

Sculpture NorthWest

Mar/Apr 2013



GERDA LATTEY: 'TWO RIVERS', 5' 2" HIGH, BASALT

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GERDA LATTEY

SERENDIPITY HITS BEDROCK
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GERMAN SCULPTOR

"FINAL ENCORE"
MARK HUMPHREY

2013 WINTER PARTY
TRIVIA Q&A

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

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Membership.....\$70/yr.

Subscription (only).....\$30/yr.

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MISSION STATEMENT

The purpose of the NWSSA's *Sculpture NorthWest Journal* is to promote, educate, and inform about stone sculpture, and to share experiences in the appreciation and execution of stone sculpture.

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FROM THE PRESIDENT...



Are you ready for Camp Brotherhood? This year we will feature Deborah Wilson, Norbert Jaeger, Claire McArdle, and Tony Angell. It's going to be a great summer: Jade, granite, marble, basalt and limestone; all stones we know and love and with wonderful folks who will be there to help us along with inspiration and knowledge. This long winter will be brought up short when we all get together under the big blue sky of summer.

Looking forward to it,
Gerda

FROM THE EDITORS...



Hello to everyone whose pupils are fast-shrinking at the unaccustomed, but oh-so-welcome, big light in the sky.

Yes, it's spring again and the snail is on the thorn, the bird is on the wing and the stoner is on the cusp of creativity... all as it should at another glorious advent of spring.

Don't forget that you're using muscles that may have been resting all winter, so go slow and take breaks. Even snails stop to rest and birds perch on twigs between flights.

During some of those breaks, put your feet up and join us on a trip to see some art.



We will be looking in on Norbert Jaeger in Germany to learn something about him and his work before he comes to Camp Brotherhood this July. And we will be tripping the light fantastic up and down Mark Humphrey's marble staircase now in-place at the St. James Theater in London. For a local scene, we will be popping in on Leon White and friends in their new studio right here at home in North Seattle.

And then, back to finding those wonderful shapes that wait in our stone and to welcoming the sun that lights the fires of creation within us.

Penelope and Lane

TRIVIA QUESTION!

At what facility along the banks of the Columbia River, near Portland, Oregon, did this year's NWSSA revelers meet for their Winter Party?

See page 11 for answers



▲ CAN YOU SEE THE GOATS ON THIS DAM IN ITALY?



▲ CAN YOU SEE THEM NOW?

ARTIST SPOTLIGHT MEET GERDA LATTEY – AGAIN

Gerda was in the spotlight for the first time in the fall of 2007. You will see that her work has changed in the last six years.



▲ 'THE TRAVELER', 33" HIGH, BASALT & CAST RESIN

What is your life history as it relates to being an artist?

I'm essentially a self-taught artist and started carving stone by accident. It seems to be what I do now.

Why did you become an artist?

We've been battling it out for quite some time, - art and me, and



▲ 'WINTER GARDEN ALLEGORY', 17" HIGH, BRUCITE WITH GRANITE & BASALT BASE

I've tried quite hard not to become an artist. There comes a point where it simply just is what you do. I do think being married to it has made me a better sculptor. There is something about the act of giving over to the truth of what you do and who you are that allows for greater freedom of expression.

What key life experiences affected your direction in art?

It's hard to know whether the art thing is innate or not. It's possible that an alternative childhood coupled with a physical need for expression and challenge with focus funneled me into carving stone. In terms of the



▲ 'BUILDING I', 23" HIGH, BASALT



▲ 'FOR FLAWS AND PERFECTION', 24" HIGH, TRAVERTINE WITH JADE INLAY & BASALT BASE

type or style of art I do – I do what I find interesting and at this juncture, abstract concepts are the most curious to me. It's possible that could change. I'm not a very still person.

Who or what has influenced your art form?

I'm primarily influenced by the material, my surroundings, and the tool-set that is available.

How does your art reflect your philosophy?

I'm a restless, playful person. My art pushes personal boundaries, aesthetics of material and design. I'm interested in the exploration of new ideas.

How has NWSSA influenced your work as an artist?

The group, as a whole, is an extremely generous and rare one. NWSSA provides a house for this art form which, I believe, helps artists find a place to belong. It's nice to spend a few times a year laughing and supporting one another, whether it's through mentorship or friendship, or both.

How do you get your ideas?

Ideas are imposed by my surroundings. I'm never sure where they come from exactly, but I think it is the permission to explore those ideas, either physically or mentally, that is important, or more relevant, in the process of making art.

