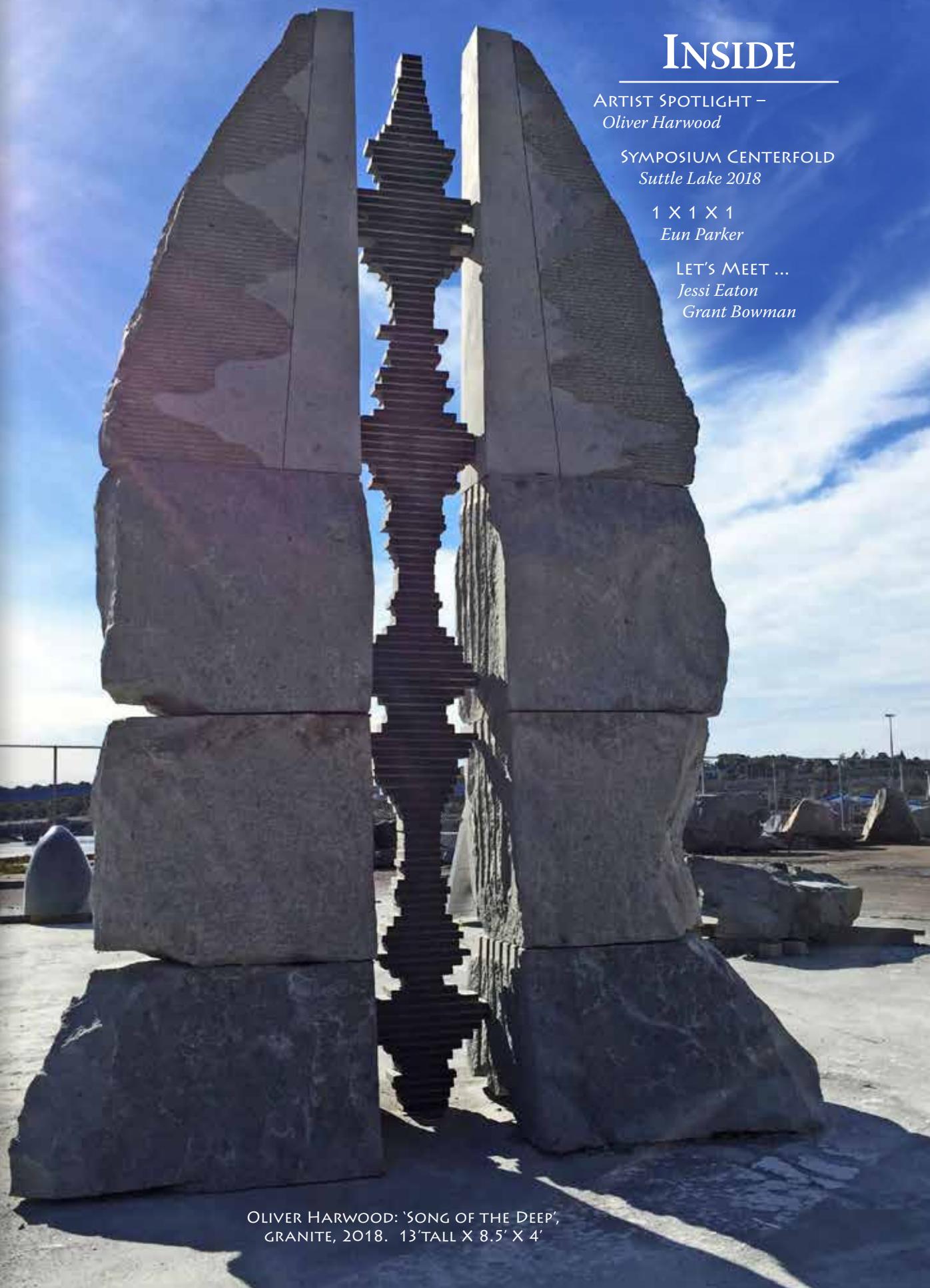


NORTHWEST STONE SCULPTORS ASSOCIATION

NOVEMBER/DECEMBER 2018

Sculpture Northwest



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Oliver Harwood

SYMPOSIUM CENTERFOLD
Subtle Lake 2018

1 X 1 X 1
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OLIVER HARWOOD: 'SONG OF THE DEEP',
GRANITE, 2018. 13'TALL X 8.5' X 4'

