

NORTHWEST STONE SCULPTORS ASSOCIATION
JULY/AUGUST 2019

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ARTIST SPOTLIGHT – *Bruce Kleeberger*

SUTTLE LAKE 2019 CENTERFOLD

SCULPTFEST 2019 – *Carl Nelson*



BRUCE KLEEGER: 'BLUSHING ROSE' ALABASTER 12" H X 14" W X 12" D

Sculpture Northwest

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

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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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FROM THE PRESIDENT...



NWSSA and Pacific Northwest Sculptors will be sponsoring "Making Space", a joint sculpture exhibit during the International Sculpture Center's Portland conference this coming Oct 12-15. Look for the call and consider submitting a piece for the show and attending the conference to see what's going on in their world of sculpture.

Check out sculpture.org/portland19/.

I have served on the board for eight years and as president for six years. It is time for me to take a break and carve more. I'm not going away, and I plan on continuing involvement with the web site, workshops, and other needs of the association. I'm a bit disappointed that I will not get to work with all of the new board members who are running (and

will likely be elected by the time you read this.) They will be a strong addition to the board.

Words matter, and as a member of the NWSSA community, there are words that have grown for me in meaning, importance, and value over the years and have contributed greatly to my understanding, appreciation, and creation of sculpture. When you say, "Think of sculpture," you will consider its material and place, then likely its characteristics such as surface, edge, texture, color. Maybe you will move on to its physicality, such as mass or center of gravity, or beyond that to volume and space or something less solid like movement or light. All these words exist in our context of past experience and memory. The sharing and openness of the NWSSA community helps give substance to these words. Thank you for being a part of this sculpture community.

Carve Proud, Learn Much, and Share with Many...

... Carl

FOR THE EDITORS...

If it were possible for us to pool our collective gratitude into writing, the words "THANK YOU!" would burst from the page with thunderous applause for our two former editors, Penelope Crittenden and Lane Tompkins.

You are two of the most considerate and generous members of the NWSSA, and that is saying a lot. As you embrace your next adventures, know that your decades of contributions will continue to have a lasting impact. We wish you all the best. Now that you will have some extra time on your hands, we expect you to spend most of that time sculpting!



...and introducing...

This issue will be the first that I contribute to as Editor. I am excited for the opportunity, and a bit humbled by the responsibility. It has been my pleasure to serve as treasurer on the NWSSA board of directors for the last year, but I will be leaving that position in order to put my time and attention into this new endeavor. For this issue to come together, special thanks are in order to Penelope and Lane for their advance work and continuing support, Nannette Davis for giving extra help during the transition, Maya Kilmer for her help with copy editing, and our contributors Doug Wiltshire and Renee Roberts, Carl Nelson, and Bruce Kleeberger.

... Benjamin Mefford

ARTIST SPOTLIGHT: BRUCE KLEEBERGER

First of All

Many thanks to Penelope Crittenden, Lane Tompkins, and Ben Mefford for the opportunity to share my sculpture experience with Sculpture NorthWest readers. The NWSSA is the most welcoming and supportive organization in art I have ever experienced. I am an “emerging” artist, in my second career: my first being a satisfying and rewarding career as a dentist.

BS (Before Stone)

Although I have dabbled in drawing and three-dimensional art for twenty-five years, I no longer “live by the clock” or have the responsibility of raising my children. Now I focus on satisfying my curiosity through working with stone. If ten thousand hours is a measure of mastery of a skill, I am about one-third of the way up this learning curve. Although I also sculpt wood and clay, I keep returning to stone. My association with the NWSSA is no small part of that.

Art and Science: Discovering Stone

When discussing my art with me, people often assume a correlation between my experience in dentistry and sculpting. Actually, I think competence in dentistry depends on right brain skills and art more from left brain skills. Certainly both require technical skill and ability to work with and understand materials and tool science.

Dentistry is a highly technical skill which requires careful application of rules for materials and equipment usage. Parameters for design are limited by the variations of human anatomy and aesthetics. The real “art” of dentistry is the diagnostic phase which often requires innovation and imaginative thinking.

Three dimensional art (sculpture) however, requires experience with an unlimited variety of materials and technique. Even if limiting oneself to sculpting in stone, there are no two stones which are alike. What really makes every sculpture unique is the imaginative process that can conceive and then implement a design. Expressing imagination through art is a very left brained skill!



