



LIAM HERBERT
Sculptor

**TALL
TREE
SCULPTURE
SERIES**

**Environmental Art •
Carved from the Heart**

**Hemlock Farms,
Pennsylvania — Period
1968–1972**

**LIAM HERBERT
JOHANNA VON TRAPP II**

DEDICATION



I dedicate this book to my late brother, Kim Herbert, loving father to his son Christopher Herbert and daughter Sophie Herbert Slater.

**"Where the spirit
does not work with the hand,
there is no art."**

Leonardo Da Vinci



"Time fly's so fast,
So many years have already passed,
It almost seems like yesterday,
When I looked that way..."

Liam Herbert
Film – "Emotionalism Within" – 1995

"...As I cut limbs off the tree
I create new ones in time
As the old fall away.____"





LIAM HERBERT
Sculptor

**TALL
TREE
SCULPTURE
SERIES**

**Environmental Art •
Carved from the Heart**

**Hemlock Farms,
Pennsylvania – Period
1968–1972**

**LIAM HERBERT
JOHANNA VON TRAPP II**

COMPILED AND EDITED

BY

LIAM HERBERT
AND
JOHANNA VON TRAPP II

2011–2014

First Edition and First Volume of a Series
Published in 2014 by Gio Vanna
Printed by Blurb

Copyright © 2013 by Liam Herbert and Johanna von Trapp II

All Photos are held in private collections and are copyrighted.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage system or any future – not yet invented retrieval systems – without the permission of the copyright holders. Please do not participate in or encourage piracy of copyrighted materials in violation of the author's rights. Purchase only authorized editions.

Typeset by Siliconchips Services Ltd UK

CONTENTS

Foreword	2
Dedication	5
Acknowledgments	7
Map	9
Introduction	12
Hemlock Farms, Pennsylvania – Tall Tree Sculptures	16
Memories of Sculpting	18
Tall Tree Sculpture Series – Hemlock Farms, Pennsylvania – Period	20
1968 – FEMALE REACHING – 1 figure (3 photos – 2 descriptions)	22
FEMALE WITH OPEN ARMS – 1 figure (4 photos – 1 description)	30
SLENDER MAN – 1 figure (1 photo – 1 description)	44
1969 – LITTLE BOY – 1 figure (6 photos – 1 description)	48
ADOLESCENT – 1 figure (3 photos)	62
FAMILY – 6 figures (8 photos)	70
1970 – EASTER ISLAND – 1 figure (1 photo)	82
GRACEFUL WOMAN – 1 figure (3 photos)	86
GRACEFUL MALE – 1 figure (1 photo)	94
1971 – HOME DELIVERY – 1 figure (1 photo)	98
EMBRACE – 1 figure (3 photos; 1 sketch)	101
TWO FIGURES SITTING – 2 figures (1 photo; 1 sketch)	109
1972 – MOTHER WITH CHILD – 1 figure (2 photos)	117
2013 – SLENDER MAN – MAQUETTE – 1 figure (1 photo)	44
Installation Process	
1968 – SHIMMYING UP THE TREE (1 photo – 1 description)	40
Film	
1971 / 1995 – EMOTIONALISM WITHIN	113
FILM FRAMES – Laura falling	114
References	123
Liam Herbert – Visionary Artist and Sculptor	125
About the Authors	126
CD included with book	
1971 / 1995 – EMOTIONALISM WITHIN – film with narration	back cover



Herbert family home – Woodstock, NY – December early 1950's

FOREWORD

In 1948 Liam Herbert was born into a fun loving, artistic family who lived in Woodstock, NY. He is the first son and third child of what would eventually become a family with five children – two boys and three girls. His maternal grandfather, Rudolph Fredrick Tandler, was an accomplished commercial illustrator and teacher; he had designed and built the house the Herbert family lived in. Grandfather Tandler bequeathed this property to his daughters, Verna and Gladys Tandler and after WWII the house became the home of Leo Francis Herbert Jr. and Verna Agatha Tandler Herbert, Liam's parents. This is how the Herberts came to live in Woodstock.

Liam's parents themselves had met in Woodstock – at the Woodstock Playhouse, which was one of the first rural theatre extensions of Broadway. Leo was acting, Verna was the pianist for the performances. Verna Tandler was an accomplished soloist and accompanist for soloists, chamber groups, vocal concerts and dance companies. She had played for such notable dancers as Martha Graham and Jose Lemon. Leo Herbert was an actor, who later changed careers to become Production Property Master for 35 years – for the David Merrick Broadway productions.

Liam's love affair with trees began here on the Woodstock family property. He was constantly climbing the 20–30 foot tall pine trees, as well as the large maple tree in the front yard, getting as high up as he could – to look at the mountains – to be alone – to dream and contemplate the beauty of Woodstock. His special relationship with trees combined with his innate artistic talent, later produced the Hemlock Farms Tall Tree Sculptures. He was further inspired and shaped by growing up in the vibrant artistic community of Woodstock which exposed him to artists and the arts in its many forms.

Before the European settlers brought farming and milling to the Catskills and Hudson Valley region that Woodstock Village is located in, it had been a part of the Algonquian-speaking Esopus Indians hunting grounds. (Liam still dreams of finding an Indian arrowhead as his father did). In 1902 Ralph Radcliff Whitehead, an Oxford educated young man and heir to his family's fortune, purchased farms and land in the Woodstock area which became the setting for his utopian, ideal artistic community he named "Byrdcliffe". His notion to do this came from his family's impact on the Saddleworth, Yorkshire, England region where the family owned woolen and felt mills. The mills were polluting the valley of Tame where the mills lay. His conscience was stirred at Oxford, where he came under the influence of John Ruskin, the Slade Professor of Fine Art. Ruskin was a hero to young men of that era, with an urge to reform their society, "to clean up the English landscape from industrial pollution" and to "dedicate themselves to work in the handicrafts". Founding the Woodstock art colony, was Whitehead's answer to that call. He, along with many other like minded individuals such as Hervey White and Bolton Coit Brown, changed the trajectory of the Woodstock community thereafter. Their Woodstock artist colony opened to students and teachers in 1903. Some of the original members eventually broke away creating their own oasis with studios. One of these became known as "The Maverick" founded by Hervey White. He turned what was at that time a valued summer pastime of classical chamber music gatherings, into private musical afternoons and evenings "under the pines" on his property. The first concerts were fundraisers for various needs. From these beginnings the Maverick Festivals were born. By 1920 they began attracting more and more visitors from other art colonies, some of which stayed and by 1924 full scale productions replaced the original bohemian gatherings. Woodstock had become a haven where artists could find inspiration and comradery.

In 1917 "Rudie" Tandler, as he was affectionately known, began spending summers in Woodstock with his young family. Having graduated from the Chicago Academy of Fine Arts in 1949, it was here that he studied landscape painting with Charles Rosen, life drawing with Andrew Dasburg as well as life and pictorial composition with John Sloan. By 1920 he had built a summer family home – the house Liam later grew up in – and had become a part of the lively Woodstock community.

At the time Liam was born, the now very established art community of Woodstock included **Raoul Hague**, who had himself come to Woodstock initially in 1933 to visit the then art colonies including the aforementioned Maverick Art Colony, established by Hervey White in 1908. Hague and White became close friends, and when Hague was drafted into the army in 1941 he accepted the invitation to store his sculptures in White's cabin in Woodstock. After serving in the army at Camp Hale in 1943, Raoul purchased Hervey White's cabin, moved to Woodstock and became friends with the Abstract Expressionist artists, Philip Guston and Bradley Walker Tomlin, who also lived and worked in Woodstock. By 1951 Raoul's work had become more abstract and he worked exclusively in wood. Hague's method of working was – *direct carving* – no preliminary sketches or maquettes were made in advance. *He was inspired by the tree trunks and followed their lines.* It is to this historic cabin, that still stands to this day, that Leo and Verna Herbert – who were great friends with Raoul – would bring young Liam on their visits.

It is here, in 1955, that Liam had his first experience carving wood. On this particular visit, Raoul handed Liam a 17 3/4" x 4" x 4" piece of wood from his wood collection – *the discarded cross bar of a railway telegraph pole*. Raoul had observed Liam stroking his sculptures and how entranced he was with discovering this new feeling of "trees without their bark". Sitting on a bench in the studio, chiseling away for hours at age 7, Liam sculpted his first piece of wood into his first wooden sculpture, later named: "**Torso**". At such a young age, Liam's deep personal style and his ability to observe, use and uncover what is inherently in a piece of wood, was already present. Liam took a rectangular form and gave it graceful lines with the use of Raoul's chisel. Emulating Raoul's sculpted smooth curves brought him great satisfaction.

Thirteen years and many moves later, Liam was given another opportunity to revisit his unique sculpting ability when his father, now remarried with a young child and having built his own vacation home in Hemlock Farms, Pennsylvania – high in the Lakeland region of the Poconos – asked for his help to clear some of the land around the newly constructed pavilion style house. The house itself was a design by architect Herman H. York, "for carefree living all year round". Liam's stepmother, Janice Herbert, remembers it as "a cozy nest in winter. It was built with so much love and an aura that lingered in the walls with happy memories for future generations". A Woman's Day article from June, 1966 describes: "Its design is reminiscent of a pleasure pavilion – a cupola at the peak of its jaunty center roof; a big expansive living room with floor-to-ceiling glass across the front and around the corners; a raised deck that makes a kind of platform for the house...". The house can be seen in many of the photos that document Liam's Tall Tree Sculptures and was his haven while creating his tree sculpture figures.

From 1968–1972 Liam spent many weekends at Hemlock Farms, cutting down trees and carving the largest ones – using a chainsaw, chisels, an adz and draw knife – into 17 completed figures. As with so many things, it was a moment in time. The sculptures have returned to the earth, the house is no more, but we are fortunate to have the remaining documentation of these evocative and moving figures. They gave Liam's style its direction and expression. To this day he sculpts in wood, whether it is trees or the initial designs for his bronzes. He has never wavered from imbuing each of his works of art with his entire being – heart and soul, reflecting his life experiences through his unique artistic expression and the influences of the masters who inspire him.



Raoul Hague – “Boonville” Walnut – 1975



Liam Herbert – “Torso” [H17 3/4” x W3 3/4” x D3”] Wood – 1955 – age 7

DEDICATION

This catalogue is dedicated to the wonderful sculptor, my personal friend and mentor, Raoul Hague, who gave me the courage to carve in wood. My father, who always encouraged my art and gave me the first Remington electric chainsaw that became my tool to create and express the emotionalism within me that produced the series of Tall Tree Sculptures at Hemlock Farms, Pennsylvania.

Liam Herbert



Raoul Hague and Liam Herbert – Woodstock, NY – in Raoul's home – 1985



Raoul Hague and Leo Herbert – Woodstock, NY – in Raoul's home – early 1950's



Raoul's house – Woodstock, NY – 1950's



Raoul's studio where Liam Herbert carved his first sculpture "TORSO" – 1950's

ACKNOWLEDGEMENTS

First and foremost, I must thank my Father Leo Herbert, who gave me the tall trees and the chain saw, which enabled me to create this series of sculptures at Hemlock Farms. He had a vision and a desire to see me as a successful artist. I am eternally grateful for his constant support and encouragement.