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CONTACT

P.O. Box 27364 • Seattle, WA 98165-1864

FAX: (206) 523-9280

Website: www.nwssa.org

General e-mail: nwssa-office@nwssa.org

NWSSA BOARD OFFICERS

Carl Nelson, President, (425) 252-6812

Ken Barnes, Vice President, (206) 930-0681

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Michael Yeaman, (360) 376-7004

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Doug Wiltshire, (503) 890-0749

Patty McPhee, (206) 919-4938

PRODUCTION STAFF

Penelope Crittenden, Co-editor, (541) 324-8375

Lane Tompkins, Co-editor, (360) 320-8597

DESIGNER AND PRINTER

Nannette Davis of QIVU Graphics, (425) 485-5570

WEBMASTER

Carl Nelson

carl@mostlyrandom.info

(425) 252-6812

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MISSION STATEMENT

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FROM THE PRESIDENT...



granite, Colorado marble forms became available for sculptors. Celebrate the new life given to these crosses."

Over 20 members have "acquired" a cemetery cross at NWSSA's Suttle Lake auctions. As of this writing, 10 have confirmed they will be contributing a piece or documentation of their work for display. If you have a "Cross + Over" to display and have NOT contacted me, please email me: pres@nwssa.org ASAP so we can reserve a spot for you in the show.

Many thanks to Michael Creger for finding the space and scheduling the event, and especially to Kim Lewis for his vision and generosity of the cross donations that make it possible. See two of the "Cross + Over" entries on the back cover of this issue.

FROM THE EDITORS...

Welcome to the last issue of Sculpture NorthWest for 2018!

Heading into winter we can look back and enjoy the memories of our two summer symposiums. In this issue Director Doug Wiltshire reminds us of the delightful events enjoyed at Suttle Lake this year.

Those who attended Pilgrim Firs in July, had the good fortune to meet Oliver Harwood. For those of us who missed this opportunity, here is Oliver in our Artist Spotlight. The spectrum of his work is wide ranging: moving from the most delicate of figurative to massive, towering constructions.

And it's time for another 1 X 1 X 1 (One Artist, One Piece, One Page.) Eun Parker shares her thoughts on one of her sculptures of simple elegance.

Our introduction of newer members continues with "Let's Meet...." This time we introduce two members: Jessi Eaton from Ashland, Oregon and Grant Bowman from Seattle, Washington.

Ben Mefford reports progress on the sculpture display at Marymoor, and is waiting for a contract from King County to get the final details of our arrangement hammered out. Stay tuned and think "public art" in late 2019.

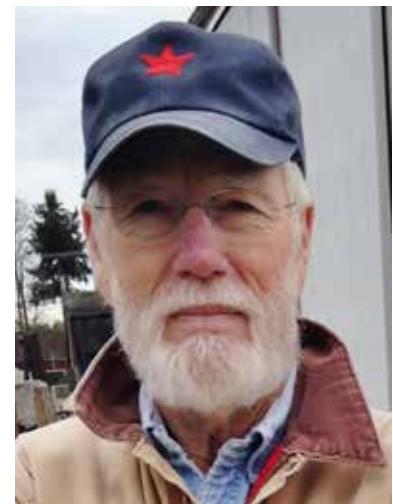
Speaking of public art, Candyce Garret will be back next year to Pilgrim Firs to continue work on her granite pieces and John Lafortune will also be there. So, if you want first-hand experience and hints, put Pilgrim Firs on your calendar, July 6-14, 2019. And, if you'd like the opportunity to work on a large marble piece, think about joining Mark Andrew and fellow sculptors at the Suttle Lake symposium, August 11-18, 2019 as they continue the community carving.

I've been very surprised by the warm response I get when I speak with people about having a youth-oriented symposium event. If you have any ideas about what you might like to see at a stone carving event for 12-18yr olds, drop me a note.