▲ BRUCE KLEEBERGER AT WORK,
MARCH 2019

El Camino de Scultura - Sculptural Journey

In the absence of a formal study in fine arts, I am continually seeking opportunities to develop my imagination and skills. Ideally, my skill and my creativity are growing in tandem! My mentors are key to my development and I am honoured to include among my influencers established artists like Michael Binkley (and by extension George Pratt), figurative sculptors Linda Lindsay, Gabriele Vicari, Melanie Furtado, David Hunwick, Alexandra Morosco, Sampa Lhundup and all those whom I have met at two NWSSA symposia so far. I have a small library of literature focusing on sculpture, am developing my online presence, and am focusing my

online education through technology. Podcasts as developed by Jason Arkles (who is guest presenter to the NWSSA in Pilgrim Firs during July, 2019) and online education offered by the New Masters Academy offer extensive resources to the curious neophyte artist.

To grow as an artist I participate in the art world, in addition to my home-study. I have travelled in Europe for many years, recently being dedicated to viewing and studying art. I have competed in juried shows in Canada and the USA. Showing in commercial and pop-up galleries and participating in community art tours extends the experience of connecting with art consumers, my intended audience. During summer 2019 I am proud to be invited by the San Juan Islands Museum of Art (Friday Harbor) to participate in their exhibit



▲ 'BELUGA FAMILY', CARRARA MARBLE, 9" H X 14" W X 5" D

Deep Dive. By writing for art publications I must reflect on my process and product and learn to explain them clearly. By participating in public art calls and art critique forums I am learning to accept criticism. The most valued part of my learning is my association with other artists such as the members of the NWSSA. I hope some day to teach, because I believe this can be the most powerful learning experience.

Figurative/Realism/Representational vs. Abstract/Contemporary?

Perfect symbiosis for me would be the ability to move back and forth between figurative and abstract styles. My journey is dedicated to continually working, producing and



▲ 'COME SWIM WITH ME', BRAZILIAN SOAPSTONE, 12" H X 14" W X 5" D



▲ 'ORCA FAMILY', BLACK AFRICAN WONDERSTONE, 13" H X 15" W X 9" D



▲ 'SAILING WAVEFORM', ITALIAN TRANSLUCENT ALABASTER, 7" H X 12" W X 3" D

advancing. It is only through dedication to push the limits of creativity that skills and imagination develop. This also keeps the mind open to new permutations of a current project. Both require technical ability, but to think abstractly is more than technical ability. By seeking exposure to other art and artists, I hope to develop my own ability to see outside and around the edges of my projects.

I am seeking to take my highly representational experience to the next level by creating a story with each sculpture which can be conveyed to my audience, leaving an "impression" of the meaning, and a need to interact with the work. I love it when my audience wants to touch my sculpture.

Why Sculpture?

The impetus for me to sculpt is to create and then have the creation appreciated. To create what my mind can conceive and produce a tangible representation of what I can imagine. At this point in my development, I need to produce art which serves a purpose: attract an audience, have a practical application (such as to memorialize, or meet a need such as a commission), or serve as inspirational, attractive or functional public art.

Process

Most of my work is "breadbox" size or slightly larger and each piece takes, on average one hundred hours to create. I am fortunate to have a workspace, separate from my living space, and far enough from neighbours so that dust and noise are not an irritant to them. I work 25-30 hours per week on my art: 1/3 in study, research, and design, 1/3 in creation, and 1/3 in marketing. My long term goal is to move the balance towards creation at the expense of marketing as I continue to "emerge" as an artist.

Continued on page 8 ►

25th Annual International Stone Carving Symposium

The NWSSA Oregon State Stone Carving Symposium brings together sculptors of all levels to collaborate, commune with nature, and carve stone. Every year drives the art form forward by integrating new technology and ideas with ancient techniques. The outdoor group carving experience takes away the pressure of the home studio, and generates energy, inspiration, and insight to fuel the rest of the year.

Guest Artists

Sabah Al-Dhafer was born in Nasriyah, Iraq. At the age of 15 he was accepted to The Fine Arts Institute-Basra in Iraq, where he lived and received his training in classical art. Sabah fled Iraq in 1991, spent two and a half years in a refugee camp in Saudi Arabia and in 1993 arrived in the US as a political refugee. Sabah has been creating and exhibiting his work throughout the Northwest since 1995. Sabah's story has been chronicled in various media including "My Saraab", a documentary by Sarna Lapine. www.sabahfineart.com

Patrick Doratti has a background in digital imaging, animation and fine arts, and has studied stone sculpture in Carrara, Italy. He is currently utilizing his background in CAD with a digital robotic arm to rough out large scale stone sculptures at his studio in Nelson, B.C.

