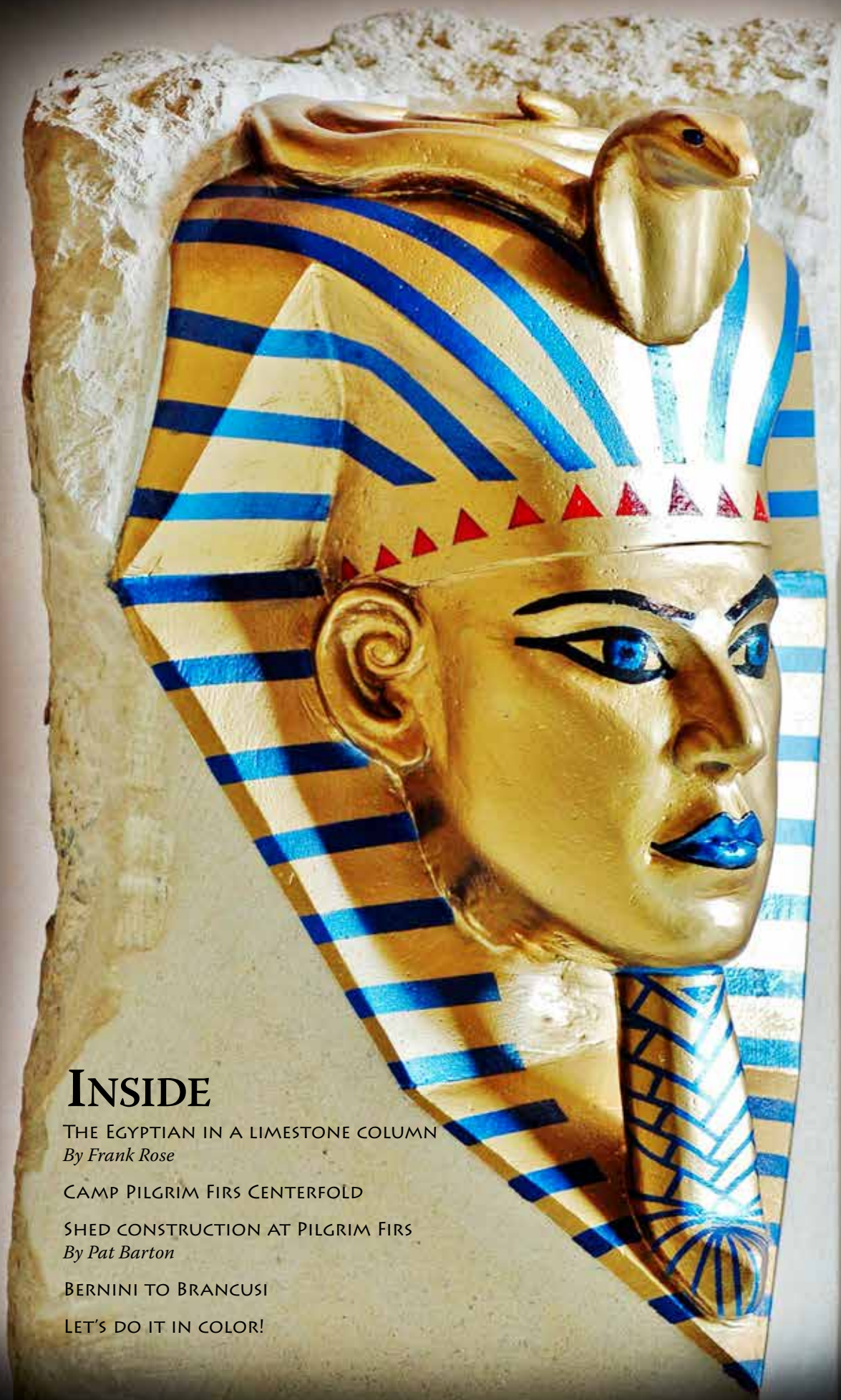


# Sculpture Northwest



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Please Note: Only full memberships at \$45/yr. include voting privileges and discounted member rates at symposia and workshops.