I would like to welcome Constance Jones to the board. Given her years of experience as a therapist, she has expressed an interest in working with Rick Johnson and the folks at joint Base Lewis McCord (JBLM) veteran's art therapy program. If you would like to lend a hand, drop Rick Johnson a note so he can pass it on to the folks at JBLM.

Finally, please consider sharing your skills and wisdom by serving on the board for a two year term. It is you that makes things happen, so please consider how you might contribute.

... Carl



Welcome all - newer members and members of longer standing - to this issue of Sculpture NorthWest. Enjoy!

... Penelope and Lane

ARTIST SPOTLIGHT: OLIVER HARWOOD



As an art student I was influenced by two accomplished sculptors who followed their passion in very different ways. I explored figurative sculpture inspired by John Fisher while working at his Italian studio, and conceptual sculpture under John Greer, my art college professor. Both these artists have taken their careers to a very high place, a lifelong pursuit and though they may not know it, I owe a lot to them. I regret not diving deeper into both figurative and conceptual art while I had the opportunity to work with them. There is something innately beautiful, as well as satisfying, doing figurative work and bringing a theoretical concept into the three-dimensional world.

But being a head-strong young artist, I moved away from both figurative and conceptual art and started my own exploration of metaphorical art. As I got interested in a subject, I would explore the topic through several sculptures that often spanned years.



▲ 'FORMATION' (DETAIL), MARBLE, 1995
ART COLLEGE DAYS, THE DANCE BETWEEN
THE MATERIAL AND THE ARTIST.



▲ 'INNER VIEW', MARBLE, 2001, 104" X 42" X 10'
I REMOVED THE SURFACE AND CHANGED THE STRUCTURE
OF STONE FROM CRYSTAL TO MUSCLE. THIS WAS PART OF
A SERIES THAT WENT ON FOR A FEW YEARS TRYING TO GET
BENEATH THE SURFACE OF THINGS.

For me, what I call metaphorical art is sculpture that brings two or more unusual elements or representations together in a new way to suggest a meaning. For instance, the "Shifting Culture" series combined the idea of ship hulls with iconic ancient civilization architecture. The ship hull is a fascinating manufactured object, made of a rib cage and skin, but instead of containing water, like us, it displaces it. A ship is in a precarious balance between weight and displacement, always trying to remain buoyant. My fascination with ancient cultures came from my first degree in history and anthropology. The "shifting culture" series developed from my concern over the loss of value placed on history. The great civilizations of the past have become commodities, bought and sold in markets around the world. I created a series of boat hulls transporting our displaced and commercialized history.



▲ 'ZEPHYR', LIMESTONE, 1994, 20" X 20" X 20"
ONE OF MY FIRST STONE SCULPTURES –
ZEPHYR – GOD OF THE WIND.



▲ 'LOST CITY', LIMESTONE, 2008, 26" X 10" X 8"

Staying with the boat hull, but moving away from archeology, my next series looked at the divergence between reason (the mind) and nature (the body). In "Symbiosis," we are the rational "tokens" transported by the organic world almost against our will through the timescale of life. My question... What happens to an organism that chooses mind over body, that prefers an artificial constructed environment more than the biosphere that sustains it?



▲ 'SYMBIOSIS', TUFA & SLATE, 2010, 23" X 8" X 6"

This series ended with the carving of a coelacanth (my interpretation) which is known as a living fossil. Definitely one of the strangest carvings I have ever done.



▲ 'COELACANTH', TUFA, 2012, 52" X 20" X 12"

For these sculptures I found some wonderful boulders of tufa that were completely organic looking – filled with random holes, deposits and micro crystals.

Tufa is formed when carbonate minerals precipitate out of a solution, like how stalactites form in a wet cave. The only difference with travertine is that travertine is precipitated from a hot (geothermal) solution usually making it a bit denser and harder.

I have carved stone for 20 years and seldom get tired of it. I have recently been exploring other materials either for large scale or to express things that can't be captured in stone.