Thank you Mom, Verna, for your musical talent and for providing me with an artistic lineage, handed down from your artist father Rudolph Tandler, who was a commercial illustrator and painter. Having his paintings around me all my life has been an everlasting inspiration and appreciation of my family art.

I am grateful to my brother and sisters, who have always believed in my art. Their own creative talents in art and music continue to nurture my own.

I am grateful to my Step Mom, Janice Herbert, who has provided the majority of the photographs for this book. She saw, first hand the result of my creations, not to mention the sawdust I tracked through the house. She was, and still is a dedicated and energetic advocate of the Herbert family Legacy. Without her documentation of family history in photographs and albums, I would have been at a loss to illustrate or preserve my earlier works at Hemlock Farms. Thank you Mom!

I would not be where I am without my wife Sylvia, who understands my dedication and commitment to my art. She has been very patient with the writing of this book, encouraging me to continue with my works, whatever they may be. As she knows, it is not easy living with a creative nut. I thank her for being there for me, as well as being an instrumental force in my endeavors for the past 33 years. She has always been a loving and supportive partner and wife.

In deep appreciation, I would like to thank my long time friend Johanna von Trapp, who rediscovered me after 40 years of absence. Her dedication and passion for my art is unshakeable. She believes that others should have the opportunity to see this retrospective of my art in a series of books. This book being the first of more to come, reveals my art in different styles and periods, as seen through the creative mind of an artist named Liam Herbert. She has devoted thousands of hours to research and interviews, cataloging in detail, my journey as an artist, in the creation of this publishing project. I am eternally grateful.

There is a saying, "that the apple does not fall far from the tree". As such, Johanna's daughters, Shela and Ariana have contributed greatly to this project. Thank you Shela and Ariana!

Liam Herbert

ACKNOWLEDGMENTS: 2025 Digital VERSION

This digital version of "My Tall Tree Sculptures" would not have been possible without the foresight, inspiration, and encouragement of my dear friend, Geoff Hudson-Searle.

Geoff read a draft of a book about me and my "Tall Tree Sculptures" and decided that it needed to be published to a larger audience.

He connected me with Shahid Chowdhary of Siliconchips Services Ltd to publish a digital version.

Thank you, Geoff, for your trust and belief in me and my art.

Geoff Hudson-Searle is the author of five books and an internationally recognized leader in business and management.

I also want to thank Shahid Chowdhary for his expertise and patience in making numerous changes and revisions to bring this project to fruition.

Liam Herbert

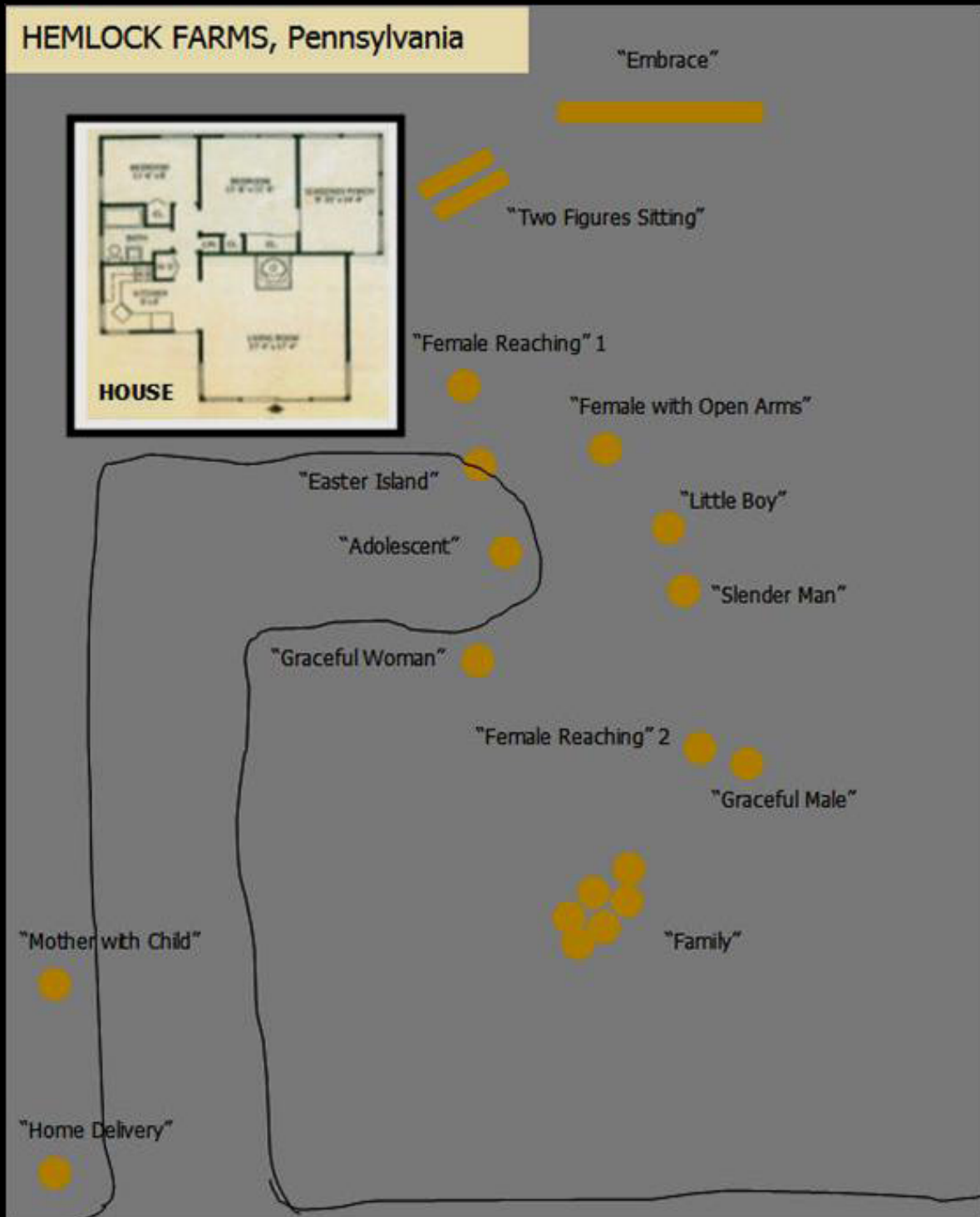
With gratitude, I would like to acknowledge the time given and generously spent by the artist and my dear friend, Liam Herbert, to help catalogue his Tall Tree Sculptures carved at Hemlock Farms, Pennsylvania from the years 1968–1972. These impressive figures began Liam’s life and career as a serious visionary artist and sculptor. This book would not have been possible had he not documented his work, at that time – with a Polaroid camera, on regular, as well as on 35mm and 16mm film – and now been willing to revisit the past to bring alive these tree sculptures from memory. They were carved from the depth of his being to express his hopes and dreams as a young man, as well as his genius to tease from the unyielding wood, creations that are moving, whimsical and compelling. The included CD of the film “Emotionalism Within” gives a window into the era and method the artist used to carve these trees. Liam Herbert’s passion for his craft and subject matter inspires.

I would be remiss to not mention the unflinching support and love from my family to follow my love for the arts and especially the works of Liam Herbert. It is my passion, combined with their loving support and encouragement, that bring the foundation for this pursuit.

Late in life I have discovered that “nothing happens in a vacuum” and as such in a very much broader sense I reach back in appreciation to the generations of art lovers and patrons that comprise my extended family for generations. They each in their time supported and nurtured the arts and artists. It will be my greatest joy to add this generation’s contributions.

Johanna von Trapp II

MAP



Hemlock Farms, Pennsylvania property map with placement of Tall Tree Sculptures – not to scale

VACATION HOUSE, PAVILION STYLE

It was designed by our favorite architect, Herman H. York, for carefree living all year round, has the airy, lighthearted look of a pavilion. Special features: high, wide and handsome glass walls in the living room, a screened porch and a wrap-around deck for outdoor living and entertaining space



Woman's Day 1966 article – architect Herman H. York's Pavilion Style House



1968: Liam begins the cut of his first large wood tree sculpture "Female Reaching"

INTRODUCTION

Liam Herbert has had a special relationship with trees since his early childhood. Scaling their heights was familiar to him. Climbing them on his family's Woodstock, NY property, to appreciate the solace and the view they provided, by sitting within their high branches, was a favorite pastime. So, it comes as no surprise that a special bond between tree and artist developed and at age 20 propelled him towards expressing beauty and form through the sculpting of his Tall Tree Sculptures. It all began when Leo Herbert, Liam's father – who had always encouraged Liam's artistic talent – wanted a sculpture for his property at Hemlock Farms in Pennsylvania and asked Liam to create one. Initially Liam's thought was for a metal sculpture, but not having the means to do that, after receiving a Remington electric chainsaw from his father, to clear some of the dead trees on the property, Liam became inspired to sculpt one of these trees. Rather than cutting them up, "wanting to utilize the slender form of the tree", he decided to sculpt his first Tall Tree Sculpture, "Female Reaching".

His early exposure to Raoul Hague's wood sculpting and technique as well as the experience of chiseling his first wood sculpture, "Torso" – at age 7, gave him the courage and confidence to experiment with this idea on such a large scale. **Brancusi's "Bird in Space" and Giacometti's "Femme"** influenced the movement and elongation that are present in Liam's tall, semi abstract figures. **Gustav Vigeland's sculptures in family groupings** inspired the 'family units' as subjects. The detail of every piece was informed by the natural curves and shape of each individual tree. Liam recognized "...that every tree speaks a special language to me..." from inception to execution. This internal dialogue and exchange brought each sculpture its unique expressive form. In his narration of the film "Emotionalism Within" this process is explained in his words:

 "...What do I see
 in this solid oak, pine or aspen entity?
 How dense they seem to be
but, how gentle it gets as they speak to me,
 the soft lines begin to take place
 As I make my first cut.
 I begin to see my place
 as one with the tree.
A face appears with lines that are so smooth,
 a neck that gently flows by
 my minds eye,
 this tree speaks to me ..."

The sculptures were executed with angular edges to make them stand out from among the 'living forest'. All representational anatomical features of the sculptures are equally angular with square knee caps, breasts, nipples, penises and buttocks with the exception of 3 of the figures. Liam wanted the flat sculpted surfaces to be in contrast with the 'roundness' of the trees, creating tension and movement between the forest and his creations as he placed them among the existing trees on Hemlock Farms. These Tall Tree Sculptures stood in the forest next to their living brethren, silent expressive sentinels – some eventually in family groupings – reflecting Liam's deepest love and passion for family.

As the sculptures aged they blended into the woods and were visible to some and not to others. This magical quality especially appealed to the artist. The 17 completed and 2 uncompleted sculptures were created over the span of 4 yrs on days and weekends off from working Broadway shows* and attending college, from 1968 through 1972. Of the 17 semi abstract sculptures, 3 became more

**Liam spent 27 years working for Broadway shows. He began as an assistant to his father who was Production Property Master for the David Merrick productions. His apprenticeship began in 1966. He worked his way to Property Production Master by 1972, following in his father's footsteps. Many of the skills learned and the exposure to this dynamic stage production, artist community have shaped his life and art.*

minimalist in shape and form. The figures ranged from 4 feet to 23 feet in height and became the launching pad towards Liam's personal sculpting style and continued gift to create deeply moving pieces imbued with his soul and the inspiration that flows through him from the initial creative idea, through his hands, to the execution process.