**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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SCULPTURE NORTHWEST MAY/JUNE 2018

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## FROM THE PRESIDENT...



April 24th was International sculpture Day! Two of our members had a memorable April 24th, Hank Nelson and Sue Taves were honored on International sculpture day by our Sculpture Northwest friends in Bellingham who promote outdoor sculpture display in the four northern most counties of Washington state. Look for more details in an upcoming journal. Hope you had a

chance to celebrate, experience great sculpture, and hang out with your fellow sculptors.

Speaking of hanging out with fellow sculptors, Michael Yeaman, conceived, coordinated, and made happen the "Elements of Sculpture - a viewer's guide" workshop with Herbert George based on Herbert's book of the same name. The event on Orcas Island and the San Juan sculpture park was a success. A special thanks to Michael and his wife Deborah for hosting the reception Friday evening at their house, the food, Orcas Island microbrews and atmosphere were great.

Herbert George's presentation of a basic vocabulary of 14 elements to talk about sculpture is a very good starting place (see table below). In addition, I especially enjoyed the Sunday morning walk with the attendees thru Roche Harbor Sculpture Park and his use of the elements to talk about the stone sculpture in the park. One surprise was hearing Herbert George speak about siting, setting, and display of

sculpture it sounded very much like what we have heard Rich Hestekind speak about.

It is likely you will hear more about the 14 elements, Herbert has given Michael permission to develop a PowerPoint presentation for use at our symposia.

### Elements of Sculpture:

1 Movement	8 Colour
2 Light	9 Scale
3 Material	10 Mass
4 Place	11 Gravity
5 Surface	12 Volume
6 Edge	13 Space
7 Texture	14 Memory

Look for the formal request on the list serve, or in a future journal. In the meantime, if you have a big outdoor piece and a photo of it, email it to Ben: [sculpt.mefford@gmail.com](mailto:sculpt.mefford@gmail.com)

Finally, board elections are coming up. There are three positions open and three board members are running for reelection: Ken Barnes, Michael Yeaman and Doug Wiltshire. If you'd like to serve on the board, or nominate someone, let Renee ([renee@nwssa.org](mailto:renee@nwssa.org)) know so we can properly hold our election of board members. If you have questions about serving on the board feel free to drop me a note: [carl@nwssa.rocks](mailto:carl@nwssa.rocks), or ask a board member, their names and phone numbers are on page two of the journal.

*Learn much, share with many and carve proud.*

...Carl

## FROM THE EDITORS...

As spring turns into summer and you are making your symposium plans, we've got some things we hope you will be interested to read about.

Frank Rose, a new member from Whidbey Island, has done many portrait busts in clay, but now he will show us the first one he's ever done in stone. You'll gasp at his boldness in experimenting with color on the limestone, as well as his finely hand-chiseled, finished piece.

Pilgrim Firs director, Cyra Jane Hobson, will outline what we can expect during NWSSA's 31st International Stone Carving Symposium this July. There will be something for everyone; from the beginner's tent to jade carving tables to a granite workshop.

Do you know about the storage shed that was recently built at Camp Pilgrim Firs? Much of the NWSSA equipment, such as tents and pedestals, can be kept here all year for easy access when needed. Pat Barton tells us how, with the help of many willing volunteers, it went from an idea to a reality.



It's always stimulating to get a group talking about whether we like sculpture that is full of complexities or ultra-simple. We have for you a comparison of two artists that were at the polar ends of that spectrum. Bernini will represent the baroque and Brâncuși, the minimalist.

Enjoy!