Some of my greatest memories came from the early years. I loved Art College, but there was a strong bias that "good art" was purely conceptual. I have often joked with my friends that it took years to recover as an artist from art school! For me, art in all its forms is expression; words are expression, movement is expression, even silence and stillness is expression! Everything has a context, every object is part of a space, every story echoes against a wall of history. As artists, I believe we are the interpreters, whether consciously or subconsciously, we fashion form, colour, texture, sounds, patterns, movement into new identities.

It was a great experience to attend the Saint John International Sculpture Symposium this past summer for six weeks. Working alongside seven other sculptors to cut through tons of granite, each creating our own vision for a public art piece.

The sculpture I did is called "Song of the Deep" and it invites people to listen to the voices of nature in a new way and hear the life around us. It asks the viewer to consider the music of the ocean ... a whole orchestra of sounds and songs we don't hear. I created an audio graph of a particular Humpback whale song; the visual pattern of the resonance. The Humpback whale in particular is known to compose intricate and beautiful songs up to a half hour in length that transmit up to a mile through the ocean. The songs overlap in depth and volume beneath the waves.

I am intrigued by wave forms ... not the ocean wave forms but sound waves and patterns. They are beautiful and alive in their invisible world. Full of energy and direction until they dissipate into stillness.

For this sculpture I was inspired by the Bay of Fundy with its massive tides that create their own resonance and rhythm, forming macro and micro ripples through the biosphere. These wave patterns merge with sound waves and songs to create intricate and complex overlapping harmonies. The whales are the largest voices in the natural ocean and come to the Bay of Fundy in the summer as their primary feeding ground. We had a wonderful trip to Saint Andrews one day to go out and see them in their habitat.

Continued on page 8 ▶

GOOD TIMES AT SUTTLE LAKE 2018

As the harvest time of year is upon us, I would like to take a moment to reflect on another fantastic year at Suttle Lake. There were many new developments we learned in methods and mediums. There were also inroads to personal growth and reconnections with people who may now be lifelong friends. These are some of the things I heard and experienced this year at Suttle Lake. For this I am grateful to all of you that join together to make this happen.

The week began with the presentation of the collective stone-carving project for Suttle Lake camp. Many thanks are in order to Mark Andrew for his hard efforts and patience bringing us together as a collective in this endeavor. This project will continue each year until completed, and all attendees are encouraged to spend time with this magnificent piece of marble.

The teachings of our newest friend, Joseph Kincannon, gave us a unique perspective towards the methods used in the making of the cathedrals of old Europe. His slide show was mesmerizing and informative. Jessi Eaton, his apprentice from years past, also accompanied Joseph; folks enjoyed their energy towards the craft. Hopefully Joseph and/or Jessi will be joining us next year as well.

Mitsuo Saikai joined us again this year as an instructor with traditional Japanese carving methods at lightning speed. He also demonstrated using Japanese tools that are now available thru Kentaro, which can be a fantastic addition to any toolbox. Kentaro purchases these tools directly from the source in Japan; they would otherwise be very difficult to obtain.

Uchida sensei was honored with a lifetime achievement award and Lee Imonen graciously accepted the Hammer Award without trying to escape just before receiving it.

We had a record number in our beginner's tent this year with eight new people. Our instructor, Stephanie Robison,

is great at exciting new people to work and achieving well beyond their own personal expectations. Not unlike Tom Sawyer, but for the sake of making art.

Deborah Wilson once again shared her expertise of jade carving with the assistance of our brother Steve Sandry for another exceptional program.

Seattle Solstice returned after five years and amazed the crowd once again with new technologies and an update on the progress of the 10,000 year clock.

Lisa Ponder and Rich Hestekind gave a very informative discussion on memorial work from a personal perspective to a larger commercial one, both very vital areas to consider within the stone carving community.

I remain committed to carving time for the attendees during the week and this year it showed. I added an additional ten display pedestals to our show, and we used every one of them this year. Our Stone Walk was a resounding success! We sold five pieces this year. It was the best public turnout yet, and I believe it is because we are no longer competing with the High Desert Show in Bend, which is their biggest event of the year, and is now the week after ours.

We received press in Bend and Sisters over and above what we solicited. We also are on the radar for a possible art project for the city of Sisters, Oregon. Next year's Stone Walk should prove to be even better for all of you that participate.