How do you develop them (by direct carving, drawing, modeling, etc.)?

I predominately employ the direct-carve method – i.e.: drawing on the stone first and then carving directly into it but I also will draw something on paper first if the piece is commission based. I find the two different methods create very different forms.

What is the major theme or intent of your art?

As an artist, I'm not particularly thematic. If there is a constant, it is that I'm always trying new things.

Do you work part or full time as an artist?

Mostly full-time, although I'm not getting any wealthier by doing this.

What stones do you prefer?

I'm really loving working with basalt lately but when I work with other stones, like marble or granite, I enjoy them as well.

What is your working process – do you do one piece at a time or do you have several in process at once?



▲ 'CINDERELLA', 30" HIGH, MARBLE & BASALT



▲ 'SOLO', 30" HIGH, GRANITE

I prefer to work with many pieces (ideas) at the same time because I find it's a little easier on the body that way. It also allows pause so one can fully commit to an idea.

What tools do you use?

I usually start off with the ring-saw or chainsaw, then it's the grinder and/or core drill, followed with a cup wheel and die-grinder with mounted points. Sometimes I'll elect to use the sandblaster. This is done either before or after polishing, depending on the nature of the piece.

Where do you exhibit your work?

I have galleries in Vancouver, Penticton and on Salt Spring Island. I also have a sculpture garden at my studio space and an Art Rep who sells some of my work. And I do some promotion through social media.

How much work do you complete in a year?

It varies and depends on size. I try to do 2-3 larger pieces and 6-10 smaller works.

Do you teach art?

I have done and would like to do more.

What scale or size do you work in, and do you have a favorite scale?

Anywhere from 20 inches high up to 8 feet (so far). I don't have a size preference. Sometimes you get really interesting off-cuts from a larger piece which makes for really fun smaller sculptures.



▲ 'THE EDGE OF THE CITY', 6' 4" HIGH, BASALT & TRAVERTINE

How is your work area set up?

I work outside, with a 20' container that houses my tools, and a 20' wide lean-to structure with a clear corrugated roof and two 10' bays. It gets pretty cold and uncomfortable in the winter so, one day, when I'm rich and famous, I'd love to have an indoor set up.

What have been your satisfactions in your life as an artist?

To allow oneself the freedom to do and the freedom to be is an immense privilege and that privilege informs more of the same. One might call it a creative mobius.

What obstacles and challenges have you overcome?

I'm not sure that I have overcome much. The hurdles are endless. I'm learning and I have more knowledge than before, but I don't think I'm on the other side of any mountain at this point.



▲ 'ANALGESIA', 26" HIGH, BASALT

◀ 'UNTITLED', 42" HIGH, BASALT & COPPER LEAF

What are you looking forward to (goals, commissions, new ideas, flights of fancy)?

I'd like to be more centrally located and get better at drawing and at selling myself. Confidence is key.



▲ 'DIVINITY PUZZLE', 24" HIGH, BASALT

HOW PERSISTENCE, FORESIGHT AND SERENDIPITY PAID OFF

BY LEON WHITE

Since losing my nice stone carving space three years ago, I've been working in a 6' X 8' greenhouse for small works and in our driveway for larger works. What a pain to hose off the house and the surrounding plants after carving. I began looking for a new place to carve. Available spaces were either too expensive or next to a car dealership (imagine what stone dust would do there!) or a housing complex or they were just too far away.

In May of last year I noticed a sandwich board along the street, "Shop for Rent." I checked it out. It was a mechanic's shop that was too expensive and in a bad place for dust. As I drove to the back of the business to turn around, I noticed a grubby storage space that was open on the front. Two of its three bays were empty and the third had some junk in it. All of it had a cement floor. I sat in my car studying it and the surroundings. The only businesses around it were a stone landscaper, a granite-marble countertop shop and a post office mail truck parking lot. Hmmm, I would not have to worry about dust or noise here.

Visualizing how this could be an easy remodel for a possible carving shop, I went home and did a detailed drawing before approaching the landlord so he could see what I needed. After pointing out to him that they are not using that space anyway and that this would be extra income for them, and really trying to explain "Stone Sculpture," we negotiated the rent and what was needed to fix it up.



▲ IN THE HAPPY CHORUS LINE ARE, FROM LEFT TO RIGHT, LEON WHITE, ERIN RANTS, GUDRUN ONGMAN AND RICH ANDLER.



▲ ONE OF THE INSIDE WORK ROOMS WITH RICH ANDLER, GUDRUN ONGMAN AND ERIN RANTS.