... Lane and Penelope

# THE EGYPTIAN

by Frank Rose

From early grade school, I was interested in art. Although I spent a good part of my early life on the high seas with the US Navy, I always took the opportunity to view art in Asian and European cities and while on shore duty stations, I attended life drawing and painting classes offered at local colleges. My most enjoyable learning experience in life drawing and oil painting took place at the Torpedo Factory Art Center in Alexandria, Virginia (torpedofactory.org). Many of the art teachers working there were highly successful artists.

About eight or ten years ago I rented a small space at the Freeland Art Studios on Whidbey Island, primarily to create water-based clay portraiture. The clay portraiture process taught me how hard it is to get a likeness and to keep it once found. It also helped me to better understand the construction of the cranium, allowing me to create a very credible portrait of some one that I have never met.

Working in stone was not completely my idea. As it turned out, about a year and half ago, I was challenged by studio associates Sue Taves, Lloyd Whannell, Woody Morris, Lane Tompkins and Penelope Crittenden to create a life size portrait, using only hand tools, in one sixth of a limestone column measuring 13x13 inches x 5 1/2 feet high. It was Texas limestone, soft white, clean and beautiful throughout, a gift to the Freeland Art Studios by the very generous Scott Hackney of the Marenakos Rock Center. The basic idea is that all six of us would sculpt something in the portion allocated to each artist. We drew straws for the section location we would work on. I drew a top section position. This exciting artistic challenge for me, became a labor driven, creative



▲ I BEGAN WITH A WATER-BASED CLAY MAQUETTE.



▲ THEN I DREW THE FIGURE ON THE STONE.

obsession that would involve many months of my life. I made an early decision that the work would be an ancient Egyptian themed portrait. I first duplicated in size my allotted section of limestone in clay. On the clay maquette, I established the horizontal and vertical reference points and took surface depth measurements to the facial bone points. Establishing the forehead angle plane was critical in developing the eye centers and profile of lips nose and jaw lines. Interestingly, the head dress, beard and snake turned out to be the most labor-intensive parts of the work. The facial features found their own way as the piece progressed to the finish point, saving the shape of the pupils and ears for the very last touches.

Months passed and I slowly, but surely, transferred the clay image to stone. During this time, my studio mates surprised me by generously agreeing to give up their allotted areas, so that the stone would belong to my Egyptian alone, and so the piece stands today.

After reaching a certain point of satisfaction with the sculpted image, I entertained the thought and carried out the process of painting the Egyptian along the lines of the famous Pharaoh Tutankhamun's golden funerary mask. Although I was not pleased with the time-consuming paint job, many thought it was quite striking. I decided to remove the paint for a number of reasons, one being that the beautiful limestone was no longer an element of the work and the garish paint job reminded me of the papier mâché art that might be found on a Harrison Ford movie set.



▲▶▼ I THEN BEGAN THE PROFILE CARVING.



Removal of the paint left the masking tape lines of the head piece, giving me the idea to carve out every other strip of the head piece and the beard, taking many hours of refinement with fine files and emery paper



The Egyptian is currently on display at the Freeland Art Studios 1660 Roberta Ave. and will be part of Freeland Art Studios open house event on Saturday, June 9th of this year.

In closing, I want to thank my studio mates, especially Lane Tompkins and Lloyd Whanell for their generosity in sharing with me tools, knowledge, experience and their passion for carving in stone.



▲ NOT LIKING THE BRIGHTLY PAINTED STONE (AS THE EGYPTIANS DID) I REMOVED ALL THE PAINT TO MAKE THE FINISHED PIECE AS SEEN  
 ◀ TO THE LEFT.



# REGISTRATION IS OPEN FOR STONE CARVING SYMPOSIUM

It's our second year at the Pilgrim Firs Camp and Conference Center in Port Orchard, Washington. Last year, our inaugural camp there, we started the week with something like 70 people registered and once word got out that the place was magical for us, more and more carvers arrived and descended upon the field and the energy grew and grew, making for one of the best symposiums in years! The trees! The more intimate field! The lake! The food! The campfire by the lake! We all loved it and I know so many of us are excited to return.