The Suttle Lake symposium raised funds for shore power at our annual auction, and now it is going to be a reality. I was just informed by the camp that they are hooking up power within the budget we raised for the camp and we will no longer need to rent and feed a generator for our symposium. NWSSA should see a direct savings after next year's symposium, which also means our rates for our attendee's, will remain affordable.



◀ MITSUO SAIKAI CARVING A BUDDHA IN TEXAS LIMESTONE

HAND OF A HARDWORKING, UNKNOWN STONE CARVER ▶



Finally, I would like to thank our support staff, Renee Roberts, Rich Hestekind, Dan Michael, and everyone I have not mentioned, for your continued hard work. I would also like to thank our Board for their time and expertise. Without them, this community of "weirdos" would not be possible. And I want to thank each of you. Connected by the creative spirit, we support one another in this endeavor unlike any other. It is our love of this art form and each other where we are at our best.

Until then, keep the chips flying and your area dusty.

Doug Wiltshire



▲ SAMIA IMONEN AND MJ ANDERSON CARVING ON THE COMMUNITY STONE



▲ MOVING OF THE COMMUNITY STONE WITH MARK ANDREW



▲ THE GROUP MINUS ABOUT 10 PEOPLE THAT WERE NOT PRESENT



◀ KENTARO KOJIMA
DISCUSSING THE WAYS OF THE
WORLD WITH CARL NELSON.

JOSEPH KINCANNON DURING
HIS PRESENTATION ▶



ARTIST SPOTLIGHT

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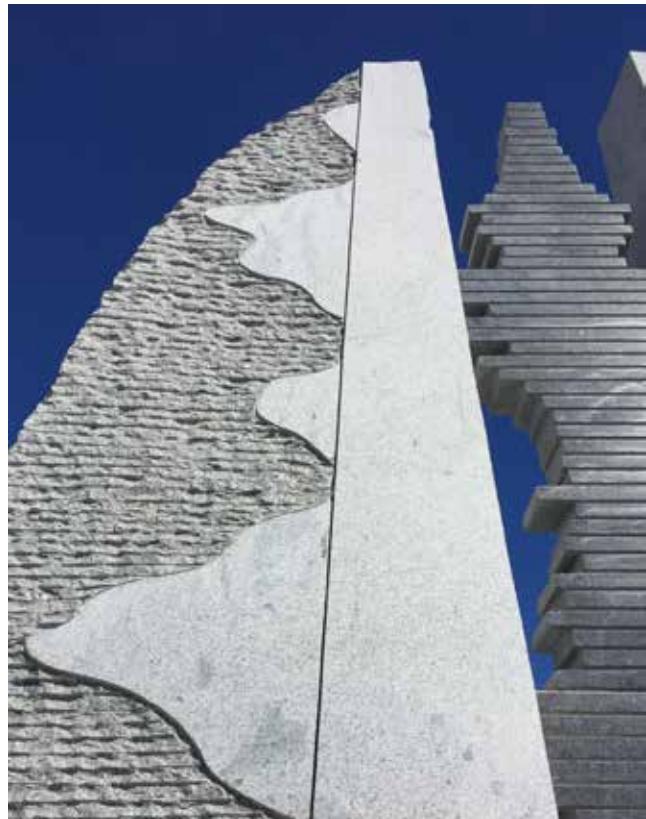
The sculpture I made has three main elements, the visualization of the whale song supported by granite blocks that have been split, like the song is splitting the earth and stone and reaching into the sky. The side stones form the outer shape, some say it appears as the jaw of a whale, and the resonance patterns extend into these stone, creating new sound patterns.



