

Sculpture NorthWest

May/June 2014



MARK ANDREW: 'EGRET', 24 INCHES SQUARE, LIMESTONE

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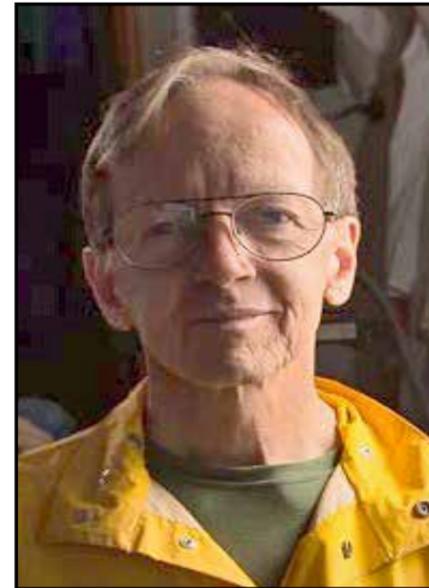


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It's been a real pleasure to watch the Camp Brotherhood and Silver Falls symposiums come together. Ben Mefford, under Barbara Davidson and Pat Barton's tutelage, is leading the Camp B effort and Doug Wilshire working with his team of Tom Urban, Rich Hestekind, Lee Imonen, and Kim Lewis have put together this year's Silver Falls. We have a really good lineup of instructors and activities at both symposiums. For

FROM THE PRESIDENT...

those who cannot make both, it will be a difficult choice.

At Camp B this year, Jade Carving will be mentored by Deborah Wilson and Nathaniel Cook. Deborah will be working with a small number of carvers on medium scale Jade pieces and Nathaniel will be mentoring work on smaller pieces. Gerda Lattey will be teaching direct carving of basalt and we have arranged with Marenakos to provide basalt for those who wish to give harder stone a try. Jason Quigno will be teaching what he calls his weightless forms in Limestone. He calls his style flowing and graceful and keeps the lines and forms simple to push that feeling of peace so that people notice without being told. Google him or check out: <http://www.lafontsee.us/artists/jason-quigno/> or <http://www.youtube.com/watch?v=u1853EJfens>.

I've enjoyed the Silver Falls working title of "Where East meets West - from classical processes to modern technology." In this context they've assembled Kazutaka Uchida to mentor carvers and talk about his work on a small

basalt piece, Matt Auvinen to mentor and talk about his assemblages work in marble using classical techniques and forms, Tracy Powell to mentor and provide his perspective on soft stone carving and Stuart Kendall to talk about advanced custom stone cutting equipment for large scale projects, such as his work on the Ten Thousand Year Clock. There will be many opportunities to talk about their art; their approaches to carving and how new technologies will impact the carving process.

There are so many good people and things to be learned at each symposium.

And finally for those of you are interested in learning to carving or refining your skills and have been putting it off, please consider attending one or both symposiums. As I often say to folks, all you have to do is register and show up with a good attitude. We feed you, provide a place to sleep, awesome mentors and all the tools you'll need. Please come.

... Carl

FROM THE EDITORS...

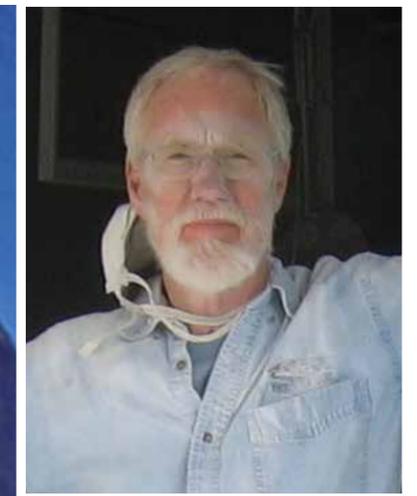
Greetings fellow carvers. Is it summer yet where you are? The days are finally allowing us to get busy outside here on Whidbey Island and we hope it is where you carve as well.

In this issue's centerfold you will be introduced to the instructors and mentors that will make Camp Brotherhood another memorable week for you. Hope to see you all there.

Sharing one of her favorite sculptors with us, our editor has written a piece about the French sculptor François Pompon.