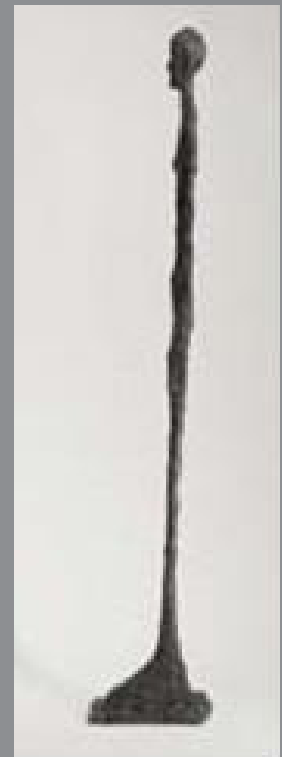
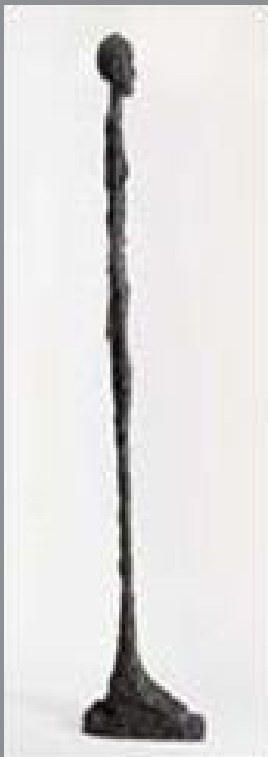
Hemlock Farms was the ideal setting for Liam to have the freedom to experiment with ideas and develop his semi abstract, minimalist, representational style. It wasn't brush strokes, but chainsaw strokes that became his skill at expressing – with minimal carving – the depth of feeling each form eventually represented. This early experimental phase in Liam's sculpting has left its mark on all his subsequent sculptures. He continues to refine and hone – editing form – to say much with just a few strokes.



**Gustav Vigeland – "The Praise of Life" – 1906–1943
Frogner Park, Oslo, Norway**



Constantin Brancusi – “Bird in Space” – 1923



Giacometti – “Grande Femme Debout I” – 1962



Liam Herbert – Hemlock Farms – 1971 – 16 mm film frame
“Emotionalism Within”

HEMLOCK FARMS, PENNSYLVANIA

TALL TREE SCULPTURES

The following collection of photos reads much like a family album which nonetheless takes nothing away from the size and intent of each piece. All reproduced pictures on the following pages are scans from the original 3.75 X 4.75 inch Polaroids – as well as various size photos and captured frames from the 1971 film “Emotionalism Within”. All photographic materials were taken by the artist to document his Hemlock Farms Tall Tree Sculptures from the years 1968 through 1972. The existing pictures were Photo Shopped (where needed) to enhance the sculptures and repair damage present in the actual photograph. The picture quality is remarkable considering they were taken 44 years ago, stored in various boxes and trunks, moved across continents and oceans to finally find their deserved place in this book.

It is an artist’s prerogative to name and rename and move and move again his/her creations until they settle into their meaningful title, expression and position. Liam Herbert is no exception to this rule. You will discover that some of the following sculptures were travelers from spot to spot until the artist was satisfied with location and grouping. The names given in this book are the final title to each piece after a few revisions and so many years.

The original Tall Tree Sculptures no longer exist. In Liam’s 1971 film “Emotionalism Within” these figures come back to life. There is a plan to reproduce them in wood and bronze to be part of an interactive experience in a museum setting, sculpture parks, touring exhibitions and private collector installations. The originals can never be replaced. Only their echo on these pages and on celluloid remains of them.

1968–1972



Liam Herbert – Hemlock Farms – 1971 – 16 mm film frame
“Emotionalism Within”

MEMORIES OF SCULPTING

Sculpturing is removing particles from a solid mass allowing it to become a fluid, three dimensional form. Painting is applying mass to create a two dimensional composition.

The Process:

The actual carving time could be 8 hrs but a tremendous amount of contemplation time went into the envisioning of how to execute the placement of the cutting edge of my saw. I knew that an unplanned cut would change or destroy the original concept I had. Sometimes things changed accidentally. A boy could become a girl within a few seconds....by mistake. *(I was way ahead of my time with gender changing...)*

I would have to focus very intently on what I was doing, because it was fairly dangerous. A saw can kick up at you and hit you in the head; you could saw into your leg or foot. I didn't have the safety equipment available to me that you have today such as chaps, a screened helmet, etc. The saws today have safety features which mine didn't have.

It was not uncommon for the friction of my chainsaw – while cutting through some of the oak trees to begin to smoke, at which time I knew my blades were becoming dull. My father was constantly re-sharpening my blades for me. I had to use brute force when dragging the saw through the long curved and straight cuts.

I learned to have tremendous respect for my tools because I knew they could 'bite' you – that's the truth. This is what I had to think when I was working with them. I was, at that time, carving without a dust mask, eye, hand or leg protection. Even Raoul only began using a bandana over his nose in his later years.

The Different kinds of wood:

I loved carving the white pine because it is a softer wood than the oak, but I knew that the oak sculptures would last longer than the white pine. I enjoyed sculpting in the winter and the fall because I do not enjoy the heat and humidity in the summers. With some of my sculptures I would cut the tree down and let it age so the sap would evaporate creating a drier environment for the saw. I found it very difficult to carve a freshly cut down, green tree. The sap created a tremendous drag on the saw blade, even though I did create a few of these tall sculptures from green trees.

The Experience:

I had never picked up a chainsaw before. The sense of power this tool had was amazing to me. This power tool became my creative wand just as a brush is to a two dimensional artist – in the way I would slice through a tree and effect its transformation into a sculpture – which gave me great joy and confidence of creating something beautiful, in my eyes. My experience with carving these trees was self-taught. I had a vision and I would just go for it fearlessly. It's funny because my father wouldn't allow me to use a table or band saw because it was so dangerous and here he gives me a chainsaw, which I allowed to go where no other chainsaw has gone. Some of what I did was insane because I had no supervision whatsoever. No one knew what I was doing. I was all alone when I created my first piece and my family would arrive to discover I had just created a 14 foot 6 inch tall sculpture. The techniques I used just came magically to me. I had no fear of eye hand coordination. Which holds true even today. My forms are interpreted through my eyes, no one else's. *Genius does what it must, talent does what it can.*





TALL TREE SCULPTURE SERIES

**Environmental Art •
Carved from the Heart**

**Hemlock Farms,
Pennsylvania – Period
1968–1972**



FEMALE REACHING

[H14'6" x W11" x D11"]
White Pine

"Female Reaching" is the first of the 17 Tall Tree Sculptures completed on Hemlock Farms, Pennsylvania. This very first attempt to transform the original white pine tree, took Liam 7 hrs to sculpt. The figure is of a young woman in a semi abstract style. "Female Reaching" is reaching overhead with her arms together. She takes her name from this hallmark position of Liam's carved, sculptural work and is the inception of this style that continues into present day. Her face is flat and featureless, yet expressive in its simplicity. The viewer gets to interpret and superimpose their vision of what her face could be – the dialogue begins. The hips are defined, and clearly let us understand that she is female. The square breasts pull us in as at the same time her square knee caps and hands frame her elongated form and bring defined proportion and transformation to what in essence used to be a fallen tree.

Liam is seen posing in front of his first, newly completed and raised 14'6" sculpture with his sister, Heather and her friend.

The description of this Polaroid photo is in the sculptor's own hand, written in 1969.

1968

"...Just as the tree sprouts from seeds,
I begin to see solid knees,
In this piece of wood in front of me,
In time it too, will have feet to stand tall,
Among us all, ..."

①

4/10/69

This is the first of the
pieces of sculptures that
I attempted to make.
It stands at 14 ft 6 in.
It is the figure of a young
woman as you can see.
In away my work is
semi abstract.

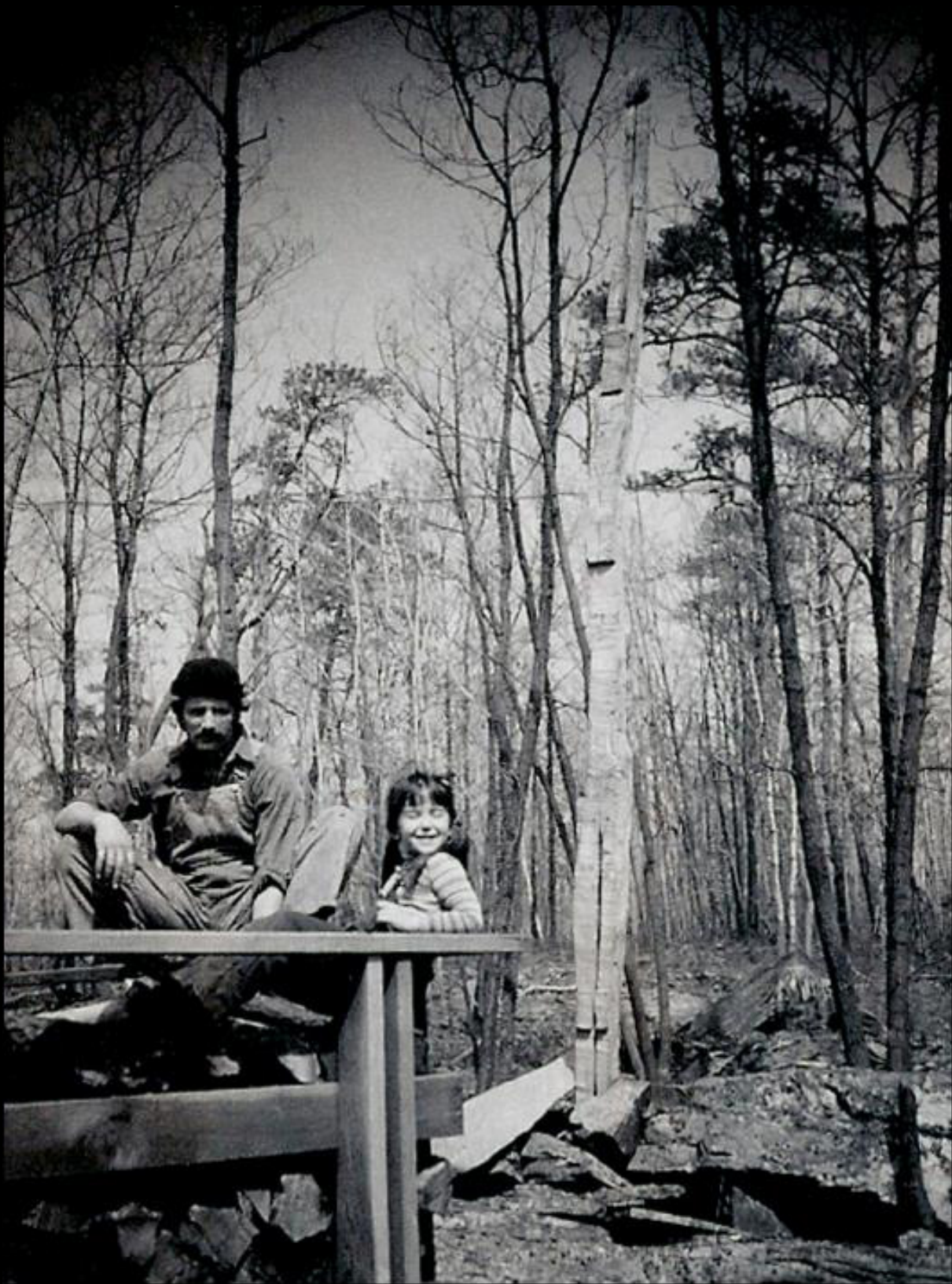
It took me 7 hours
to make this piece.
Sitting with me is
my little sister and her
little boy friend.