▲ BEGINNING 'SONG OF THE DEEP'

Part of this project is also interactive, viewers can listen to the whale song depicted in the sculpture on their own phone. The link is: <https://ocr.org/sounds/humpback-whale/>

It was a great opportunity to share knowledge with artists from Europe and Turkey. It seems a lot of the European artists use nine inch flush mounted blades on extra powerful grinders. I think grinders in Europe are rated differently than here as they get much higher wattage for the same size tool. We had 7" grinders with 7" flush blades. One of the biggest lessons in a symposium is not having the luxury of slowly working your stone down, one has to cut straight to your finish surface. You just take a deep breath and go for it! We would often burn through one 7" sintered diamond blade a day – and that was with water. The symposium was well organized and provided everything we needed to stay focused on our task. The evenings were full of laughter and stories and a few invented games that corresponded to the amount of alcohol consumed ... but we all hit the pillow by 10pm exhausted from a heavy day's work. We worked hard six days



▲ 'SONG OF THE DEEP' (DETAIL)

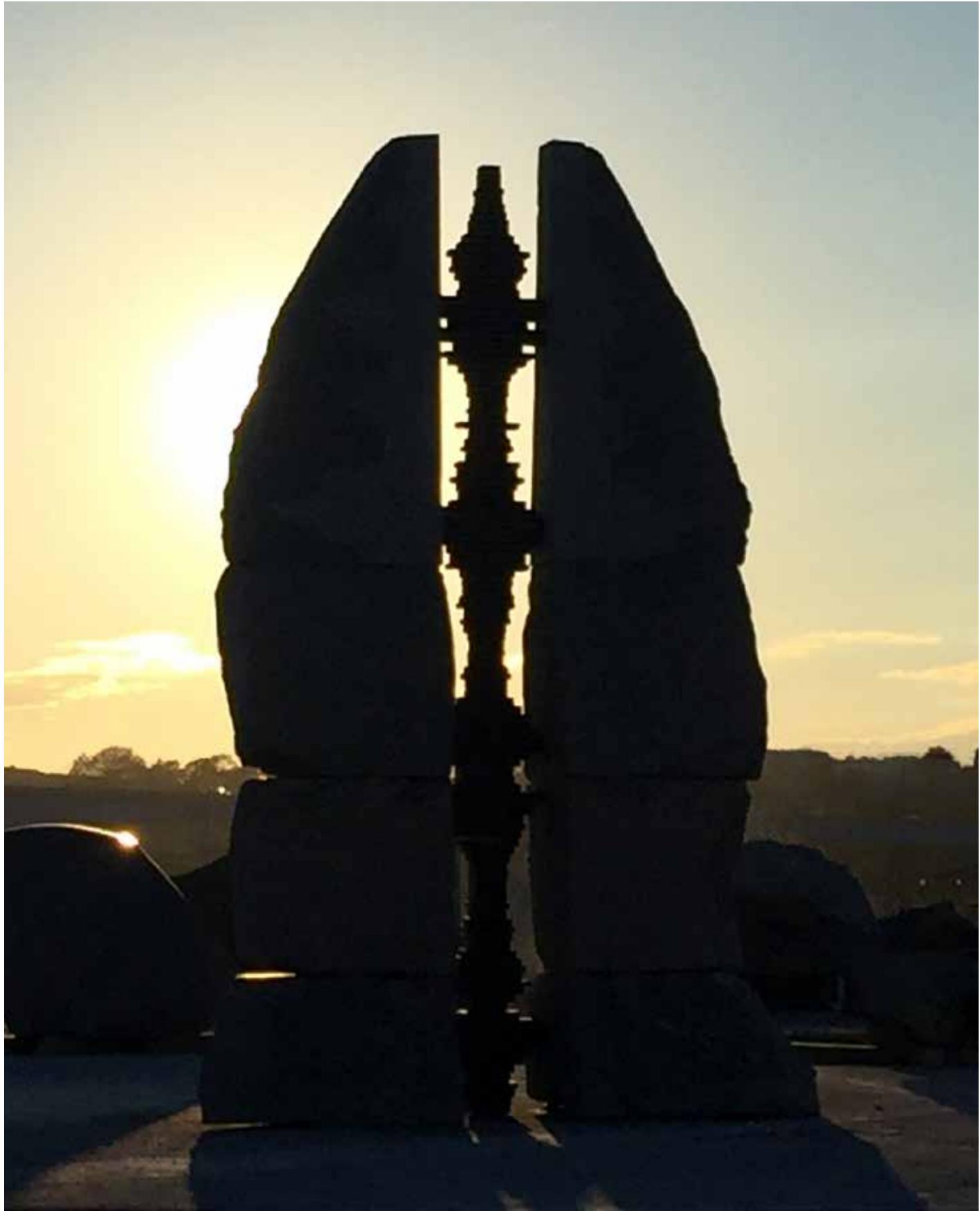
a week for six straight weeks, often the whole day with a gas powered saw.