Some of you were lucky enough to attend Pat Barton's workshop on pedestal building a while back. For the rest of us, we are featuring his plans and instructions in this issue so we can all build our own.

And, as promised, we are pleased to present the second part of Mark Andrew carving in a Balinese sculpture shop. You will see his finished works and some of the other carving going on around him. We can bring you



his story because his wife, Robin was good enough to write it all down and send it to us. Thank you, Robin.

Sunshine, stone and symposia. Summer is indeed a wonderful time of year.

...Penelope and Lane

SCULPTORS WE HARDLY EVER HEAR ABOUT

FRANÇOIS POMPON

By Penelope Crittenden

One October afternoon, a few years ago, I sat cross-legged in a circle with about twenty 4th grade school children, on the main floor of the Musée d'Orsay in Paris. In the center of the circle was a larger than life, (2 metres 50 cm. long – nearly 10 feet) sculpture of a white marble polar bear. The children all had sketch-pads and were dutifully rendering what they saw before them. I, who just happened to join the group by chance, simply sat and stared. What was it, I asked myself, that made this sculpture so compelling? What was so sophisticated about it that it sat in a place of honor in one of the premier museums of the world? What was so simple about it that teachers brought ten year-olds to see it and draw it? The sculpture, "L'Ours Blanc," a giant polar bear in rolling stride, is perhaps one of the best known sculptural works of the early 20th century. Surprisingly it is by one of the least well-known sculptors: Francois Pompon (1855-1933.)

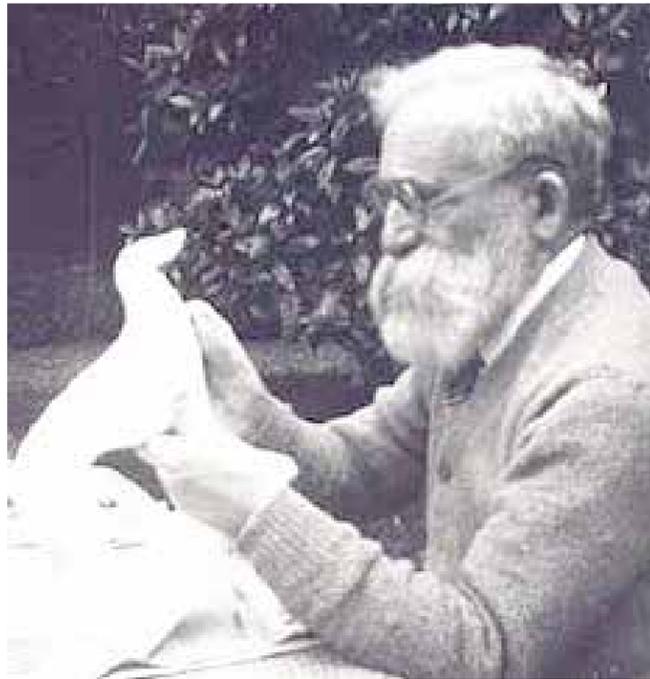
At the 1922 Fall Salon in Paris, all the buzz was about the 'bel ours polaire.' Who had carved it? Was it Rodin? Was it another famous sculptor of the time? Everyone was surprised when the name of the sculptor was announced. It was a name few had heard of even then, and a name that always brought a smile to people as they said it: Pompon.

Francois Pompon was already sixty-seven years old when he showed "The White Bear" at the Fall Salon. Although he had been carving for years, and had worked in the studio of Rodin and Camille Claudel, few people knew of him. Slight of stature and retiring by nature, he much preferred the company of the animals who were his models and friends. Particularly his pigeon Nicolas and his dog, Nenett.

Pompon came from a family of woodworkers, but he had always preferred stone. When he was fifteen he apprenticed with a marble cutter in Dijon, and at twenty, he left his family in Bourgogne and came to Paris. There he took lodgings at 3, rue Campagne-Premiere in Monparnasse, where he lived for the rest of his life. It was here, five years later, he met and married, Berthe, a dress-maker.

He began by carving tombstones, then moved on to portraiture. He was known in the trade as a capable and skilled carver and was in demand to work in the studios of other more well-known sculptors, finishing their work or helping with large commissions.