© POLAROID © POLAROID © POLAROID © POLAROID © POLAROID



1968: Liam w/sister Heather and her friend in front of **"Female Reaching"**
[H14'6" x W11" x D11"] 1st TALL TREE SCULPTURE

In this black and white photo, Liam is sitting with his stepsister, Heather on the front porch of his father's Hemlock Farms vacation home. The newly completed and raised 14'6" sculpture "Female Reaching" is to the back and right of them. The juxtaposition of square to round, of sculpture verses tree, is clearly achieved and evident in this photograph. After the 7hrs that it took to sculpt this piece it took another few hours to secure it into the ground by using an existing rock formation to stabilize it and further piling heavy rocks around its base.

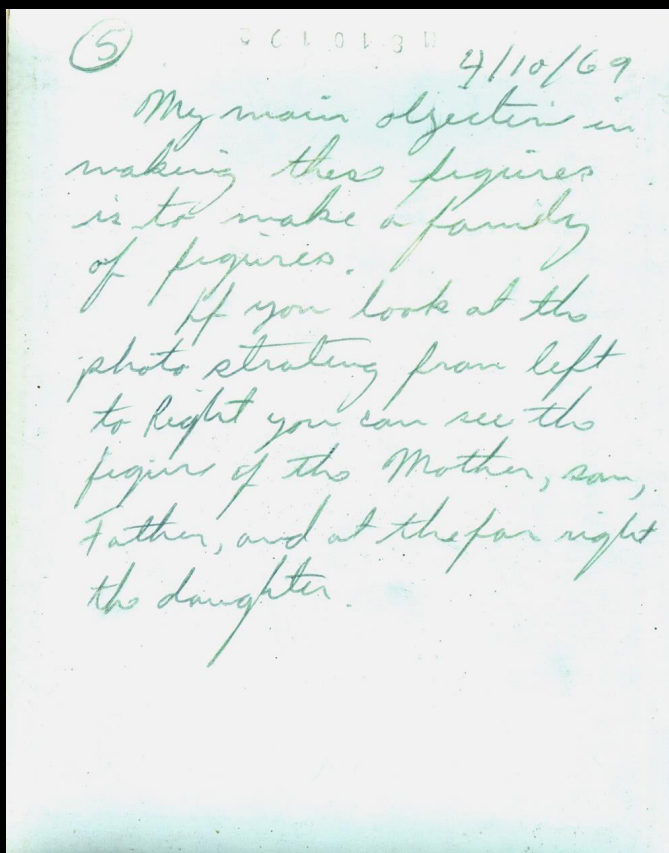


**1968: Liam w/sister Heather in front of "Female Reaching" [H14'6" x W11" x D11"]
1st TALL TREE SCULPTURE**

This is a later picture and constitutes the first 4 Tall Tree Sculptures carved by Liam. It is showing the 'family unit' grouping of: "Female with Open Arms (mother) – left, "Little Boy" (son) – center and "Slender Man" (father) – to the right and "Female Reaching" to the far right.

Liam moved the figures around Hemlock Farms until they found their spot. At this point "Female Reaching" had been moved into position with the 'family unit' and given the 'daughter' role, which the figure "Adolescent" eventually filled. "Female Reaching" then became a solitary figure. She was initially moved from next to the bungalow to this spot, where Liam was able to secure her to a tree rather than the original rock piling. This sculpture was the first to be carved and the first to go. She did not survive for long. The wood carved was from a dead white pine tree and it deteriorated rapidly. Eventually "Graceful Male" was placed in this same spot. (see map)

The tree sculptures can still be clearly distinguished from the surrounding trees. Their eventual weathering process has not yet become noticeable. The scene evokes a lively 'conversation' between the sculptures brought about by the movement inherent to each figure. "Female Reaching" – the 'daughter' – being the 'calmer' participant to the more animated other 'family unit' members.





1970: "Female with Open Arms", "Little Boy", "Slender Man" and "Female Reaching" [H22' x W1' x D1']
1st TALL TREE SCULPTURE



FEMALE WITH OPEN ARMS

[H18'(23') x W12' x D10"]
Oak

The second Tall Tree Sculpture, the stunning and gently alluring "Female with Open Arms" became the female of the first tree sculpture 'family unit'. With this minimalist representational piece, Liam took advantage of the original shape of the tree. It took him 8 hrs of actual sculpting time to make this figure. With long hair reaching to the middle of her back, two arms (the original tree branches) a squared head, squared breasts, squared nipples, a gently sloping belly, squared knee caps, squared buttocks, squared feet and a distinct 'V', she stands out from among the other trees. This figure has open arms and is itself 18' tall, with the extended arms adding a further 5 feet, bringing it to a total height of 23'. Janice Herbert, Liam's stepmother, remembers that "Female with Open arms" was later destroyed during a storm.

The artist/sculptor is seen here with "Female with Open Arms". She is depicted in this photo standing kind and strong with arms wide open, ready to receive.

The description to this Polaroid photo is in the sculptor's own hand, written in 1969.

1968

"... The emotion I expel begins to tell all,
The secrets my sculptures share with my soul...

The tenderness of human shape
Overshadows this grain,
Which shows me the way
Of these natural curves,
Sending me onward as reality melts away..."

(2)

4/10/69

This is the second figure that I made. It is the figure of a woman. As you can see I use the tree to my advantage. The branches are her arms and I've given her a square head, square breasts, square nipples, square knee caps and a square bottom. Of course the whole figure has four flat sides. The reason for this is so the object will stand out among the other trees.

The figure from head to toe is approximately 18 ft high. It took me 8 hours of actual sculpting to make it.



1968: Liam with "Female with Open Arms" [H18'(23') x W12' x D10"]
2nd TALL TREE SCULPTURE

In this black and white photo, Liam stands with his Tall Tree Sculpture "Female with Open Arms" in front of Leo Herbert's Hemlock Farms vacation bungalow. The rigged bird feeder is clearly displayed against the sky. This perspective gives a sense of distance in relationship to the house and proportion in respect to the height of the sculptor.

The more sculptures Herbert carved from the larger trees, the more cleared the property became – fulfilling his father's original wish to thin out some of the trees on the Hemlock Farms property. To the left and towards the house, the slender form of "Female Reaching" can be seen next to the railing of the patio surrounding the house. The giant rock to the left of the sculptor, has "Female Reaching" imbedded in it. It is before she found a second location as part of the first 'family unit' grouping. (See page 39)



**1968: Liam with "Female with Open Arms" [H18'(23') x W12' x D10"]
2nd TALL TREE SCULPTURE**

In this 2nd black and white photo of "Female with Open Arms", Liam can be seen in 'the forest' of the Hemlock Farms property, with the completed sculpture and the prominently displayed birdfeeder rigged between the arms.

The lovely sensual curve of her figure which was the original tree's shape, enhances and brings this sculpture to life. The height of this figure juxtaposed to the height of the artist gives a clear sense of the size of this impressive sculpture, as well as an appreciation for its placement among the other trees.



**Liam Herbert embraced by
"Female with Open Arms" – 1968**



**1968: Liam with "Female with Open Arms" [H18'(23') x W12' x D10"]
2nd TALL TREE SCULPTURE**

Viewed here, in a later photo, from the side and peering up, the sculpture is paired as a 'couple' with "Slender Man", the figure representing the father in the first Tall Tree Sculpture 'family unit' grouping. The square anatomical features of each figure are beautifully highlighted. The bird feeder is suspended between her arms and seems to float in midair.



**1968: "Female with Open Arms" with "Slender Man" [H18'(23') x W12' x D10"]
2nd TALL TREE SCULPTURE**



SHIMMYING UP THE TREE

Rigging process for the Tall Tree Sculptures

When installing the tree sculptures Liam would climb a tree which he then used to raise and secure his large tree sculptures to. Liam is in his element at these heights.

The description of the Polaroid photo is in the artists own hand, written in 1969.

1968

Liam can be seen climbing a tree, attaching the rope which then will be hooked to secure the block and fall, that raises the sculpture. "Slender Man" was eventually attached to the trunk of this tree.

(6) M C 10134 7/10/69
In order to stand these
big figures up I have to
pick a tree out that I want
to fasten it too. After I find
the right tree I shine
up it and hook up a block
and fall. I drag the
figure to the foot of the
tree and then pull it up
with the block and fall.
After it is up I balt
the figure to the trunk of
the tree and then cut the
tree down behind it. In
photo no. 3. you can see the
tree that I cut off next to the
figure on the ground.



1968: Liam "Shimmying up the Tree" – Hemlock Farms, Pennsylvania



Liam Herbert – "Slender Man" Marquette for
Tall Tree Sculpture series – wood & stone – 2013
[H9 1/2" x W1 1/2" x D1 1/4"]

SLENDER MAN

[H19'6" x W1'6" x D1'3"]
Oak

The third Tall Tree Sculpture, "Slender Man" became the mate to "Female with Open Arms". Liam had the female sculpture and now wanted the *male* to create the 'couple' towards his first Tall Tree Sculpture 'family unit'. At this point in his life, his father and his second wife had a family of their own and Liam was creating an imaginary family of his own with his sculpted figures.

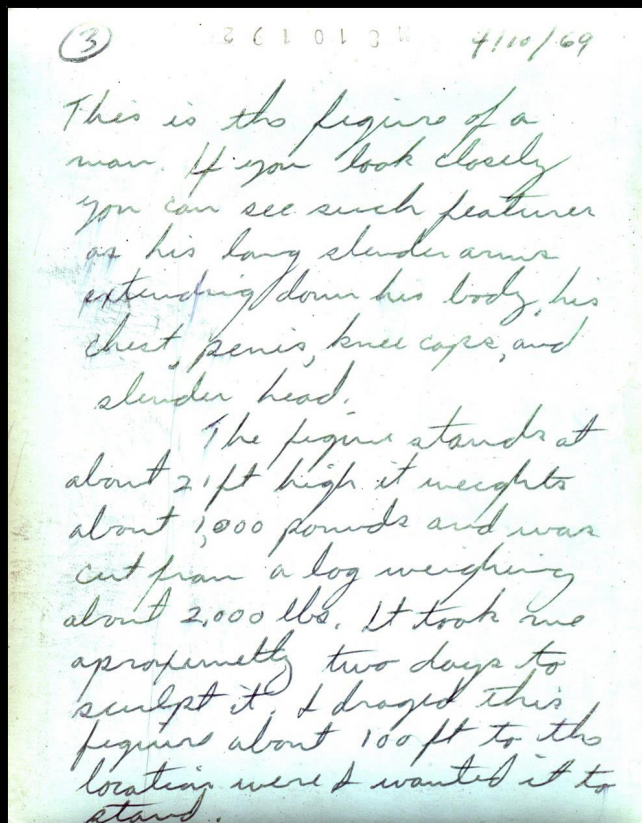
This stunning piece exudes a sense of 'self' and 'purpose' as the man to "Female with Open Arms". Liam's ability to translate the original tree's shape into the distinctive movement of confidence and pride shows the artists sense of proportion and affinity with his meditative communication process between him and this tree.