The stone we had, came from a quarry that used dynamite, so there were lots of fractures in it and it would not split in a straight line! This was one of the biggest challenges for me; I needed to split through several large boulders at exact right angles, so I ended up drilling all the way through, with holes 5" apart! It meant one full week of holding on for dear life to a big quarry rock drill that shakes you to the core. Fortunately, after being shaken silly, all the rocks split perfectly.

It was a great experience, setting out to do this sculpture, working through all kinds of hurdles and getting it all together on the 2nd to the last day! There were a few sleepless nights along the way but it all came together in the end. The best part of the symposium of course was the camaraderie with the other sculptors and interns and organizers, there was seldom a dull moment.

The last few years I have been consumed with an art related business so have had very little time for my own artwork. Spending six weeks carving granite really drove home the importance to create regularly ... to focus on developing one's voice and ideas at least some time every week. I have set a few new art goals and am looking forward to next year's Pilgrim Firs already.

:) Oliver



▲ FINISHED 'SONG OF THE DEEP' AT SUNSET.





1 X 1 X 1 : EUN PARKER

How did the idea come to you?

'Birth' was inspired by my father. 'Birth' is the story of life, hope and reverence to change.

Process: Maquette? Drawing? Direct Carve? Other?

By drawing and sometimes modeling with air dry clay.

Hardest part?

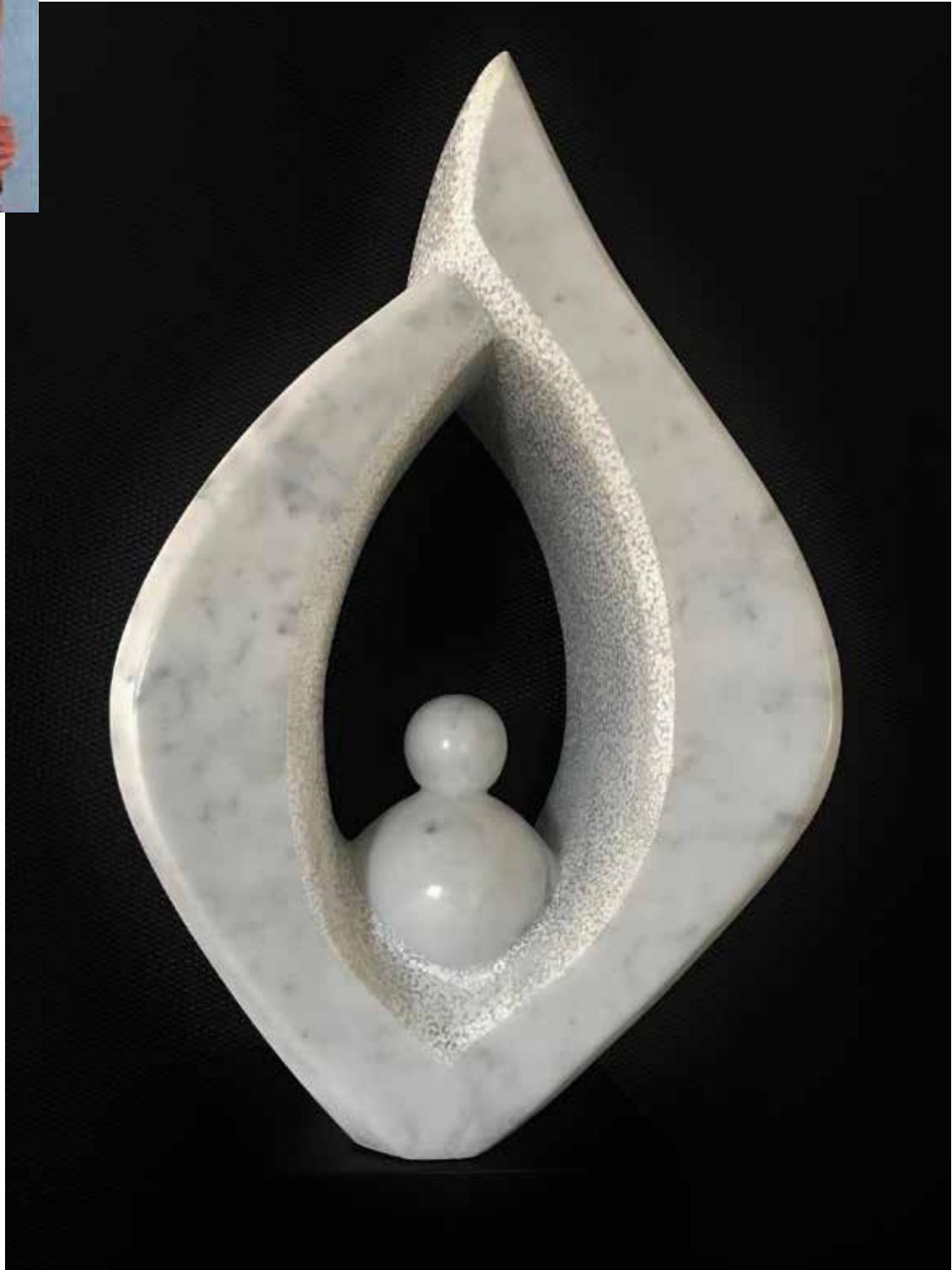
Making the center of hole.