Between 1890 and 1895, he worked in the studio of Auguste Rodin and Camille Claudel. In 1893 when Rodin "forgot" to pay him, Pompon took Rodin to court. It's a sign of Rodin's respect for Pompon that he not only settled his debt but then made Pompon the head of his studio.



▲ FRANÇOIS POMPON AT WORK ON BIRD FORM.

In 1896 Pompon went to the studio of Rene de Saint-Marceaux, another important sculptor of the time. He happily worked there for seventeen years. During that time, he found time to do some of his own work. Rather than the large commissions or portraiture that he had been familiar with, his work consisted of roosters, rabbits and farm animals.

He spent many hours observing and sketching animals at the Jardin des Plantes (where there is a small zoo,) in Paris. He simplified and simplified until he perfected his iconic style. Little by little he eliminated details and saved "only what was indispensable." He was known to say: "I love sculptures without holes or shadows."

At the time, the simplicity of his sculpture struck critiques as odd. "How can you have a rooster without feathers, or an animal without fur?" He became known for making 'trinkets,' but no one took him seriously. In 1915, Rene de Saint-Marceaux died and Pompon lost his livelihood. It was hard going for Pompon. No one was interested in hiring a small old man. To make ends meet, Pompon worked at a large department store in Paris, la Samaritaine. Berthe died in 1921.

At this low point in his life, a young painter friend of his, Rene Demeurisse, visited Pompon and was enchanted by all the small plaster statues of animals lined up on shelves in his studio. Demeurisse invited his friends over to see them. One of them, the sculptor Antoine Bourdelle, suggested that Pompon work large.

The result: The Salon of 1922, fame and success. For the rest of his life, Pompon carved the sculptures that he liked the best.



FRANCOIS POMPON'S 'WHITE POLAR BEAR' AT MUSEE DE ORSAY IN PARIS ►

Many he did in stone and many he did in plaster which were later turned into bronze under his supervision.

People came from all over to visit his studio and his works were shown internationally. But celebrity didn't change Pompon or his habits. "When you become famous," he would advise, "close yourself up in your studio and work."

And that's what he did.



▲ 'PIGION NICOLAS' IN BRONZE

His work sold for huge sums, he was rich and he was famous. But, still living at the same modest address and working in his studio each day, Pompon continued to carve sculptures of birds and animals. His style, eschewed detail and emphasized soul and body, spirit and form. He became well-



'POULE-D'EAU' IN BRONZE

known as an 'animaliere' and his sleek style influenced other sculptors including Brancussi and Arp. His work constitutes a large step in the development of sculpture between Rodin and the modernists.

Francois Pompon died on the 6th of May in 1933. Services were held at the Cathedral de Notre-Dame in Paris, but he is buried in Saulieu, Bourgogne, his home-town, next to his family and Berthe, his wife and companion of twenty-nine years.



CAMP BROTHERHOOD 2014

INSTRUCTORS AND MENTORS



Deborah Wilson

Acclaimed contemporary jade and granite sculptor, Deborah Wilson is one of the few remaining veteran jade artists in Canada. Her work reflects her love for organic forms and her ongoing interest in utilizing the characteristics that define this "stone of heaven." Deborah will be demonstrating intermediate techniques for medium scale jade carving.



Nathaniel Cook

Will be mentoring students new to the jade carving process by presenting tooling and equipment ideas (ie: how to make your own point carver). A good selection of precut Canadian and US jades will be for sale to create small scale sculpture & pendants. A graduate of UW, he is currently acting Vice President of Bull Trout Jade mining as well as President of Acme Carvers, a new jade and hardstone-focused carving center in Acme, Washington.



Jason Quigno

A Native American sculptor from Michigan works in all types of stone: soapstone, alabaster, limestone, marble, basalt and granite. He loves the process of taking a raw, dense block of stone and transforming it into a balanced and harmonious object.



Gerda Lattey

Predominately uses the direct carve method on harder stones, first drawing on the stone, then roughing out the piece and finishing with a high polish. You'll also see marks from a diamond chainsaw, grinder blades, chisels, core drills and various burrs integrated into the piece – an intended visual inclusion of the myriad of industrial tools she uses. Gerda also leaves areas of stone raw (in its skin) or with chips and marks from the quarry.