For our guest artists this year we have Candyce Garrett joining us from New Mexico. Candyce works in monumental granite and other hard stones, giving them lightness and life through implied motion. She'll be demonstrating surfacing techniques, chainsaw usage, and a whole slew of other useful things. Many of us know her already and every time I've talked to her, she is just ecstatic about coming up here to Pilgrim Firs to share the week with the awesome members of NWSSA (that would be you!).

We also, hopefully, will welcome Francesca Bernardini from Italy. Francesca creates ethereal nests, cocoons, and chrysalises in marble and might be sharing inspirations and techniques she uses in obtaining quiescence. Oh, I hope, I hope she can join us because her work is beautiful and she sounds amazing. A friend, for certain. The uncertainty here about her presence is because the current



LEFT TO RIGHT: THE 2017 SCULPTORS GATHERING FOR A GROUP PHOTO; 'COCOON' BY FRANCESCA BERNARDINI; BOB OLAFSON AT THE JADE WORKSHOP;

# FOR THE INTERNATIONAL SYMPOSIUM PILGRIM FIRS 2018!



administration won't allow her to enter the US without a special cultural visa application because she traveled to a country in the Middle East once last year; otherwise travel would not be an issue. We won't know until June, but we are trying. Ridiculous.

If not Francesca, another awesome artist will be there to create with us, teach us, and inspire us. Plus, we have the amazing jade workshop running again, as taught by Deborah Wilson. I have a feeling this is going to fill up quickly this year as a number of inquiries and registrations have already been made, so sign up early if you're ready to be smitten by the jade bug (or if you already have been)! The beginner's tent will be there in full force as well with tools and space and the attention of our two rock solid teachers, Ruth "The Muse" Mueseler and Tamara "The Hammer" Buchanan. We're also going to have presentations by geologist Trevor Contreras, panel discussions on tool usage (namely how to use and care for angle grinders), the fundraising auctions, discussions on ergonomics to save your back, and a potential return of special guest star James Horan from Ireland. Oh, and an exchange scholarship sculptor from California, our cast of work study characters, friends from all over the Pacific Northwest and the little island of Canada, and most importantly of all, you. You and the bright smile and the clouds of dust and the incredible energy that you bring to this event. We can't wait to see you.

Now get thee to the website and register!



ANDER WORKING ON HIS SCULPTURE ON THE FIELD; CANDYCE GARRETT WITH ONE OF HER RECENT GRANITE SCULPTURES; 'TEMPUS VOLARE' BY DEBORAH WILSON.

# THE NEW NWSSA SHED AT PILGRIM FIRS

by Pat Barton

At our first Symposium at Camp Pilgrim Firs, the membership voted to have Camp Pilgrim Firs as our new home. The camp management agreed to let us build a shed next to the guitar groups shed. It had to be similar in design and color.

Gene Carlson, a retired builder with many years of experience, volunteered to be the General Contractor, Chief Architect, Excavator Operator, Materials Purchasing Agent, Lead Carpenter and High Climbing Roofer. Steve Sandry, another retired contractor, was the number one saw man. He did all of the cutting and fitting of the trim and built the doors.

The project started on a very hot July 25, 2017. Gene had a small excavator delivered from a local rental company. It arrived on time at noon, and he had the area where the shed was to go cleared and leveled by late that afternoon. That included removing 2 large stumps. The next morning Gene returned and cleared some areas for the camp.



▲ THE FINAL DAY, SEPTEMBER 12, 2017. THE SHED IS PARTLY LOADED, TIME FOR A QUICK PHOTO. NEXT WE WILL LOAD IN THE STEEL TABLES, AND REMAINING TENTS AND TABLES. THANKS TO SHARON FEENEY, ED SALERNO, STEVE SANDRY, LEON WHITE, KIRK MCLEAN, AND THE BOSS, GENE CARLSON.