Stephanie Robison teaches sculpture at the City College of San Francisco and currently serves as Vice President and Educational Director for the California Sculptors Symposium. Stephanie holds a Bachelor of Fine Arts from Marylhurst University and a Master of Fine Arts in Sculpture from the University of Oregon. www.stephanierobison.com

Tom Small grew up in the Pacific Northwest and has always been inspired by the mountains, trees, and creative beings that live here. Following these themes, his daily workshops will explore those ideas, including stone in multi-media work, storytelling in stone art, and abstract exploration through cutting, drilling, and splitting stone. www.sculptureoftomsmall.com



Camp Suttle Lake-Sisters, OR ♦ August 11 - 18, 2019

Lawrence Stoller is an internationally recognized, award-winning artist, sculptor, author and teacher. He has pioneered the art of sculpting monumental transparent crystals combined with bronze, known as Megagems, which includes several of the largest gemstone sculptures in existence. Stoller was commissioned by American Express to create the centerpiece of the Eleven Tears Memorial, located across the street from Ground Zero (9/11). His collaborative hanging sculpture "Bahia" is the cornerstone of the Gemological Institute of America in Carlsbad, California. www.crystalworks.com

Mark Andrew will lead our group sculpture project for Camp Suttle Lake. This large-scale monument will continue to progress each year until completed, and all are encouraged to spend time with this magnificent piece of marble. www.markandrewstudio.com

Richard Hestekind is renowned for creating abstract forms inspired by his reverence for Japanese aesthetic. We appreciate his mentorship of our stone community and engaging, mindful workshops.

Kazutaka Uchida is a master sculptor who has taught and influenced many NWSSA members. The recognition of his talent is reflected in his 32 solo gallery exhibitions, 33 site-specific commissions of environmental art, and inclusion of his sculpture in 7 museum collections in Japan, France, and the U.S.

Jade Carving Workshop with Steve Sandry Space is limited in the Jade Carving tent, so be sure to register early! There will be an additional materials fee depending upon the size and quality of jade you select.



Tool & Safety Talks Dan Michael of Olympia, WA will display an array of electric and pneumatic power carving tools and methods while explaining safe operation, potential hazards and proper safety protection.

Financial Aid Thanks to our generous members and the Thursday Auction, funds are available for students, work-study and scholarship positions. For information, contact Doug Wiltshire, Symposium Director, at douglasw@uoregon.edu



ARTIST SPOTLIGHT *continued from page 5*

Most of my work has been in soft stone such as limestone, chlorite, alabaster, and soapstone, but I prefer working in marble. During a trip to study figurative sculpture in Pietrasanta, Italy last spring, I was able to personally select 1200 pounds of Bianco/Statuario marble from Carrara.

I take inspiration from my environment, my family, friends and fellow artists (gallery work or personal association). Sometimes the concept of a project comes to my imagination as a fully developed three-dimensional form ready to be created. Often the project requires additional development. This may require a sketch in order to be able to scale and fully understand the subject. The sketch might be two dimensional such as pencil drawing, or increasingly, digital drawing. Sometimes I can skip the two-dimensional sketch and move directly to the three-dimensional maquette of oil-based clay in sufficient detail to use as a proportional model.

My process is to record inspirations on a mobile device with photos and notebook sketches and notes. I research the subject fully, mostly with web searches, and begin design using a digital drawing tool. Then, I seek a stone to fit the project: colour/texture/size/shape are all important. Sometimes I use the drawing tool to superimpose the drawing over photographs of the stone and then print out the superimposed pictures to simplify the rough out.



▲ SCULPTITALY, PORTRAIT SCULPTURE COURSE, PIETRASANTA, ITALY, JUNE 2018

I use power tools as much as possible, including diamond chainsaw and angle grinders for the rough-out. I have chosen not to use air tools at this time, but instead have a large selection of angle grinder attachments and the industrial power Foredom tools and accessories and a micro-motor.



▲ 'OCTOPUS', BRAZILIAN SOAPSTONE, 12" H X 20" W X 16" D

I imagine this dependence on power tools comes from my experience in dentistry of over 30 years. I would like to supplement my power tools and develop ability with hand tools more extensively, especially in the final carving stages.

Generally, I have a 2-3 pieces in progress at any one time. I find it necessary to leave a piece to rest sometimes, and then revisit to avoid errors. It is important to step away, and return to see with fresh eyes. Also, sometimes it is necessary to allow a piece to dry out, or glue to set, or cool down. If I have other works in progress, it is a good time to turn to them.

