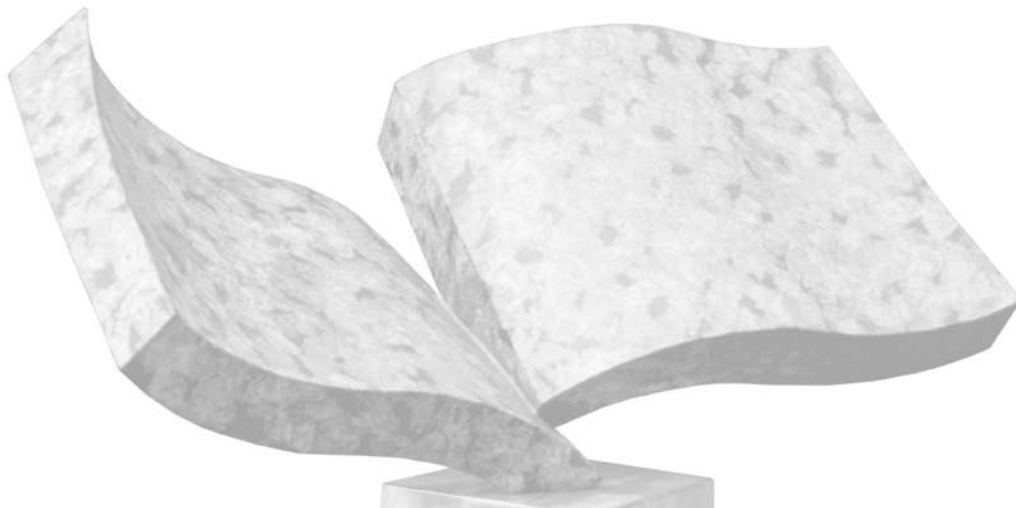




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About Sculptureworks

Sculptureworks, working with Public Libraries across the country, offers an exhibit of sculpture for ninety (90) days under the terms of our consignment agreement. Workshops and lectures may also be available during the exhibit period. Literature about the artists and signage are also provided. No prices or sales information are included in the public exhibit.

Sculptureworks provides several services to the purchaser of sculpture. Sculptureworks manages the transportation of sculpture and provides supervision, if necessary, for proper installation. Sculptureworks, upon request, can also provide graphics for use in producing literature or advertising about the sculpture.

Sculptureworks represents a Juried International Consortium of thirty-one Sculptors, selected from over thirteen-hundred applicants. The Sculptors own the Copyright to their works. Most of the sculptures are produced in Limited Editions and are made of bronze, although works in stainless steel, copper, wood and stone are also represented. Sculptureworks acts as the marketing and sales agent for the Sculptors. Sculptureworks' relationship to the Sculptor is very similar to the relationship a book publisher has with an author of a book the publisher is handling.

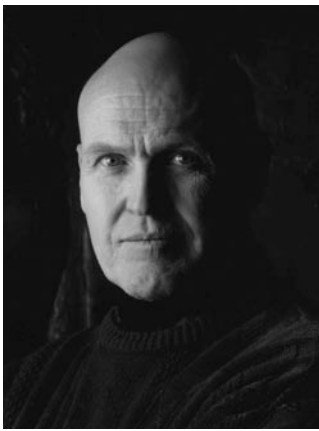
Utilizing our ninety (90) day exhibit program in your library can help create a community interest in the art of sculpture. This will introduce local people and businesses to the opportunity of becoming a donor or sponsor through their purchase of a sculpture for your library. Sculpture addresses all subjects and is a great teacher in itself, as people run their hands over its surfaces, getting closer to a giraffe than thought possible, and understanding new words and associations with the images encountered. Just like books, sculpture triggers the imagination. We always appreciate interest in sculpture and greatly appreciate your calling us to provide our resources.