Easiest part?

None.

What did you learn from the making of this piece?

Balance. Carrara marble was strong but very soft, too.



▲ 'BIRTH', 16" X 10.7" X 4.5", CARRARA MARBLE ON POLYCOT BASE



LET'S MEET ...



JESSI EATON

I first heard of NWSSA from Joseph Kincannon who I apprenticed under and worked for in Austin, Texas. Joseph was presenting and teaching at the 2018 Suttle Lake Symposium and, knowing I now lived in Oregon, he invited me. I had never heard of NWSSA nor did I know that such groups existed. I attended the symposium trepidatiously having never spent an extended period of time away from my two young children, and I was blown away by the kindness, talent, and camaraderie I experienced. This made the week fly by. I am currently in the process of setting up my carving studio in Ashland and am excited to be a part of such an incredible group of carvers. As the T-shirt I bought at the symposium says, "I found my weirdos" and I can't tell y'all how happy I am about it!

Jessi Eaton

jessi.eaton@yahoo.com



GRANT BOWMAN

In April of 2017, the pop-up stone sculpture gallery "SKULPT" came to Oak Harbor. I was on a road trip with my now fiancée exploring Whidbey Island and by sheer chance, stumbled upon the gallery. At first, I remember being enthralled with the different types of stone and simply trying to identify each rock. It was not until I saw the "Voice of God" (by Lane Tompkins,) with twenty different mouths carved into it, that my own mouth dropped. I asked a rather rambunctious Canadian man, John Lafortune, how the piece was made. Four glasses of wine later, I walked out with a soapstone bear carving kit and a promise to attend the Camp Pilgrim Firs Symposium. Two years later I now look back on that serendipitous day and am filled with gratitude, for not only did I discover a new love, but a new family.

Grant Bowman

bowmanpg@gmail.com





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'Swing'
by Reg Akrige

Say it with color!

If you'd like to see your work in color in the
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(circulation over 275 copies) let us know.

We are accepting submissions for
the *Spotlight*, *Quick Look* and
our new feature, *1 x 1 x 1*.

Contact Lane at lane@whidbey.com or
Penelope at artist@crittendensculpture.com.



'Waiting for Spring'
by Kim Lewis

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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@stonesculptorssupplies.com

2018 CARVING CALENDAR

Camp Pilgrim Firs

Port Orchard, WA
July 6 – 14, 2019

Suttle Lake

Sisters, Oregon
August 11 – 18, 2019

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