▲ STEVE SANDRY ALSO SHOWED OFF HIS CARPENTER SKILLS BY BEING THE SAW MAN AND CUTTING AND FITTING ALL OF THE TRIM.

Next, building the shed. After contacting management at Pilgrim Firs, it was determined that the camp would be vacant on Labor Day weekend, they give their staff that weekend off. We were told that we could use a couple of cabins to sleeping bag in. So on a hot Saturday August 2, 2017, seven of us started building the shed. We installed the foundation blocks, and built the deck on them. Next, the walls were framed as the members for the trusses were cut and assembled. That night we had a potluck dinner of smoked pork ribs and corn on the cob. The following day we put up the trusses, put siding on the walls and sheathing on the roof. Some of the painting was done.

Thursday September 7, 2017, a smaller crew returned to finish the roofing, the remaining siding and the trim. Steve built and hung the doors and most of the painting was completed.





On the final day, September 12, 2017, we finished up the trim, the flashing and the painting. The last thing to do was to load up the shed with our tools, equipment, tables and tents.

A special thanks to all of the extra help that we had that last day. NWSSA's storage shed at Camp Pilgrim Firs was done.

◀ THE FLOOR IS DONE ASSEMBLING THE TRUSSES ON THE FLAT SURFACE." THANKS TO CARL NELSON, STEVE SANDRY, CHE - MAYA KILMER'S HUSBAND, GENE CARLSON AND MYSELF. PHOTO BY MAYA KILMER.



◀ THE MASTER CONTRACTOR, GENE CARLSON, HE MADE THIS PROJECT HAPPEN. HE ORDERED THE EQUIPMENT AND MATERIALS, AND WORKED HIS MAGIC PUTTING THE SHED TOGETHER. BOSS, YOU DID A GREAT JOB.



◀ POTLUCK DINNER ON AUGUST 2, 2017, AFTER A LONG HOT DAY. THEN IT WAS TIME TO HIT THE SLEEPING BAGS.



# FROM BERNINI TO BRÂNCUȘI

THE DRAMATIC CHANGE IN PORTRAIT SCULPTURE FROM ROCOCO TO MINIMALIST

The Rococo period in marble portrait sculpture can hardly be better illustrated than by the Italian Gian Lorenzo Bernini's portrait bust of Francis I D'Este, Duke of Modena, which was completed at the midpoint of the 17th century. This super realistic piece surrounds a face, that looks to be alive, by fantastically long cascades of curled hair, dream-like billowings of fabric in a swirl around his armored torso, with soft touches of crocheted lace at his neck.

Get as close as his minders at the Este Gallery Museum in Modena will allow you or zoom in on any of the large format photos available of him, and you will find it hard to believe that the Duke is stone and not living flesh.

Moving through many art filled decades, we come to a time early in the 20th century when Constantine Brâncuși, a Romanian working in France, began his life's work on a simpler style, something often referred to as minimalist art. One can hardly find two sculptures more different than Bernini's Duke of Modena and Brâncuși's Sleeping-Muse. Both are in Carrara marble and both are human heads, but the differences between the two are nothing if not stunning.



▲ 'BUST OF DUKE,' FRANCIS I D'ESTE  
BERNINI 1651

◀ 'SLEEPING MUSE,' BRÂNCUȘI 1909



Gone are all the marvelous coverings of cloth and metal. Even the hair is reduced to a mere indication of a few strands on the top of the head. Brancusi's head isn't even placed upright on a pedestal, but simply lies like an egg on a table.

It's a good thing we don't have to choose between these two schools of art for our enjoyment. We can simply absorb all that we want from each of these vastly different approaches, choosing one (or even both) to be the inspiration for our own next work of art.

Enjoy your work fellow carvers; finding satisfaction in your own personal style. Bon Appetite for stone!



**4** Culture is an organization that provides cultural funding and support in King County, WA. In recent years they have awarded NWSSA two Equipment Grants (which included upgrading our computer equipment), and we were awarded a Sustained Support grant for 2017 and 2018 for \$2200 per year.