"There were fabulous black and white photos of this sculpture that have gotten lost. They were from a perspective of looking up from lying on the ground – up the full length of "Slender Man" and onward to the sky".

The description of this Polaroid photo is in Liam's own hand, written in 1969.

1968

The third Tall Tree Sculpture, "Slender Man" began as a 2,000 lb log, took approximately 2 days to sculpt and weighed 1,000 lbs as the completed piece. The sculptors Remington electric chainsaw as well as the rope with block and fall used to install the sculpture, can be seen below to the right of the figure. The tree Liam is seen climbing in "Shimmying up the Tree" is the same tree "Slender Man" is now attached to. It is lying on the ground to the right. The process of installing this figure is complete!





**1968: Liam with "Slender Man" [H21' x W1'6" x D10"]
3rd TALL TREE SCULPTURE**



LITTLE BOY

[H6'(10') x W4' x D10"]
Oak

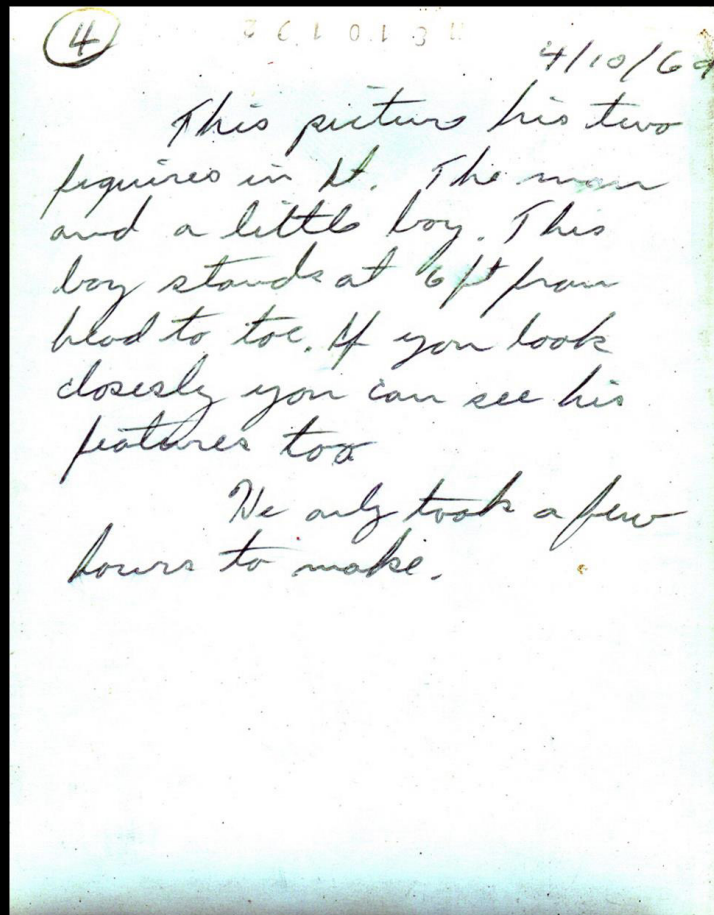
"He took only a few hours to make". With this 4th Tall Tree Sculpture, Liam was continuing to 'grow' his first 'family unit' – building 'his' family. The first child was represented by "Little Boy" whose arms are reaching up (like his 'mother' "Female with Open Arms") and is anatomically accurate.

The figure itself is 6' tall, with the up stretched arms height bringing it to 10'. As the years passed and the weathering process progressed, "Little Boy" lost one of his arms and eventually fell over and sadly was no more.

The description of the Polaroid photo is in Liam's own hand, written in 1969.

1969

"...From this point on the human forms I share with you
Continue to grow from within my soul..."





**1969: "Little Boy" with "Slender Man" [H6'(10') x W4' x D10"]
4th TALL TREE SCULPTURE**

Liam's little sister Heather is posing with "Little Boy" the 'son' of the first Tall Tree Sculpture 'family unit'. In this photo, the newly sculpted figure has its arms attached to 2 trees with gaffers tape for stability.

It is as though "Slender Man" is bursting with pride over his first child. The intimacy created between these two figures is palpable. It is such a wonderful example of Liam's ability to create movement in such a static material as wood. His figures are saturated with an emotional realism that he is able to tease out of this unforgiving, hard substance. This evocative scene pulls the viewer into to experience and share in the figures' quiet intimacy. Little Heather feels at home with these sculptures. She seems to be having a conversation and interaction with these characters as though they were alive.



**1969: Liam's sister Heather with "Little Boy" with "Slender Man" [H6'(10') x W4' x D10"]
4th TALL TREE SCULPTURE**

The artist is seen here with his first Tall Tree Sculpture 'family unit' and two members of his family – sisters Heidi and Cheri – posing during a family gathering at Hemlock Farms. Each is standing with their representational figure: Liam with the adult male – "Slender Man", Heidi with the adult female – "Female with Open Arms" and Cheri with the youngster – "Little Boy". They provide proportion. Liam and Heidi are each standing on a four foot section of the tree used to secure the sculptures to. This is one of the best shots showing the setting, grouping and interplay that Liam achieved with the placement of each figure.





1969: Liam with two sisters with "Female with Open arms", "**Little Boy**" and "Slender Man"
[H6'(10') x W4' x D10"] two arms 4th TALL TREE SCULPTURE

Liam Herbert is proudly posing with his first Tall Tree Sculpture 'family unit' grouping and four members of his family: sisters Heidi, little Heather and Cheri with their father Leo during a family gathering at Hemlock Farms. This is a beautiful view of the sculptures and their dynamism. Leo was the major encouraging force behind the creation of the sculptures, giving Liam total freedom to carve from his heart. This day was celebrated with Champaign to mark another fabulous family in wood.



1969: Liam with three sisters and father with "Female with Open arms", "Little Boy" and "Slender Man" [H6'(10') x W4' x D10"]
4th TALL TREE SCULPTURE

In this later photo, the 'father' and 'son' sculptures are weathered and slowly fading into the woods. Eventually the figures took on a magical quality that appealed to Liam "in which some could see them and others not". The intimacy between the sculpted figures never lost their interactive emotionalism. As they aged, it was as though their shared experience of hot, cold, wind and rain created a further depth of meaningful closeness and shared intimacy of time and space. They stood, observing seasons come and go, gently baring witness to time and their eventual return to mother earth.



1969: "Little Boy" with "Slender Man" [H6'(10') x W4' x D10"]
4th TALL TREE SCULPTURE

This quiet, animated close up of "Little Boy" and "Slender Man" is a later photo most likely taken in 1971. The weathering is clearly visible on both sculptures. One is also able to see how "Slender Man" is attached to a tree section that was the remainder of Liam's system, explained in "Shimmying up the Tree", of securing the sculptures to existing trees and then cutting the tree down to provide for the support needed for these Tall Tree Sculptures. "Little Boy" still seems to be learning from his 'father'. Is there a conversation taking place?



**1969: "Little Boy" with "Slender Man" [H6'(10') x W4' x D10"]
4th TALL TREE SCULPTURE**



ADOLESCENT

[H4' x W1' x D1']
Oak

The 5th tree sculpture, "Adolescent" completes the first Tall Tree Sculpture 'family unit' grouping. She is the second figure to hold the 'daughter' position. This sculpture is of a young girl going through puberty, with developing breasts, still a bit of a tummy and the rounding out of her figure. By naming her "Adolescent" Liam creates further tension between the figure and subject matter of a girl coming of age. At 4 feet she is the shortest member of the family. She has hair like her tall mother "Female with Open Arms". The elongated arms – which are becoming a hallmark of Liam's tall slender sculptures and are found in his later bronzes as well – reach to the knee caps.

Sitting low to the ground sets her apart from the other sculptures that are tall and slender in form. Liam submerged part of her legs into the ground and surrounded it with gravel to let her become a free standing figure. She was originally slightly taller.

'Checking' or cracking of the wood occurred as the sculptures aged which gave them a lot of character. The natural patina would also enhance features of each figure. For example, when it rained, the water would flow down the crevice of "Adolescents" breasts and pool around her navel, adding a weathered look to her tummy and further dimension to the figure as a whole.

1969

"...These hard shapes with angles so strong,
Blend into the surrounding with so much grace.
It is hard to explain until one can see
Just what I mean because they are so free,
As they express themselves to me.
They let the flow of wind and rain
Settle on their grain without pain..."



**1969: "Adolescent" [H4' x W1' x D1']
5th TALL TREE SCULPTURE**

Liam is standing among the completed, first 'family unit' grouping, dwarfed by "Female with Open Arms" and "Slender Man". "Little Boy" is looking up at his parents. "Adolescent" in the foreground is in a sitting area surrounded by a rock wall that the sculptor built prior to gravel being added. Her legs are slightly longer in this photo, showing the knees more prominently.

The slow aging process of weathering is apparent on all four figures, deepening their expressive, 'maturing' personalities. The grouping evokes a serenity that captures and enhances the essence of their origin as trees. Liam is at home with them in their setting, surrounded by their once brethren in full foliage, who are creating an environment that offsets the animated dynamic interplay between the figures in their natural setting.



1969: Liam with "Female with Open Arms", "Adolescent", "little Boy" and "Slender Man"
[H4' x W1' x D1']
5th TALL TREE SCULPTURE

This black and white photo evokes a bygone era. Liam is posing in his chaps with his little sister, Heather and "Adolescent". The lower half of "Slender Man" can just be made out behind Heather's head.

Liam loved going horseback riding at the Hemlock Farms stables. Playing dress-up with his little sister is endearing and portrays his quirky sense of humor and playfulness which is still very much part of his character to this day.





1969: Liam with sister Heather and "Adolescent" [H4' x W1' x D1']
5th TALL TREE SCULPTURE



FAMILY

[H17'9" x W6'9" x D5'6"]
White Pine

In the following photo we are introduced to the second 'family unit' grouping, this time with 6 members – the parents, 2 boys and 2 girls – aptly named "Family". Standing tall and expressive among the other trees they comprise the 6th, 7th, 8th, 9th, 10th and 11th Tall Tree Sculpture figures. They were sculpted on and off over the course of a few months as Liam had time away from working Broadway shows in New York. The mother and father were carved first, and then the children according to their ages. Liam's intention was to create a family structure that represented the Herbert family, although the birth order of the 'children' is not the same.

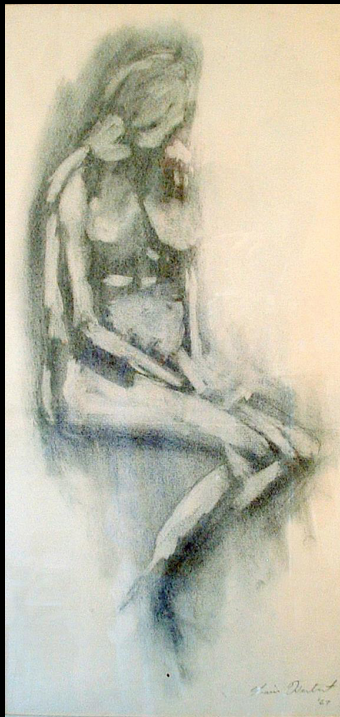
Liam finds himself in their midst. The tallest is the 'father' – *Man*, then the 'mother' – *Woman* (who is pregnant with the 5th child) follows next to him, but is the 3rd tallest. Behind the mother is a 'son' – *Boy #2* as the second tallest figure in the grouping. In front of the mother are two more children, a girl and a boy. Liam is balancing them on the rocks before they are secured properly. *Girl #2* is shyly covering her breast and pubic area with her hands, *Boy #1* is covering his face and holding his tummy with his other hand. To the left of the boy is the 6th figure, *Girl #1* whose arm reaches across to the 'father' with her other hand also covering her pubic area.