Well, during Camp B I happened to mention this project to someone, who mentioned it to others. Before I knew it, Gudrun Ongman, Rich Andler, and Erin Rants asked if they could be a part of the shop. This seemed like a good combination of people.

After Camp B, they all met me at the proposed shop and agreed to be associates. One of the landlord's jack of all trades employees framed it in and enclosed the front with two wide doors, windows, electrical, and a water faucet. He enjoyed the opportunity getting away from his usual work and promised a surprise?

In mid-October I signed the lease and we started moving in. Here's a good sweet laugh. During construction the owner asked if we wanted Linoleum! We said, "Heck no, the cement is beautiful!" He was still not sure what we do with rocks. As Rich informed him that they are called "stones," I realized that I needed to show him my portfolio so he could see what we do with "rocks."

After working for so many years in a greenhouse and my driveway, having this

370 sq. ft. shop with a break room only ten blocks from my home, is an absolutely wonderful Godsend. Work, change clothes, lock up and go home!

Oh yeah, the builders surprise? He glued gravel on a sign board to go over the door spelling "BEDROCK."



▲ THE UNASSUMING , BUT TELL-TALE FAÇADE OF DOWNTOWN BEDROCK.

FINAL ENCORE

BY MARK HUMPHREY

MARBLE STAIRCASE IN THE ST. JAMES THEATRE, LONDON

The St. James Theatre is the first newly built theatre in central London in thirty years. Designed by Foster Wilson Architect, it features a 312 seat theatre, a 100 seat studio theatre and a brasserie and lobby bar. At the heart of it is a Carrara marble staircase that is also a work of art called Final Encore by the English artist designer Mark Humphrey.” (markhumphrey.co.uk)

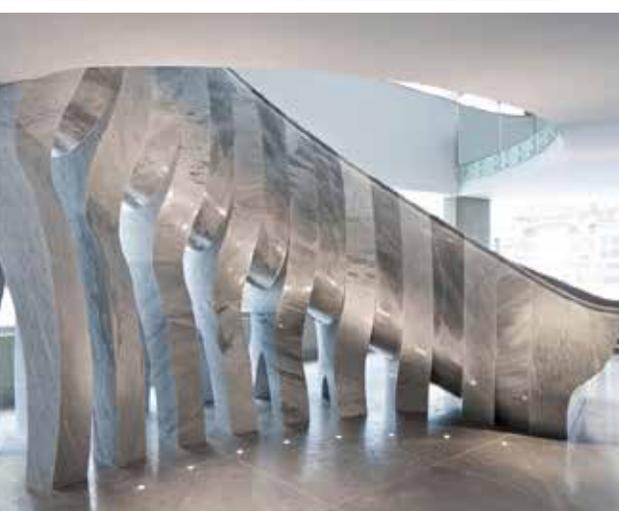
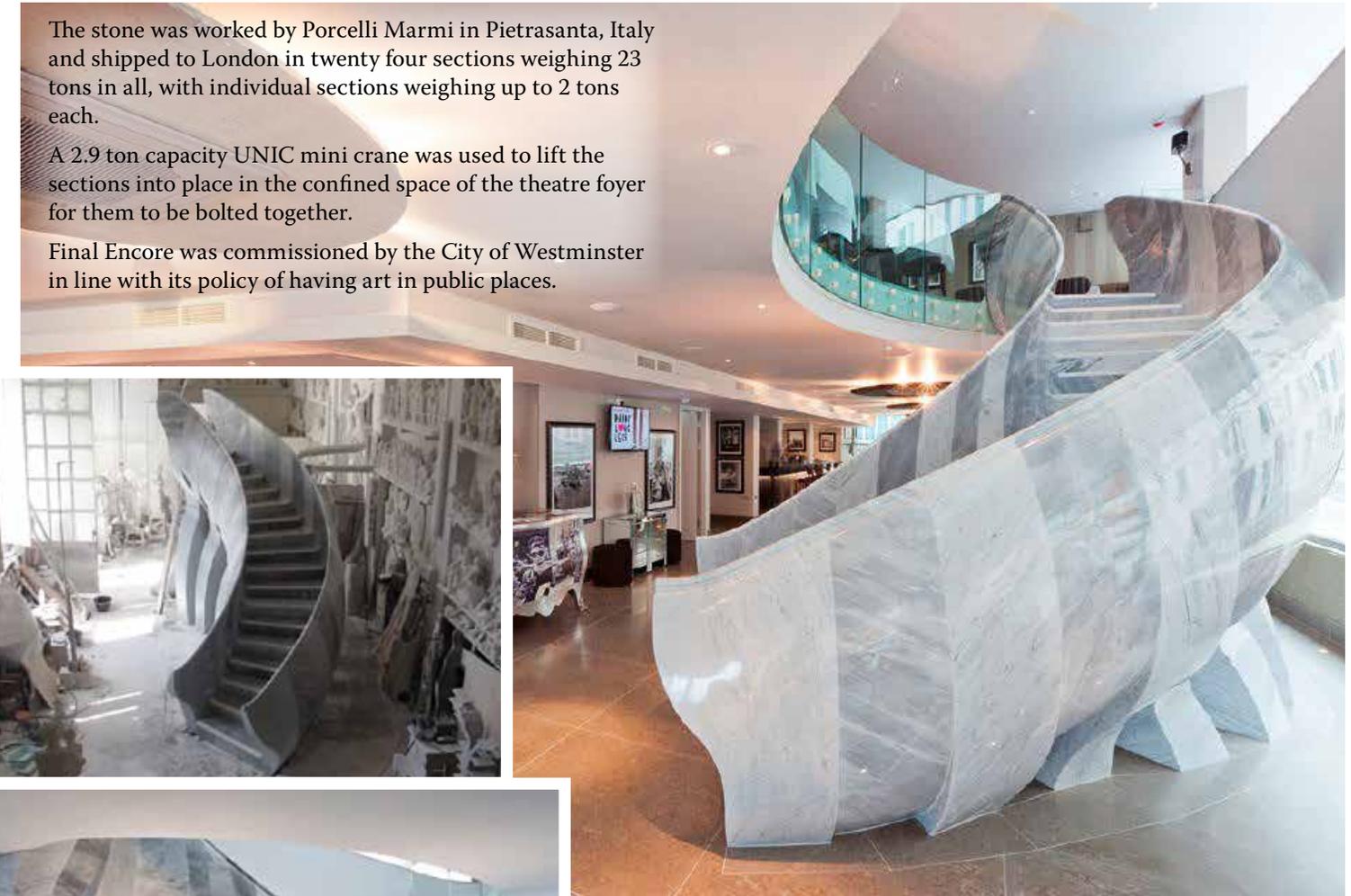
The artist, Mark Humphrey says: “My work is about an expression I call Spatial Objectivism – installations of interactive sculptural objects in spaces for everyday purposes.