Ruth Mueseler

Ruth is a conglomerate of art education teacher, silversmith, art foundry worker and 23 years as stone sculptor. Her heartfelt work ranges from miniature to monumental. As an instructor, Ruth is thoughtful in manner and will engage you with humor and respect. Her approach is one of intuitive curiosity and interpreting the voice of stone.



Tamara Buchanan

Tamara has been sculpting stone for over 25 years. Featured in many shows throughout the West, her work has won several awards. She loves sharing the process of carving stone and has been teaching at her studio on Lopez Island for more than 10 years.

MARK ANDREW IN BALI

PART 2

On Monday, I get to go on my first visit to the carving workshop, Jepun Bali, where I hope to meet Ketut, the owner, and see what Mark has been doing. The rental motorbike is delivered at 9am, and shortly thereafter we pile on the bike to set out on the 20 minute drive to Batubulan. I have planned to stay the whole day, so that Mark can carve a full day. I will visit the Bali Bird Park across the road from the carving workshop, then meet Mark for lunch. When we arrive, I get introduced to the young men who are working there, about 6 of them; predictably, there is Made, Wayan, Kedak, etc., all these names we have become familiar with. The Balinese have a unique way of naming their children, whether they are boys or girls: #1 is Wayan or Putu, #2 is Nyoman, #3 is Gede or Kedak, and #4 is Ketut. Simple! But very confusing... fortunately

pinned to the wall with lag bolts – the only power tool they use is a drill for this – and he is almost done with his lovely mural of frangipani (Jepun), or plumeria as it is called in Hawaii. Covering the walls are murals of all sizes, filled with plants, birds, animals, fish, or gods and goddesses. It is really mind boggling to see how simple it all is; the workspace is only about the size of our greenhouse at home (15x20ft.) and yet all these people are sitting, chatting, working, smoking, snacking, singing along to the radio, having a ball and working hard. And the output is amazing as well.

When I first arrive, one worker is hacking away at a small statue, with an AX; another one is putting the finishing details on a pedestal, using tiny little hammer strokes to gently chisel the finest details; another has painted a limestone sign they have carved for a business in Japan; it is a scene of great industry on a cottage level. Next door, Ketut's brother also has a stone carving workshop; his is about twice as big and equally as full



▲ TWO LOCALS WORKING IN THE STUDIO ALONGSIDE MARK

everyone has a second name that they are usually known by or no one would ever keep it straight!

I am amazed at the scene in the workshop: sculptures stacked everywhere, leaving a small path to move around the workspace. In one tiny corner, Mark has his mural



of workers and stone in all phases of production. All I can do is wander and exclaim over the beautiful scenes and sculptures that have been created here! Mark has completed his frangipani mural, which is about 2'x2' square, in 4 pieces; all with the flat metal chisels that the Balinese carvers use. His bottom is very tender from sitting on a square stone to work (fortunately, he was able to pad it with a folded towel from the hotel!), and so he is ready for his end-of-workday massage when he is done for the day!

With Mark's carving done and our trip ending, we delivered our thank you gift to Pak Ketut, the owner of Jepun Bali.



▲ MARK WORKING ON HIS LIMESTONE EGRET PIECE



▲ MARK'S FINISHED LIMESTONE FRANGIPANI PANEL



▲ SOME OF THE SIMPLE STONE CARVING CHISELS USED IN BALI

He has become such a friend and colleague for Mark. There are handshakes all around, and many thanks given. It will be fun to get home and then have the shipment of stone arrive sometime this summer (June or July), and see all that beautiful white Indonesian limestone that we so lovingly chose in Batubulan! But for now, it is hard to leave these gentle and fun people with whom Mark has spent so much time in the past few weeks. We can only hope that we will be able to return.

The same goodbyes happen at the hotel as well, as we prepare to catch our airplane. It is exciting to go home and see our family and friends, and get back into the rhythm of an Oregon spring; and it is bittersweet to leave this quiet retreat that has been such a healing space. We have lots of wonderful memories, pictures, and even a few videos, to reminisce with and to share.