You can see the individual pieces have just been hoisted into position. The ropes used to secure them before the final installation process are visible. They were assembled in their grouping two at a time and secured with 3/8th" threaded steel rods to attach them to each other giving further stability to the assemblage. Leo Herbert helped Liam with the installing process. "This was an exhilarating, proud moment of creating this massive sculpture after which the Champaign flowed".

The "Family" grouping was positioned to be seen as a ¾ view from inside the house using the existing rock formations to perch two of the child figures on. The pregnant mother figure is Liam's second work of art celebrating the pregnant female form and his first three dimensional depiction of this subject matter – his interpretation of bringing it to life. The artists first experience of seeing a pregnant nude was in a life drawing class in 1967.

1969

"...My families of wood understand the plan.
They are all linked together
With one common strand.
Their grain is always the same.
So why can't we begin to see
How simple our lives could be
If we, too, shared a common grain
That makes us forget our pain.
So we can stand just as tall,
Among our world that is so small..."



**Liam Herbert – "Pregnant
Nude" Charcoal – 1967**



1969: Liam with "Family" [H17'9" x W6'9" x D5'6"] – *Man* [H17'9" x W1'1" x D9"],
Woman [H12'10" x W1' x D11"], *Girl #1* [H8'3" x W4'6" x D 8"],
Girl #2 [H7'2" x W1' x D10"], *Boy #1* [H7'2" x W1' x D10"], *Boy #2* [H15' x W1' x D9"]
 6th, 7th, 8th, 9th, 10th and 11th – TALL TREE SCULPTURES



This is the second photo of Liam sitting in among the "Family" sculpture. The figures are staggered with steel rods interconnected and stabilizing the grouping. Through the tress to the rear and right, you can see glimpses of "Female with Open Arms", "Little Boy" and "Slender Man" with the bungalow to the left rear in the distance, establishing the placement of the "Family" in relationship to the other sculptures on the property.



This side view of the "Family" shows Liam stretched across his sculptures. As in the previous photo the with 3/8th" threaded steel rods can be seen. A level and a sledge hammer- tools used to install and attach the figures to each other- are to the right and left of the installation.



Taken in the fall this picture is angled looking slightly upward and is a side view from left to right of "Family". The anatomical features of each figure are clearly distinguished. *Girl #2* is seen placed on a rock and stands higher than *Boy #2*. *Man* with his rough hewn lower half stands in the center grounding the entire assemblage. *Woman* gently cradles her pregnant belly, *Boy #1* behind her, radiates a mature presence and gives him purpose as the oldest child in his family.



Taken in the fall this photograph shows a side view – from right to left – of the "Family" grouping. From this angle, the staggered placement of the figures shows *Girl #1* – furthest to the left and in the front, standing next to the 'father' with her arm reaching behind him. *Girl #2* and *Boy #2* are raised on boulders already part of the landscape.



This rear view of the "Family" grouping in the spring, let's us appreciate their elongated arms and square bottoms. It is also the clearest view of the 'father' figure's girth in a rougher state. Off toward the house, "Graceful Woman" – with her arched head and neck, "Adolescent", behind the yellow bench and "Easter Island" – slightly camouflaged against a tree – are standing in their assigned spots. (The yellow Volks Wagon was Leo Herbert's car in which he commuted back and forth from New York.)

The different hand positions of each "Family" member give movement to the figures. The weathering and deterioration, as in the case of *Boy #2* whose hand has split and dropped off, is clearly visible. The blade cuts with its striations.

Liam's "environmental art" delights in the interplay of first tree, then sculpture and finally each figure in relationship to each other, giving pleasure in its many forms.





1969: "Family" [H17'9" x W6'9" x D5'6"] – *Man* [H17'9" x W1'1" x D9"],
Woman [H12'10" x W1' x D11"], *Girl #1* [H8'3" x W4'6" x D8"], *Girl #2* [H7'2" x W1' x D10"],
Boy #1 [H7'2" x W1' x D10"], *Boy #2* [H15' x W1' x D9"]
 6th, 7th, 8th, 9th, 10th and 11th – TALL TREE SCULPTURES

This black and white photo taken in 1971 is a side view of the "Family" sculpture grouping. They are found standing in a winter landscape and seem to have gently settled into their forest setting and role as a unit – becoming the magical version the artist intended.

The animated interplay of their individual characteristics within this family, continues. In their aging they have become a strong, supportive unit. That the artist was able to carve into his figures the ability to age and still retain the initial 'living' characteristics of each individual family member, speaks to his creative talent and ability to bring forth lasting emotion from static objects.

Each member retains their original, intended character but has evolved and grown in their role within the family as the weathering gives them a deeper definition and purpose to reflect who they are. We get to witness their individual relationships within this family unit, which they continue to display with innate strength and pride.

The artist here has achieved the goal of bringing together family members who endure in their support of each other. It is only the final returning to the earth, as with us all, that will undo this loving group.



1969: "Family" [H17'9" x W6'9" x D5'6"] – *Man* [H17'9" x W1'1" x D9"],
Woman [H12'10" x W1' x D11"], *Girl #1* [H8'3" x W4'6" x D8"], *Girl #2* [H7'2" x W1' x D10"]
 6th, 7th, 8th, 9th, 10th and 11th – TALL TREE SCULPTURES



EASTER ISLAND

[H15 1/2' x W4' x D1']
White Pine

Liam is seen with "Easter Island", his 12th Tall Tree Sculpture at Hemlock Farms, tied to the veranda of the summer home. It is newly completed and has not yet found its permanent location. With this figure, Liam turned the tree upside down and added his whimsical interpretation of an Easter Island Moai – his sculpture has spread legs, whereas the Moai do not. Utilizing the original forked branches this sculpture was given two sturdy legs. The face is similar to that of the Moai sculptures, hence its name "Easter Island". Liam admired these figures which amazed him. It was the only sculpture on Hemlock Farms with a face, defined hands with fingers, spread legs and no knee caps. The original trees bark is left on the chest and pubic area for detail.

This sculpture is a departure from the earlier ones, in that Liam uses the natural tree formations and rounded shape for realism, and does not accomplish the expression of the piece by cutting into the tree itself to the same degree as with the other tree sculptures. It lacks the purposeful angularity achieved in his earlier work and expresses a subtle fusion of human like features. There is a gentleness to this giant male sculpture that can initially be overlooked because of its size and primitive facial features.

The other tree sculptures were meant to be in juxtaposition to the living trees on the property – *angular* versus *round*. "Easter Island" on the other hand became the gateway to Liam's sculpture park bridging the two expressions, one of *nature* and the other, *sculpted*. In the film "Emotionalism Within", the sculpture with its realism, is portrayed in a poetic way as the male to the female counterpart. Panning between the female model and "Easter Island", Liam is heard saying: ".....I will never forget from where life begins from within us all...." implying the union that we all come from. The emotional realism evoked from this sculpture brings it to life and creates an easy interplay between the observer and the figure.

1970

"...Can the influence of Kon Tiki be so close
Or the forms of Easter Isle
Inspire my style?..."



**Easter Island / Rapa
Nui "Moai"**



**1970: "Easter Island" with Liam in front of the house on Hemlock Farms [H15 1/2' x W4' x D1']
12th TALL TREE SCULPTURE**



GRACEFUL WOMAN

[H14' x W7' x D10"]
Oak

This is one of Liam's favorite pieces at this point. With this 13th sculpture he wanted to attempt a figure that was more abstract. There are no anatomical definitions, no kneecaps, no nipples, no 'V' for the female in the crotch area which to this point can be found in all the female sculptures and no line to define legs from the crotch to the ground. The natural curve in the tree became her hips. Her right arm is stretched out, utilizing an existing branch and the other arm runs down the left side of her body – which unfortunately is not visible in this photo. "Graceful Woman" *organically flowed into being*.

"Adolescent", "Little Boy" and "Slender Man" can be seen in the background.

1970

"...It all seems so simple
For this work to transform,
The need for more to see
How delicate our lives can be..."



**1970: "Adolescent", "Little Boy", "Slender Man",
"Graceful Woman" [H14' x W7' x D10"]
13th TALL TREE SCULPTURE**

"Graceful Woman" is paired here on the right and opposite "Easter Island" with "Adolescent" in between them. In the background you can see "Female with Open Arms", "Little Boy" and "Slender Man". Their dynamic interaction of form and shape, each true to the character that Liam heard and felt in his communication with the original trees, is brought out in this animated exchange within the remaining forest setting.



**1970: "Easter Island", "Female with Open Arms", "Little Girl", "Little Boy", "Slender Man",
"Graceful Woman" [H14' x W7' x D10"]
13th TALL TREE SCULPTURE**

"Graceful Woman" is facing "Easter Island" with "Family" off to the right below. This is a beautiful shot of "Easter Island". It is the only time we have a photo showing the expressiveness in his face which gets lost when viewed only from the front. The figures seem in deep conversation with each other – one of the beautiful examples of the dynamic quality Liam was able to accomplish with his Tall Tree Sculptures.

Whatever it is that "Graceful Woman" seems to be sharing with "Easter Island", he is at rapt attention and in agreement.

The way in which Liam placed his sculptures further created the tension and emotionalism that began with the carving of the figure itself. As each sculpture is added they become part of a group 'life' interaction.





**1970: "Easter Island", "Graceful Woman" and the "Family" [H14' x W7' x D10"]
13th TALL TREE SCULPTURE**



GRACEFULL MALE

[H22' x W1' x D1']
Oak

The size of the tree informed this figure. Because of the tree's height, Liam wanted to create a more stream lined, taller sculpture of a man. This 14th Tall Tree Sculpture was very semi abstract, more so than the previous ones and remains one of Liam's favorites from the Hemlock Farms series. The artist is stretching his ability to have this sculpture become more abstract by following the natural curves of the tree with only hints at anatomical details. The figures head is resting on an elongated slender neck. The grace he is able to once again tease out of the original tree is remarkable. The shape is both calming and mesmerizing, exuding a quiet strength, pulling you in.

1970

"Graceful Male" stands just apart from one of the "Family" unit figures, *Girl #1* in the foreground, referencing its placement on the Hemlock Farm property. This spot was where earlier "Female Reaching" had played the short lived role of 'daughter' to the first 'family unit'.

This beautifully inspiring sculpture clearly has its lines from the original tree.



**1970: "Graceful Male" with part of "Family" [H22' x W1' x D1']
14th TALL TREE SCULPTURE**



HOME DELIVERY

[H7' x W10" x D8"]
White Pine

This whimsical solution to a mailbox post and 15th Tall Tree Sculpture, represents a semi abstract male figure with a head, chest, kneecaps and feet. It stands at the beginning of the driveway to Hemlock Farms. With "Home Delivery" there are no arms, no leg definition and the neck and torso flow into one. It is the third most semi abstract figure of the tree sculptures and stands at a 7' height. The mail box is attached at its widest point. Liam was pleased with the end result. It was set into the gravel and the arc follows the original shape of the tree.