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George R. Anthonisen

Hailed as “one of America’s outstanding figurative sculptors,” George Anthonisen’s works deal primarily with the immutable essence of the individual person, the family, and human society in a changing world. His sculpture ranges from single to multiple figure compositions with vast differences in scale. George’s works are in the permanent collections of the U.S. Capitol Hall of Columns, the World Health Organization (Geneva, Switzerland), New York’s Carnegie Hall, the James A. Michener Art Museum (Doylestown, PA), the Cathedral Heritage Foundation (Louisville, KY), and more than two dozen other sites. George studied at the University of Vermont, the National Academy of Design, NY, and the Art Students League, NY. He also studied at Dartmouth College Medical School in order to fully understand human anatomy. George is a fellow of the National Sculpture Society and has received international recognition for his sculptures as well as his frescoes.



Above: George R. Anthonisen.



Above: “Windswept” by George Anthonisen.
Below: “Alice”. Located at the Please Touch Museum in Philadelphia, PA.



Above: “Creation” by George Anthonisen.

“My work combines our ancient roots with our recent past, giving validity to the present. Beauty exists in both the heavy and the light -- they are in agreement and complement each other. Fullness of all dimensions of life is the essence of humanity.”

- George R. Anthonisen



Above: Detail of “Caryatid” by George Anthonisen. “Caryatid” depicts the struggle of civil rights. It focuses on the individual, honors personal responsibility, and examines each individual’s struggle to act constructively under the best or worst of conditions.

Left: “Tea Party” Maquette by George Anthonisen.



Left: “Death and Starvation” by George Anthonisen. Located at the World Health Organization in Geneva, Switzerland, it is a symbol for the International Workshop on Alleviation of Poverty and Starvation and Improvement of Health as Prerequisites for Peace.



Below: “On Wings Ascending” by George Anthonisen.

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“Tea Party”

George R. Anthonisen

Maquette for Monumental Work

Bronze (Shown in Plaster Stage), 20.5” x 32” x 19”

(When enlarged to monumental size the figure of Alice would be six feet tall).



A delightfully interactive work, the “Tea Party” Maquette is greeted with laughter, clapping hands, and grins by adults and children.

In the sculpture, Alice sits at a table with Rabbit, Door Mouse and the Mad Hatter. The table is set for tea with a teapot and five cups and saucers (one for a visitor). Upon closer look, hidden figures and faces are revealed in the bench, table legs and under the table. There is also an elongated book designed as a bench cushion.

Bronze sculpture is impervious to weather. It is cast with the expectation that where children and adults touch the sculpture, the patina would give way to bright shiny bronze.

“The sculpture of ‘Tea Party’ (with characters from *Alice in Wonderland*) invites play, encourages discussion, and is fun for children and adults. Creating sculpture that encourages children and adults to have fun while using all their senses to explore story components and share experiences is challenging and exciting. To touch is to learn and what better way to learn than through having fun!



“Most recently, I had the pleasure of a not-quite three-year-old visitor named Gracie who, upon seeing the maquette (model), attempted to climb on the small bench and join the ‘Tea Party.’ When enlarged, Gracie would have been able to climb from the ground to the bench to the table. She could have grabbed the rabbit’s ears, or stopped to sit on the bench to join Alice, Rabbit, Door Mouse and the Mad Hatter for tea. If she had chosen instead to crawl under the table, she would have been able to look up and find herself eye-to-eye with the Cheshire Cat. Or while crawling under the table, she would have discovered expressionistic heads in the legs of the benches.

“I can imagine visitors to the garden watching children and parents at play — crawling under the table and being startled by what they saw when they looked up, possibly tracing with their hands the image of the smiling Cheshire Cat on the under-side of the table.”

- Sculptor George Anthonisen

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Joy Kroeger Beckner

A Missouri artist who specializes in “Canine Images,” Joy Kroeger Beckner creates life-like sculptures of dachshunds and other dogs that delight young and old. Joy is inspired by sensuous shapes of skin, bone, and muscle. She is thrilled to make something move in-the-round, bringing smiles, giggles, or tears to the eyes of those who see and touch her work.