One of the greatest difficulties I have as a less experienced artist is the maturity to know when a work is finished. Sometimes, the enemy of good is attempting to make it better. Often before I have reached the stages of finishing, my interest in the project is waning: the concept I had envisioned is realized and now the finishing is a process that is necessary but less appealing to me. I have both under finished and/or damaged by over finish-ing. I have yet to figure out the balance between too much finishing or too little...

Ever since my work has been sought by galleries, I have documented, photographed and numbered them. By

cataloguing each sculpture sequentially, I can assess my growth as a sculptor.

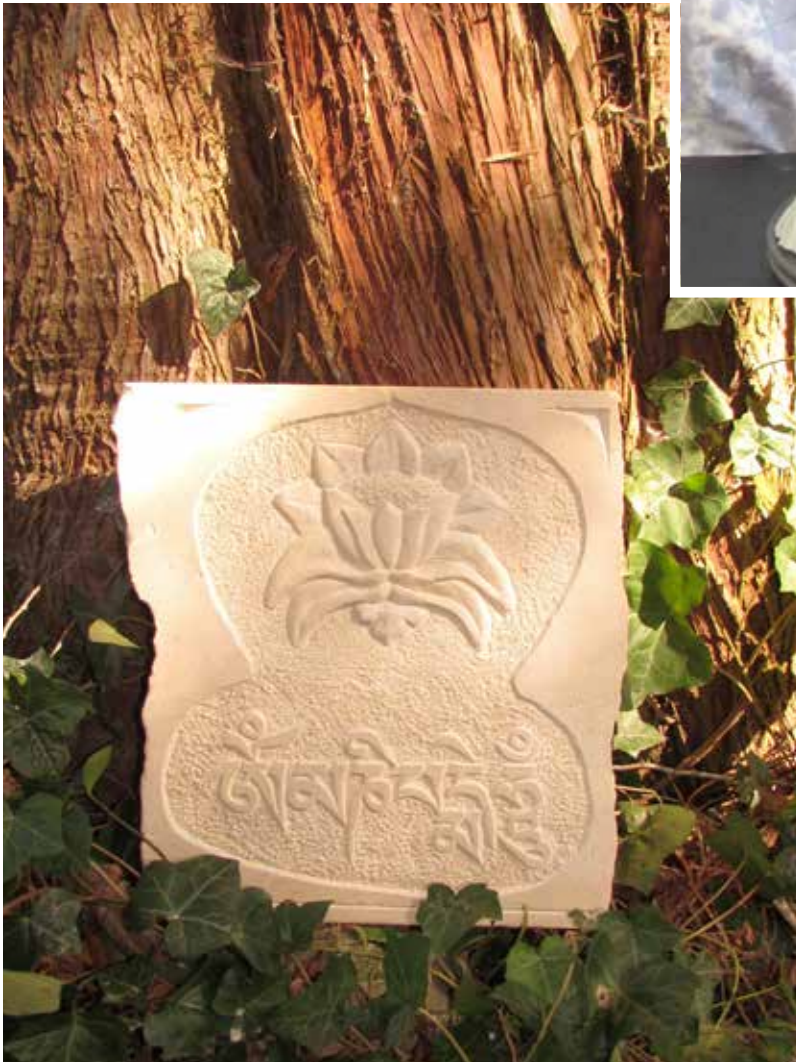
Future

As with most things it isn't the destination, but the journey. My journey in art is fully underway but the stage when I can consider myself accomplished is not yet in sight. I don't interact intellectually with the stone or my art and am still learning how to do that. I look forward to be able to create art from my imagination which conveys my intent: humour, emotion or an appreciation of familiar forms and inviting textures or at least inspire the viewer to interpret in their own way.

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▲ 'WHALE DANCE',
CHLORITE,
20" H X 13" W X 8" D



◀ 'OM MANI PADME HUM',
TIBETAN STONE
CARVING WORKSHOP,
WITH ALEXANDRA MOROSCO
AND SAMPA LHUNDUP,
MARCH, 2019.
LIMESTONE



SCULPTFEST 2019

by Carl Nelson

For 27 years the City of Round Rock, Texas, has held the three day SculptFest event. Along with 60 other artists, I was invited to display my sculpture at SculptFest2019, and to leave my large bear sculpture "Pause" on display for one year. Special thanks to Candyce Garrett for making it happen for me.