1971



**1971: "Home Delivery" [H7' x W10" x D8"]
15th TALL TREE SCULPTURE**



**Constantine Brancusi – “The Kiss –
The Beloveds without the world”
1907–1925**

EMBRACE

[H18' x W1'3" x D1'2"]
White Pine

With his 16th Tall Tree Sculpture "Embrace", Liam for the first time brings together two figures in one form, transforming the hard, unyielding material of wood into an emotionally moving expression of a gentle embrace not unlike **Brancusi's** effort to turn hard stone into an expression of gentle emotionalism, in his sculpture, **"The Kiss"**.

Liam is seen in this photo in his meditative trance which allows him to become one with his sculpture. He is about to cut the groove separating these two figures with the sharp edge of his chainsaw. The scribed red lines drawn on the log denote the separation of the male and female bodies of the figure. Covered in bark, the 'arms', for the 'embrace' are visible; the head of each individual is completed. The head of the male partner of the figure gently curves above and over the head of the female counterpart, immediately creating the tension of gentle protection and evoking the love expressed between the figures. This sculpture was completed but never installed and can be seen in the movie "Emotionalism Within".

In the movie, Liam begins to portray the relationship of the human form with this sculpture. where he pans this figure as well as the models' nude body. He wanted to express how the lines of the nude figure can be reinterpreted to form these graceful lines in the sculpture following the theme he was first exposed to in the book: "Nude Landscapes", photographed and written by Arnie Hendin & Martin S. Moskof. Liam went far and beyond figures that portray landscapes by having all these figures become part of the landscape.

1971

"....The tenderness of human shape
Overshadows this grain,
Which shows me the way
Of these natural curves,
Sending me onward as reality melts away..."

"...Time evaporates
As the intensity of chiseled chunks of wood
Fly through the air,
The two of them begin to share
One place together in this crisp, clean air.
They too will stand among these trees
Two lovers embrace on the ground,
As they wait to be found, ..."



Liam chiseling "Embrace" 1971 16 mm film frame
"Emotionalism Within"



**1971: Liam with "Embrace" [H18' x W1'3" x D1'2"]
16th TALL TREE SCULPTURE**

In this photos the two completed figures – as one – are clearly visible in their embrace. The delineation between them is evident, with square kneecaps marking their different heights. The 'female' is snuggled into the 'male'. The quiet soft intimacy Constantine Brancusi accomplished in stone, Liam was able to accomplished in wood.

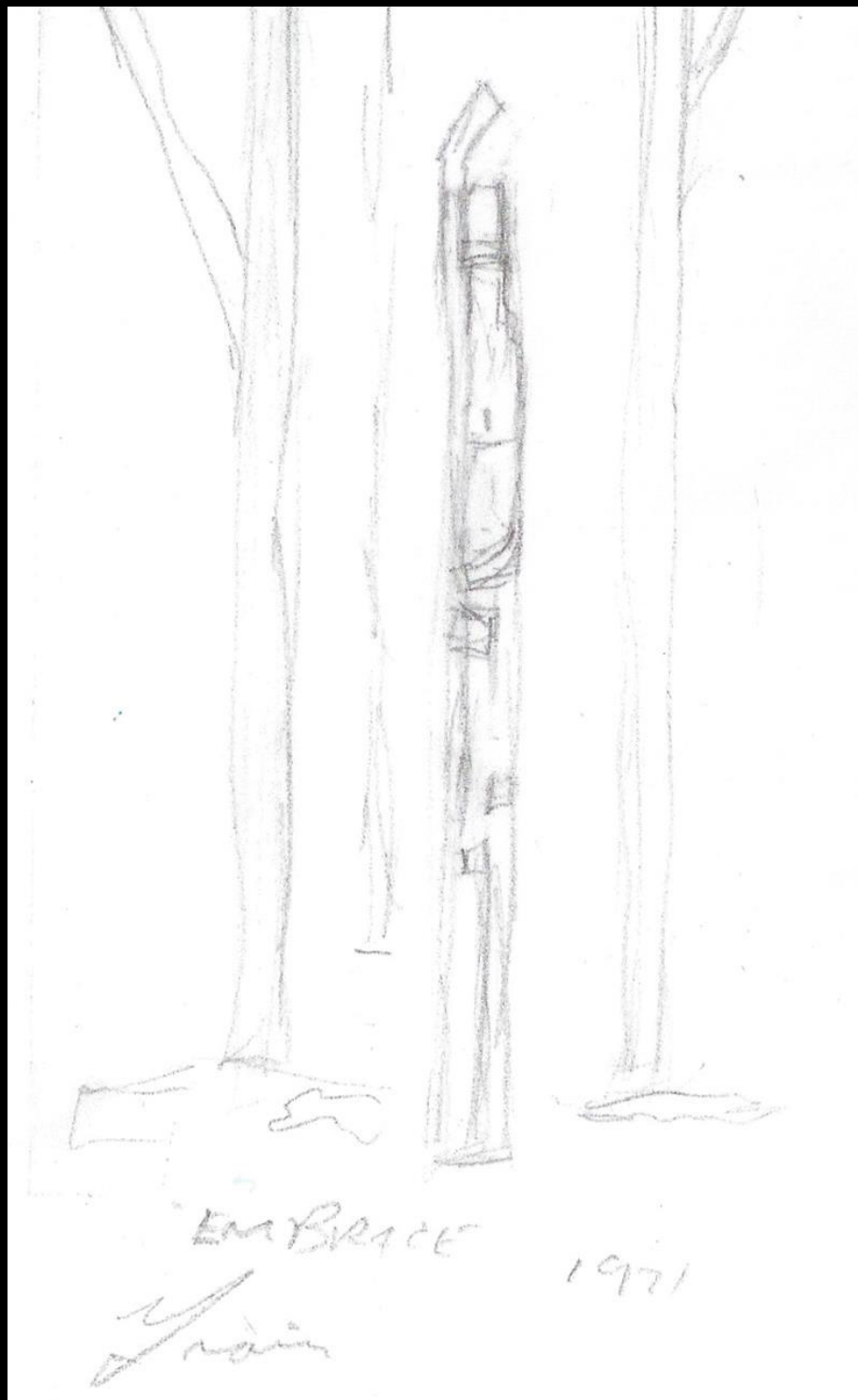
 "...The log is cut in two,
To make room for the embrace of love,
 From one becomes one,
 As two forms embrace,
Chiseled and sawed from this tree that has fallen,
 And will see a new life.
 The lines speak to me,
 They are created from within,
So I can share my thoughts as they are chiseled in.
 It's amazing how things take shape
 With these logs that are so straight.
 This hard wood becomes so soft,

 With the sharp edge of my saw so tight
With each movement I make, ever so slight.
 The hard edges of metal chips away,
 The shear boldness of my sight
That peers into this wood with so much might.
 The tenderness of human shape
 Overshadows this grain,...."





1971: "Embrace" [H18' x W1'3" x D1'2"]
16th TALL TREE SCULPTURE



1971 sketch of 'Embrace' – how it would have looked standing

The arms 'embracing' are clearly distinguished by the bark against the light texture of the carved wood. The photo is taken viewing it down at an angle from the side to the top of the sculpture.



**1971: "Embrace" [H18' x W1'3" x D1'2"]
16th TALL TREE SCULPTURE**



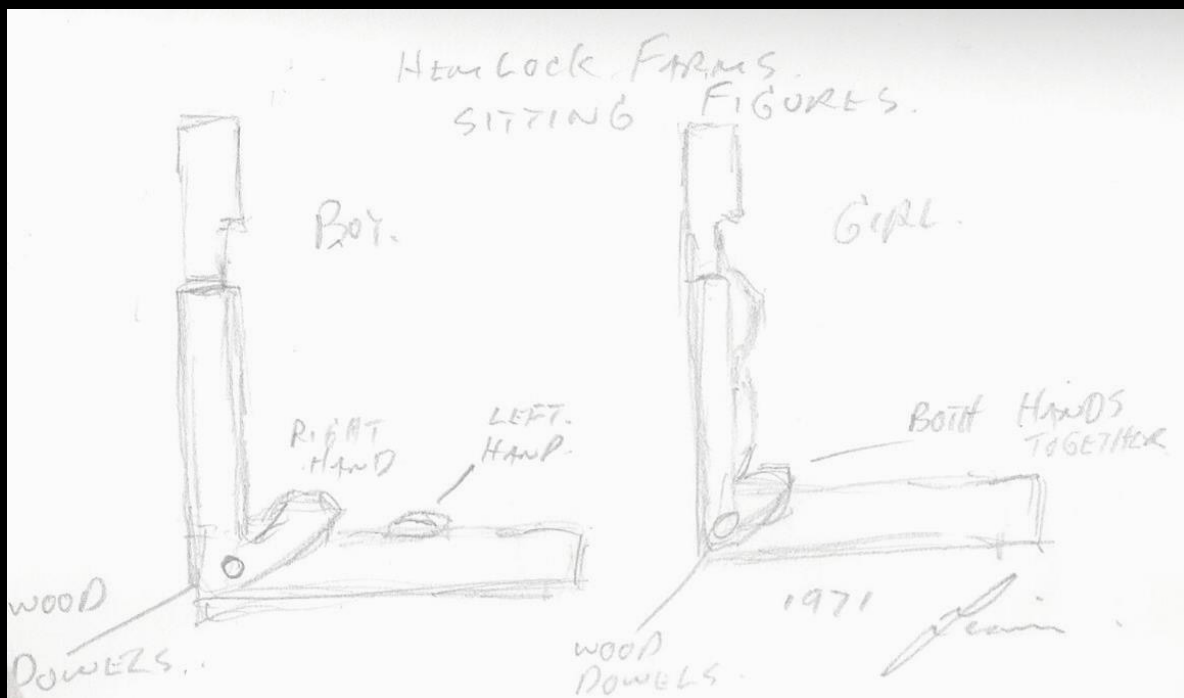
SITTING FIGURES

[Dimensions not known]
Oak

The "Sitting Figures" figures would have been the first sculpture group in a sitting posture. Liam was experimenting with a sculpture that would have more animation. He never completed these 17th Tall Tree Sculptures. One figure was to have been a boy and the other a girl. In the photo, of the 4 pieces, the pieces to the left and right would have held the figures. Notice the notched sections.

The sketch gives us an understanding of the intent and is the only visual we have of what they might have looked like.

1971



"Sitting Figures" sketch – 1971 Hemlock Farms, Pennsylvania



1971: "Sitting Figures" [Dimensions not known]
17th TALL TREE SCULPTURE

EMOTIONALISM WITHIN



Liam Herbert
SCULPTOR

EMOTIONALISM WITHIN

Environmental Art ... Carved from the Heart

EMOTIONALISM WITHIN

16 mm film of Hemlock Farms Tall Tree Sculptures

The film "Emotionalism Within", allows the viewer to see a surge of emotions flow through the sculptor as he explains his work using visual imagery, poetry and music with his interpretation of the relationship between the human form and his sculptures. The cover photo of Liam was taken in 1968 while working on "Female with Open Arms" and depicts him with one of the 'arms' of the figure across his torso.

The original 16mm black and white film was completed and shown at The School of Visual Arts in NY City in the film class Liam attended, without a sound track. The 1971 film was re-edited by Liam in 1995 adding the sound track consisting of his poetically conceived narration (in his own voice) and his personal music choices for the sound track.