Since 1993, Joy has annually created bas-relief portraits for the National Cosmetology Hall of Fame. Joy first showed in a national competition in 1996. Since then, she has earned awards from the National Academy Museum, the National Sculpture Society, and the Society of Animal Artists. Her bronze dachshunds have earned numerous awards, including four Best-in-Shows. Art Show at the Dog Show sponsors purchased one of her pieces for the permanent collection of the American Kennel Club Museum of the Dog. Joy attended Washington University School of Fine Arts in her hometown of St. Louis, Missouri.



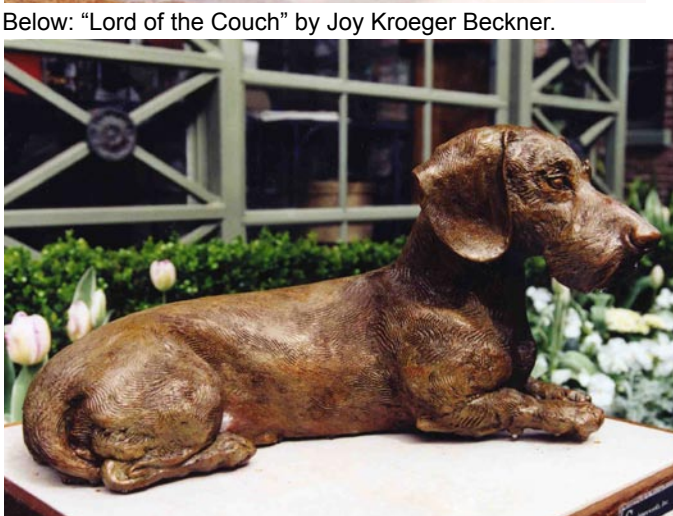
Above: Joy Kroeger Beckner.



Left: Maverick the chihuahua sits next to “So Good to See You” by Joy Kroeger Beckner at the Sculptureworks, Inc. 2003 “Sculpture Along the Trinity at Bear Creek” Sculpture Show and Sale in Keller, TX.



Above: “Squirrel Season - Smooth” Bookends by Joy Kroeger Beckner.



Below: “Lord of the Couch” by Joy Kroeger Beckner.



Below: “Life’s A Ball!” by Joy Kroeger Beckner.

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Bill Bond

Spending his youth in the ranching country of the Texas panhandle, Bill Bond went on to complete his studies at the Art Center School in Los Angeles, CA. Moving to Dallas, Bill had a successful career in advertising -- winning over 100 awards throughout the U.S. He was

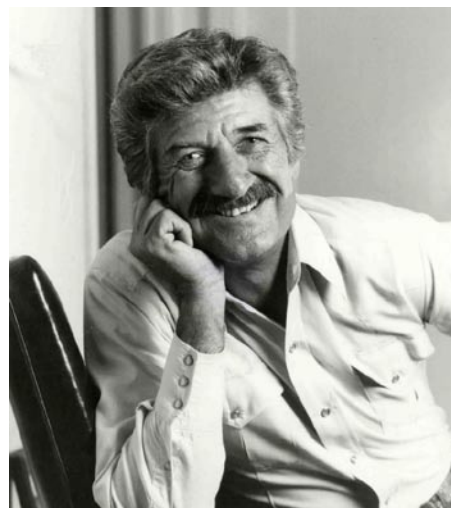


Above: "Bronc Buster Holiday" by Bill Bond.

also named Art Director of the year in the Dallas/Fort Worth area during his career.

In 1980, Bill moved into fine art with his first sculpting efforts, using traditional western themes. Creativity and ideas led to other themes -- including Biblical and historical. Then, after moving to Colorado, he added a fun and humorous type of art to his portfolio that he refers to as "whimsical."

Bill has exhibited in the Cowboy Artists of America Museum in Kerrville, TX, the Delaware Museum in Wilmington, the Panhandle Plains Historical Museum in Canyon, TX, and the Gilcrease Museum in Tulsa, OK.



Above: Sculptor Bill Bond.



Above: "Beagle" by Bill Bond.



Above: "It's Only A Game" (Lifesize) by Bill Bond.



Above: "Happy Travelers" by Bill Bond.