Being at SculptFest was a great way to meet other sculptors and see a lot of sculpture. There were large and small bronzes, cloth and fiber constructions, wood, and of course stone. I have to admit, I was so involved with the initial setup, talking to the public, and getting to know the other artists that I did not take many pictures of the sculpture. SculptFest the previous year had 24 of Alan Houser's large bronze pieces, which made for a surreal occurrence of his



▲ *I felt very honored to be a part of the group of stone carvers. Candyce asked me to participate in the event. (left to right) Myself, Larry Yazzie, Jason Quigno, Tony Lee, Candyce Jones Garrett, Cliff Fragua, Ray Scott, Adrian Wall and Jon DeCelles*



▲ *Thanks to Jason for snapping this one of me "doing my thing"*



▲ 'PAUSE', THE BEAR IN PLACE FOR 2019-2020



▲ *Had a chance to meet and talk with David Demming, who has a great sense of humor and irony. He does bronze portraiture and figurative work, and occasionally a whimsical metal construction like: 'Rufus is out'*

work being moved out while Candyce and Jason moved in their stone work.

I also traded off between my Sculptor hat and my NWSSA hat while a part of SculptFest, including in conversations with Joe Kenny, president of the Texas Society of Sculptors. We talked about NWSSA's support of a new veterans sculpting program, and Joe put us in touch with Continental Cut Stone who donated 3000 lbs of limestone from their bone yard for use in support of our efforts. Jason Quigno accompanied me to select and pickup stone from Continental.

Given that I drove the boom truck from Washington to Texas, I also had the opportunity to visit other stone yards



▲ CANDYCE JONES GARRETT'S 'AWAKENING' ▲ AND CANDYCE'S 'AROUND THE SUN'
 ◀ CLIFF FRAGUA'S LIMESTONE

and quarries on the way home. Marble Falls, Texas is home to Coldspring Granite and Sandra D. Connors, who has much wisdom in selling stone to sculptors, is the holder of the keys to the Coldspring Granite Texas candy store. She gave Jason Quigno, Larry Yazzie, and me a tour of their stone yard and arranged for their quarry manager, Terry, to take us into the quarry to explain how they do it. The yard and quarry are an impressive place to shop. If you ever need reds or dark grey-black granite, contact Sandra. And by the way, Marble Falls is misnamed, there is no marble there.

The final leg of the return trip took me about 100 miles east of Salt Lake City to Rick and Jean's honeycomb calcite yard, the Shamrock Mining Association in Hanna Utah. Honeycomb Calcite is what happens when a limestone cave



▲ *Our visit to the Continental Cut Stone boneyard and this is a small fraction.*



▲ *(left) Jason Quigno immediately had to figure out how to take this quarry block home, or at least have his photo taken with it. (right) Calcite: Wonderful dendritic patterns*

is pushed down into the earth and the calcium from the limestone is leached, fills the cave, is baked for millions of years, pushed back up, and then some folks quarry and bring it down the mountain for us to carve. I'd characterize the workability of this stone as a medium to soft marble. The

weakest places can be, but not always, the large white seams between the solid yellow and orange areas. Dark red lines in some of the stones are very solid fractures that have healed. Rick calls them dinosaur blood seams.

Given that I came early in their season, snow was late to leave this year and Rick was generous with his time. He showed me their shop with wire saw, projects in process, some of their processing techniques, and a machine he built for coring from a 4" pipe threader. Once out in their yard he was helpful in pointing out the color patterns and solid stones for carving. Later, before I left with over 3000# of stone, Jean showed me some of the jewelry she makes from the calcite. There is a lot of stone available, and equipment to help load it.

I'll return next year to pick up the bear and am thinking of organizing a one-time stone buy for NWSSA members. Stay tuned.





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Don't listen to the person who has the answers; listen to the person who has the questions.

~ Albert Einstein ~

Maybe if I really believe in me, trust me without any calculated plan, who knows what will happen?

~ Eva Hesse ~



Welcome to the podcast!

The Sculptor's Funeral is the podcast dedicated to strengthening the ties between today's figurative sculptors and the sculptors of ages past. Art history, interviews, discussions on techniques and practices, tools and materials, and more, hosted by Jason Arkles, a practicing sculptor living and working in Florence, Italy.

www.thesculptorsfuneral.com/episodes

STONE SCULPTORS SUPPLIES SEBASTOPOL, CA

2019 CARVING CALENDAR

Pat and Karen are continuing their discounts on purchases by NWSSA members. 10% will be taken off imported Italian tools (Cuturi and Milani.) All other tools are 20% off. Our website no longer takes orders so please place orders by phone.

707-869-1021 or 707-869-1666.

Info@stonesculptorssupplies.com

Camp Pilgrim Firs

Port Orchard, WA

July 6 – 14, 2019

Suttle Lake

Sisters, Oregon

August 11 – 18, 2019



CULTURE

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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>