With his narration, the artist shares the sculpting process, his internal journey creating each piece, all that was contained in the choice of each figure and his hope of the impact the viewer of his creations might experience towards a larger perspective of life lived.

<https://www.youtube.com/watch?v=qHcXY7tj9UQ>

1971 / 1995

"...I see human form in these trees
With ease the saw cuts to bring the tree down
The sound of 'timber' clears the way
For another glorious form to come into play
It hits the ground with such a great sound!..."





Liam Herbert's friend – Laura – who is featured in the movie "Emotionalism Within"



Amadeo Modigliani
"Head of a Woman" 1911

MOTHER AND CHILD

[H18 1/2' x W12" x D12"]
White Pine

This is the 19th and final Tall Tree Sculpture created on Hemlock Farms. The inspiration for "Mother and Child" was Liam's longing to have his own family beyond the Tall Tree Sculpture family groupings. It is the last sculpture carved. "I wanted to give this sculpture an elongated feeling. If you notice the woman's head is different than any of the other sculptures except for "Easter Island". The child's head has the sharp edge, rectangular look, which most of my sculptures had up to this point. Modigliani's influence gave me the oval shape of the mother's head and elongated neck. She is the adult and the child is still developing; also I found it interesting to show the contrast of these two forms in one sculpture."

From this point on, excluding his whimsical figures, the majority of Liam's sculptures have oval heads and faces. It 'broke him out' of the rectangular and squared off features which are found in the earlier Hemlock Farms sculptures.

1972



**"Mother and Child" [H18 1/2' x W12" x D12"]
19th TALL TREE SCULPTURE**



This is a picture of Liam working on "Mother and Child" using a draw knife. Not being able to locate the original, the author took the liberty of copying a frame from the film "Emotionalism Within" where he can be seen working on the torso section of the sculpture. It is a fabulous snap shot of the sculpting process which was organic and always inspired by the artists interaction of the language – "EACH TREE SPEAKS A SPECIAL LANGUAGE TO ME".



1972 Liam with a draw knife carving **"Mother and Child"**





“...These tall majestic trees
Have clothed us from the beginning of time,
The warmth they share
As fires burn with care,
It takes time for them to fall.
From one tree alone,
I will shape forms of joy, love as well as toil...”

"...My families of wood understand the plan,
They are all linked together
With one common strand,
Their grain is always the same.
So why can't we begin to see
How simple our lives could be
If we, too, shared a common grain
That makes us forget our pain.
So we can stand just as tall,
Among our world that is so small..."

"...Let's blend in to share our emotions,
Once and for all,
Full of love and respect,
That we shall never forget
The emotionalism within
That guides us in our space
To a more wonderful place."

Liam Herbert
Film "Emotionalism Within"



Liam Herbert

REFERENCES

Foreword

Evers, Alf 1987. "Woodstock -History of an American Town" *Overlook Press, Woodstock, New York*, 12498.
Hancock, Gladys 1969. "The Life and Works of Rudolf Frederick Tandler" *Self-published*.
Herbert, Janice 2011. Letters, conversations and the "Woman's Day " article – June, 1966
Herbert, Liam and von Trapp Fletcher, Johanna 2011. "Archive-Chronology of Art Work-Liam Herbert" *Self-published – Part 1, Part 2, Part 3*.
Thorp, Lynn 2012. Her personal knowledge of the Herbert Family history
The Raoul Hague Foundation – http://raoulhaguefoundation.org/bio_chron1.html

Cover and Insert Photos

Cover photo – "Female with open Arms" with "Slender Man" – Hemlock Farms, Pennsylvania; 1969, Liam Herbert. *Liam Herbert private collection*
Insert photo #1 – Liam with Remington Electric Chainsaw – Hemlock Farms, Pennsylvania; 1968, Liam Herbert. *Liam Herbert private collection*
Insert photo #2 – A frame from the movie "Emotionalism Within" 1971, Liam Herbert. *Liam Herbert private collection*
Insert photo #3 – A frame from the movie "Emotionalism Within" 1971, Liam Herbert. *Liam Herbert private collection*
Insert photo #4 – A frame from the movie "Emotionalism Within" 1971, Liam Herbert. *Liam Herbert private collection*
"Aligning Thyself" – 2001; "In the Name of God" – 1999; "Family Ties" – 2000; "Joy" – 2009; "Max 4" – 2011; Liam Herbert. *Liam Herbert private collection*
Back cover photo – "Slender Man" Marquette – 2013, Liam Herbert. *Liam Herbert private collection*
"Boonville" Walnut – 1975, Raoul Hague.
http://www.lennonweinberg.com/artists/hague/hague_unique/hague_4.html
"Torso" Wood – 1955, Liam Herbert. *Liam Herbert private collection*
"Bird in Space" Marble – 1923, Constantine Brancusi.
<http://bernardperroud.com/2009/04/03/brancusi-allways-evolution-of-the-bird-in-flight/1943>
"Vigeland sculpture arrangement" Stone – 1869–1943, Gustav Vigeland.
<http://www.augsburg.edu/now/2010/07/01/center-for-leadership-studies-deepen-augsburgs-ties-in-norway/>
"Grande Femme Debout I" Bronze – 1962, Giacomette.
<http://www.christies.com/lotfinder/lot/alberto-giacometti-grande-femme-debout-i-1917906-details.aspx?intObjectID=1917906>
"The Kiss -The Beloveds Without the World" Marble – 1907–1925, Constantine Brancusi.
<http://www.actingoutpolitics.com/konstantin-brancusi%E2%80%99s-sculptural-series-%E2%80%9Cthe-kiss%E2%80%9D-1907-1925-to-be-stuck-in-personal-relations-to-the-neglect-of-the-understanding-the-public-realm/>
"Head of a Woman" – 1911 Amedeo Modigliani, " Modigliani Sculptor" Minneapolis Institute of Arts. <http://www.artbook.com/9788836618873.html>

III

Graphics and Book Design

Map – By Liam Herbert and Johanna von Trapp II
Layout – By Liam Herbert, Johanna von Trapp II and Shela Fletcher
Technical Support – Shela Fletcher and Ariana Fletcher



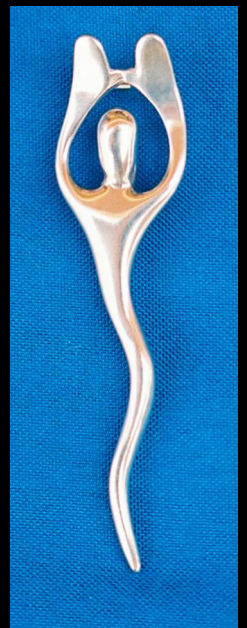
"Aligning Thyself"
2001



"In The Name of God"
1999



"Family Ties"
2000



"Joy"
2009

LIAM HERBERT

Visionary Artist and Sculptor an American original

Liam Herbert began carving wood at the age of seven under the tutelage of renowned abstract wood expressionist Raoul Hague in Woodstock, New York. This began a life long passion for sculptures as a medium for his art. Liam's slender, angular wood carvings and limited edition bronze sculptures flow with inspiration, diversity and beautiful expressions of life.

Five artists have influenced and inspired Liam's art forms. "I draw my inspiration from Modigliani, Brancusi, Giacometti, and Gustav Vigeland – a famous Norwegian sculptor. Modigliani and Brancusi have given me an appreciation for the simplicity of form. Giacometti has inspired me to do tall, slender figures in bronze which came later. Vigeland has excited my passion for family subjects."

Liam's hands are led by his heart and soul and he believes his mission as an artist is to share the insight and inspiration he receives in order that others may grasp a greater meaning to their own purpose in life. Liam's formal training was at the School of VISUAL ARTS in New York City. He now resides in Sedona, Arizona.

Herbert is collected world wide: "It gives me great pleasure and a deep sense of satisfaction knowing that my collectors from around the world enjoy my work. It is interesting, because my collectors are drawn to my art for very different reason. Sometimes it could be the loss of a loved one they want remembered, an engagement or the joy of a new birth, as well as the hope for peace and health. All these factors play a very important role in our everyday lives".



Max 4" – 2011

Liam's sculptural works bring an instant and engaging beauty to the space they inhabit. They are beautifully tactile and nourish the senses. The minimalist representation of the subject matter of each piece is able to convey a deep meaning, as well as the captured essence and feeling he transfers into his art. The experience is of a 'quiet depth of intent'. His whimsical pieces show a witty understanding and often a word play of the subject portrayed. The "wearable sculpture" jewelry are each somehow imbued with the power of their meaning. Liam Herbert's artistic gift is the ability to give the breadth of human emotion and experience, shape and form. Through the experience of his work we travel together on this journey.

His large installations have thought-provoking social messages. With these sculptures Liam expresses his insights and hope, challenging us to engage. They compel reflection and engender dialogue. Liam's greatest desire and hope is to have his large, interactive installations placed around the world to give all a greater awareness through the messages his art incorporates.

Art By Liam Herbert
LiamHerbert.com

LIAM HERBERT

ABOUT THE AUTHOR



Liam Herbert was born into an artistic family. His grandfather was a commercial artist and an accomplished painter. His mother was a pianist and musician and his father an actor who became a Production Property Master for more than 110 Broadway Shows.

Sculpting from the age of seven, Liam majored in art at SUNY Rockland Community College, NY and the School of Visual Arts in NYC. He became a Production Property Master for Broadway Shows, following in the footsteps of his father; Liam Was Production Property Master of at least 50 Broadway productions in his own right.

During his Broadway period, Liam continued creating art as well as writing poetic descriptions which expressed the meanings of his works and why he created them.

Liam defines himself as “an author of shapes and forms”. His art speaks volumes, covering various topics of social satire, human experiences and humor through his own visualizations and interpretations. Anything Herbert creates comes from the depths of his being. His insights, instincts and contemplations can germinate in his mind for years or sometimes, seconds -depending on how or when the artist figures out the way in which to execute his vision – it ultimately takes on the shape of an amazing sculpture.

According to Liam, “This book is a representation of how my mind, hands and spirit drove me to create these tall, wooden tree sculptures.”

A first, the book co-authored with Johanna von Trapp II, masterfully brings together Liam’s visual and interpretive journey he experienced while sculpting the Tall Tree Sculptures on Hemlock Farms in Pennsylvania.

Liam is still busy sculpting, exhibiting his art in galleries and is collected world wide.

<https://artbyliam.com/>

JOHANNA VON TRAPP II

ABOUT THE AUTHOR



Johanna von Trapp II is an old friend of Liam Herbert who is a collector and admirer of his work.

She was the original recipient of the first Polaroids – with narration – of the Hemlock Farms Tall Tree Sculptures portrayed in this book. After 40+ years she rediscovered the photos in a memory box her mother had painted, which sent her on a journey to discover what had become of the sculptures. She was sorry to discover none had survived. This book is her effort to resurrect them – if only on paper – and share with a larger audience what moved her so many years ago.

She is the oldest daughter of Johanna von Trapp of the famous Trapp Family Singers and the mother of two grown daughters who have each earned their Masters degrees in Environmental Analysis & Policy and Business, respectively.

She has found a new passion in promoting and expanding her own appreciation of the arts and artists. It has become her 3rd act in life.

This is her first attempt at authorship.