The theatre had its opening night on September 18, 2012 featuring the play “Bully Boy” by Sandi Toksvig.

The stone was worked by Porcelli Marmi in Pietrasanta, Italy and shipped to London in twenty four sections weighing 23 tons in all, with individual sections weighing up to 2 tons each.

A 2.9 ton capacity UNIC mini crane was used to lift the sections into place in the confined space of the theatre foyer for them to be bolted together.

Final Encore was commissioned by the City of Westminster in line with its policy of having art in public places.



We found 2 videos of the construction and installation:

PART 2 fabricating in Pietrasanta, Italy

<http://www.youtube.com/watch?v=M6wsM1BSeC4>

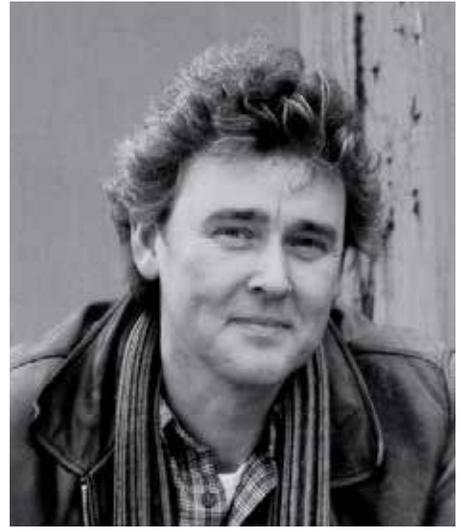
PART 1 Assembly at St. Francis Theater in London

<http://www.youtube.com/watch?v=jxv98DROYEo>

NORBERT JÄGER

GERMAN SCULPTOR

This article was written by the German art historian and free journalist Dorothee Baer-Bogenschütz for a German art-newspaper in 2007.



In this modern age of virtual artificialness, the Internet and genetic engineering, Norbert Jäger's mostly used material is stone, preferably Marble and Granite.

Stone means to him the origin of the uniform grey mass from the earth. In stone the whole essence of the creation is kept, the emergence of life.