Grants can be a really wonderful resource for artists, particularly for our members since the startup costs for a stone sculpture studio are greater than for most mediums.

As a student, I benefitted indirectly from at least 3 grants when other artists hired me to assist with their grant-funded projects, and as an artist I have received two invaluable grants to support my own work. It takes time and effort and the risk of rejection, but regardless of the results, the process can help you clarify your goals and learn how to better communicate your ideas.

4Culture.org is a great resource for NWSSA both as an organization and for individuals based in King County, WA. One of my last acts in my thirty-three years as a King County resident was to create my sculpture "Know Time," previously highlighted in the July/August 2017 edition of Sculpture NorthWest. I had plenty of help getting that sculpture made, and a primary resource was a \$1500 grant I received under the program, "Open 4Culture." This grant is specifically designed to help those new to the grant process, and it has a rolling deadline so one can apply any time. If you are a King County resident, I highly encourage you to take advantage of this program - they will

help walk you through it if you have questions - they want you to succeed! Once you have successfully navigated this entry level grant program, it gives you an edge in applying to Project Grants. Both programs help you take on the upfront expenses of larger projects so that you can expand into new areas. For me, I wanted to have at least one large-scale

portfolio piece for applying to public art projects. For you it could be any number of possibilities. Other invaluable (and accessible) grants to look for are Professional Development grants, which cover a range of activities from website building and having

your artwork photographed, to traveling for a residency or studying with a master. One such professional development grant for \$1500 allowed me to travel to Japan in 2017 to work with master sculptor Kazutaka Uchida in his studio in Toyota City.

If you are not a King County resident (many of us are not), there are other resources out there! In the Portland, Oregon, tri-county area, a similar resource is the Regional Arts and Culture Council ([racc.org](http://racc.org)). Check your state, county, and city for funding opportunities of any kind - so far the county level seems to be the best bet. Also, take advantage of our great NWSSA network and let your friends know what you are working on, and what you would like to work on. It really helps to have more people keeping an eye out for opportunities that might fit your next big idea.

*~ Ben Mefford*



# CULTURE



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## *Let's Do it In Color!*

Editors' note: As of the May/June issue, the Board has made the generous and, we think, well-advised decision, to print the cover of each subsequent issue of our newsletter, *Sculpture NorthWest*, in color!

This is well-advised for numerous reasons. It not only makes the publication look more eye-catching and professional, but it may also encourage carvers who publish work in the Journal to want to have their work in color as well. The cost of color in the Journal is \$75 a page. As you know, we send more than 275 Journals out every two months.

This is wonderful publicity, not only for our group as a whole, but for each carver showcased; a powerful advertising tool for sculptors to hand out to friends, families and prospective clients.

Many thanks to the BOD for taking the lead on this new era of color.

### STONE SCULPTORS SUPPLIES GUERNEVILLE, CA

Pat and Karen are continuing their discounts on purchases by NWSSA members. All stone is 25% off unless it's a special or a grab bag. 10% will be taken off of imported, Italian tools (Cuturi and Milani). All other tools are 20% off. You must note in the comment section that you are a member or call in your order at: 707-869-1666 or 707-869-1021.  
Info@stonesculptorssupplies.com

### KANSAS LIMESTONE FENCE POSTS FOR SALE

Still 59 cents a pound  
Delivery possible if you order three or more posts  
Tom Urban, tfurban@uoregon.edu, 541-912-2197

### 2018 CARVING CALENDAR

#### **Camp Pilgrim Firs**

Port Orchard, WA  
July 7-15, 2018

#### **Suttle Lake**

Sisters, Oregon  
August 12-19, 2018

And don't let us forget our friend Peter Becker who brings us stone ideas from around the world in the monthly, online stone-ideas.com.

<http://www.stone-ideas.com>