CALENDAR OF EVENTS

Camano Island: Karla Matzke Fine Art Gallery – **May 26 through June 8.** "Spring Cavort" show, including NWSSA members Leon White and Alexandra Morosco.

Seattle: Batya Friedman – **Expected in mid-June** "Art(ifacts) to What End." Goals of our art.

Eastsound, Orcus Island: Michael Yeaman – **Sept 19, 20, 21,** Abstract Stone Sculpture: Origins and Evolution

More events coming this fall and winter:

Seattle: Sabah – figure / Face.

Al Mangold – forging.

Ross Brown – Stone and Casting Bronze around it.

Pat Barton and others – Carving and polishing Ultramafic Stone such as Dunite.

Portland: Peter Andrusco – Lettering and specialized CNC (Computer Numerical Control) in production.

Gervatto Gothel – Classical soft stone carving (maybe forging special tools).

Eugene: Lee Imonen – Forging and design.

BUILDING YOUR OWN

By Pat Barton

TAKE APART CEDAR PEDESTALS

Tools needed

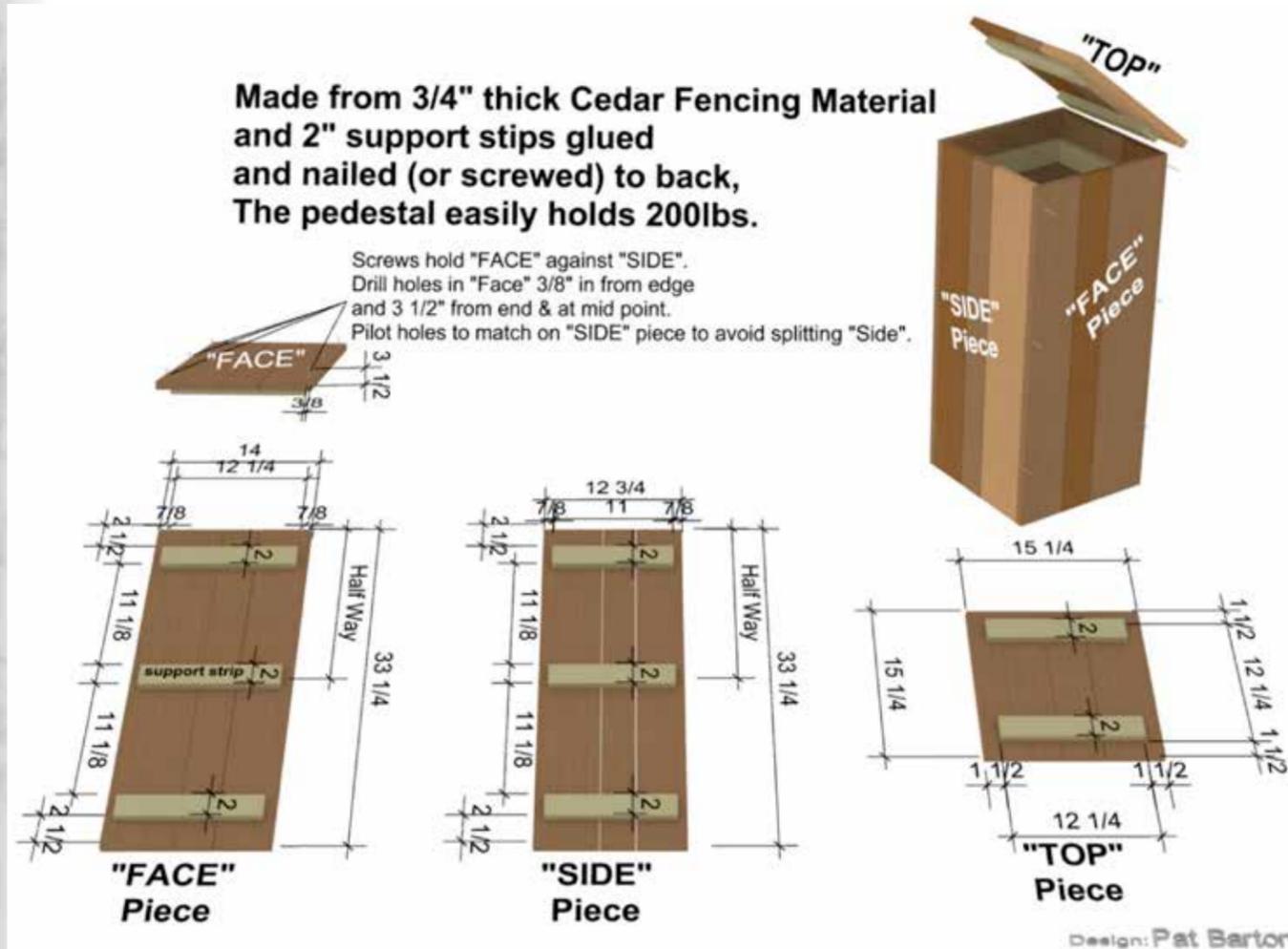
- Measuring tape
- Safety glasses
- Pencil
- Square
- Chop saw
- Table saw
- Screw gun / drill
- Drill bits
- Brad nailer and 1 3/8" brads
- Throw-away rubber gloves.