Stones are neither eternal nor constant. They are evolving like everything else, like plants, animals and ourselves, only finer and very much slower. In his artistic confrontation with the stone he is mindful of aesthetics, but not to embody the beauty, because the true aesthetics are hidden in the stone itself.

Jäger's selected stones have their own interior life, their own characters, own structures and colours, veins and streaks. With every impact he feels more closely connected with the stone. He forms the stone, he does not destroy it.

Despite contradictions and contrasts the artist keeps the original form of the stone, gradually crystallises the character of the stone. As a result of unconditional devotion arise undreamt-of forms, which again often take humanoid appearances, gestures or courses with Jäger's sculptures. Recognising and understanding, handling the still unidentified one is very important to him.

Not only his working material, the stone, and his handling represent a contrast to the current spirit of the time, but also its contents, his artistic thinking as well as his life attitude.

In the middle of this shrill world of art the 47 year old sculptor and artist Norbert Jäger pursues his own individual style. His sculptures are often quiet, aesthetic and considered with values and content. He wishes for peace and meditation, mediates thereby validity and stability. His sculptures are not meant for the moment or the instant.

Although Jäger is aware of the reality of life's intricacies and its hectic conflicts, the "today in, tomorrow out" attitudes and trends do not deflect him from his

believed values like humanity, confidence and genuine feelings. He looks to bring back those values in balance with today's modern world through his works. This can only come about by means of correct and attentive attention to this discreet handling of problems in our society.

Alienation from humans and nature, humanity and ethics or basic ideas such as love, birth and death are important contents and emphasise his works. He does not point the index finger at the problems, but tries to find and show the substantial life.

Norbert Jäger sets a president with his on the edge position as a classical sculptor in the context of the present art world.



◀ 'NATUREHUMANSPACE',
230 CM HIGH, GRANITE
(SCULPTURE PARK
HAMBURG, GERMANY)

'CUBE' 110 X 110 X 120
CM, TRAVERTINE (SAN
BENEDETTO, ITALY) ▶



TRIVIA ANSWER:

Oregon member Kim Lewis, who works as Property Manager at Marylhurst, Oregon for the Sisters of the Holy Names, made arrangements for the 2013 Winter Party, at the Sister's Historic Laundry Building. This 1907 building, totally renovated in 2004, housed the original boiler that provided heat for the Convent, Christie School Orphanage and Marylhurst College (now University). The nuns were the first teachers for the Oregon Trail settlers, and helped legalize private education by winning a US Supreme Court decision in the early 1930's. Opening in 2001, the nuns sponsored the Mary's Woods Retirement Community to be built, incorporating their own Convent into the structure. This beautiful facility now fulfills their mission for elder care to the public, providing independent living units through assisted and Alzheimer care.

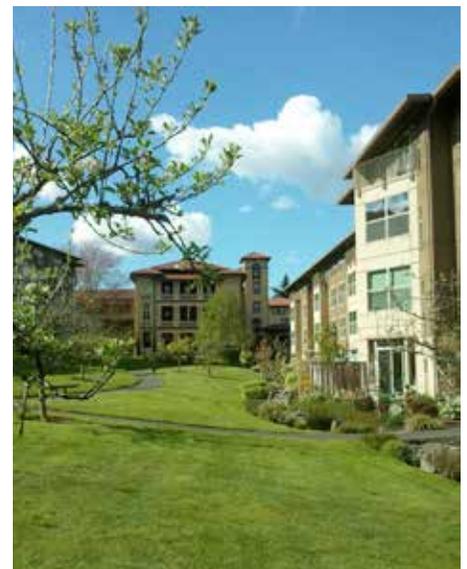
Thank you, Kim for using your connections to secure this beautiful location for us. The turnout was not large, but those who traveled from Oregon, Washington and British Columbia certainly made merry.



▲ 'TRIBUTE TO COMMITMENT'
BY KIM LEWIS ON HISTORIC
LAUNDRY BUILDING



▲ LAUNDRY BUILDING IN WHICH OUR PARTY TOOK PLACE



▲ MARY'S WOODS
RETIREMENT COMMUNITY
INCORPORATES ORIGINAL
CONVENT FOR THE HOLY
NAMES SISTERS.



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

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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@stonesculptorsupplies.com

2013 CARVING CALENDAR

Camp Brotherhood

Mt. Vernon, WA
July 13 - 21, 2013

Silver Falls

Silver Falls State Park, OR
Aug 24 - Aug 29, 2013 (*morning teardown*)



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