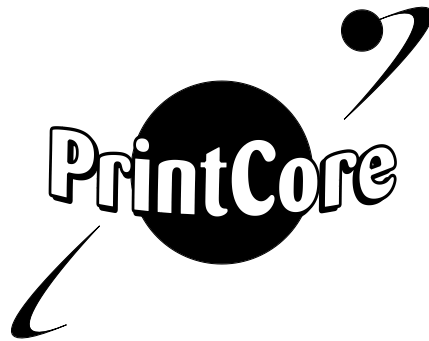
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