Materials needed

- 1x6x3/4" thick cedar fence boards, 6 feet long. You will need 6 to 10 per pedestal, depending upon quality of wood.
- Glue: I use Gorilla Glue. Other glues will also work.
- Screws: I use 2" long outdoor deck screws.
- 1 3/8" brads
- Bungee cords to secure pedestal parts when disassembled.
- Storage container to store screws when unit is disassembled.
- Clear deck sealer to seal wood if desired. I haven't used it on my pedestals.

PEDESTAL CONSTRUCTION SEQUENCE

1. Purchase lumber, glue, and fasteners. The lumber should be a full 3/4" thick x 5.5" (or 6") x 6' long, fence lumber, with at least 1 rough cut surface. The rough cut surface will form the outside of the pedestal, giving it a durable rustic appearance. Many stores are selling fence material that is 5/8" thick which would not hold the screw as well, and would tend to twist. For those who live in other parts of the world, other types of wood would also work.
2. Lay out lumber in a dry, ventilated space to dry.
3. Cut lumber to length for the faces and sides.
4. Rip the "support strip" parts to 2" width. These strips can be cut from waste material.
5. Cut the support strips to length.
6. Lay out the "SIDE" and "FACE" pieces. Rip the lumber to create the desired width for the "SIDE" and "FACE" pieces.
7. Mark where the support strips are fastened to the "SIDE" parts and "FACE" parts. If you are doing more than a couple pedestals, you may want to construct a jig to speed up production.
8. Apply the glue where the support strips will be placed. Either wood glue or "Gorilla Glue" works well.
9. Center the support strips so that there is clearance on each end for attaching FACE to SIDE. Fasten (with either 1-3/8" nails or screws) the support strips to the SIDE or FACE part.
10. Pre-assemble the parts to check that they fit. If the support strips are too long trim with a hand saw.
11. Drill holes in the FACE parts so that the screws are inline to fasten the FACE to the SIDE parts.
12. Line up and hold in place the FACE and SIDE then drill a pilot hole in the SIDE part using the hole in the FACE part as a guide. This will prevent splitting of the SIDE part when screwed together.
13. Assemble the parts. Be careful not to run the screw head past the surface of the lumber. Cedar is very soft. This should also be remembered each time the pedestal is assembled.
14. Measure and cut the lumber for the "TOP" piece (lid).
15. Cut support strips for the lid.
16. Glue and fasten the lid parts.
17. Label all of the parts so that the pedestal can be re-assembled the same way each time. For Example: Corners 1-4, 11,22,33,44.
18. Put your name or mark on your pedestal parts including the lid. I also assign a number to each of my pedestals so that the lids and other parts don't get mixed up.
19. When the pedestal is broken down I store the parts with the support strips out and hold the parts together with a bungee cord.
20. A clear deck sealer could be put on the parts to prevent fading, if desired. Thompson's water seal work well.



Pat Barton – Nov 2013



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Info@stonesculptorsupplies.com

2014 CARVING CALENDAR

Camp Brotherhood

Mt. Vernon, WA
July 12th through 20th, 2014

Silver Falls

Silver Falls State Park, OR
August 22nd through 28th, 2014



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