Above: "Crocodile Dandy" by Bill Bond.



Above: "Readin' Time" by Bill Bond.

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“Readin’ Time” by Sculptor Bill Bond

“Readin’ Time”

Bill Bond, Sculptor
Bronze, Edition of 15
29” x 52” x 32”



Right: “Readin’ Time” by Bill Bond is part of the permanent collection of the Saginaw Public Library (Saginaw, TX). Photograph by Elizabeth Loggins.



Above: A young reader enjoys “Readin’ Time” by Bill Bond.



Above: Children at O’Connor 21st Century Magnet School explore “Readin’ Time.” Photograph by Roger Curtner as pictured in “The Victoria Advocate.”

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Peter Brooke

Born in Scarborough, North Yorkshire, in northeastern England, Peter Brooke started his art career when he took a one-year course concentrating on illustration at age 18. He then attended Art College in York, and continued his education by earning a Bachelor of Arts degree in television and film production design at Manchester Polytechnic. During college, Brooke spent summer vacations sculpting creatures for an animation studio. After graduation, the head of the studio's sculpture department suggested Brooke contact the Creature Shop, which was established in London in 1976 by legendary Muppets creator Jim Henson. Six months later Brooke began work in Henson's sculpture department.

A year after Henson's death in 1990, the Creature Shop sent Brooke to California where he started working full time as the head of the sculpture and design department at the new Burbank branch. A member of the Society of Animal Artists, Brooke has passionately pursued his interest in both animals and sculpture, interests which he has had since he was a child. Brooke's bronzes seem to vibrate with life and personality. Regarding his work, Brooke says, "I love pushing clay around. At the end of the day, your hands are dirty and your muscles are aching and you feel like you've done a day's work."



Above: Sculptor Peter Brooke.



Above: "Pronghorn Buck" by Peter Brooke.



Above: "The Gander" by Peter Brooke.



Left: "African Elephant" by Peter Brooke.

Right: "Black Bear" Lifesize by Peter Brooke.

Bottom Left: "Thomson's Gazelles" by Peter Brooke at the Sculptureworks, Inc. 2003 "Beauties, Beasts, and Books . . ." Sculpture Show and Sale at the Biedenharn Museum and Garden in Monroe, LA.

Bottom Right: "Wallaby" by Peter Brooke.



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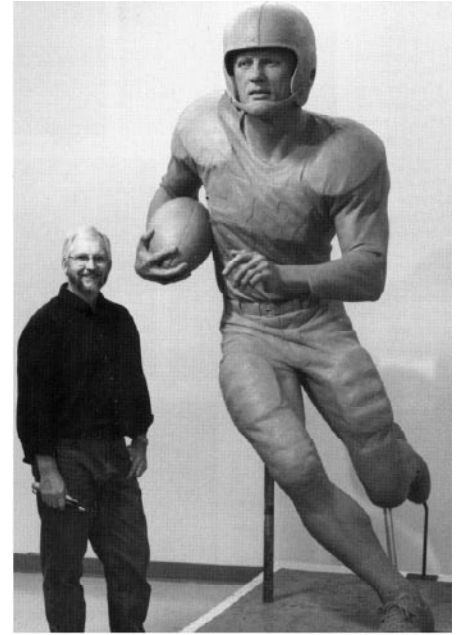
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Blair Buswell

Blair Buswell's notoriety has come mainly from his sports action and portrait pieces. His versatility has been far-reaching. He has completed numerous commissions, limited editions, and other figurative works. His pieces are displayed and appreciated in museums, private collections, college campuses, sports complexes, and fine art galleries nationwide.

Blair has received many national art awards and honors, including being named the 1990 "Sport Artist of the Year" by the United States Sports Academy. Blair is also a member of the National Sculpture Society.

Blair is currently working on a monumental wagon train for the city of Omaha, NE. This \$30 million project will take approximately 10 years to complete. Yet Blair still finds the time to produce the bronze busts of the annual inductees for the Football Hall of Fame, a task he takes to heart since he played college football himself.



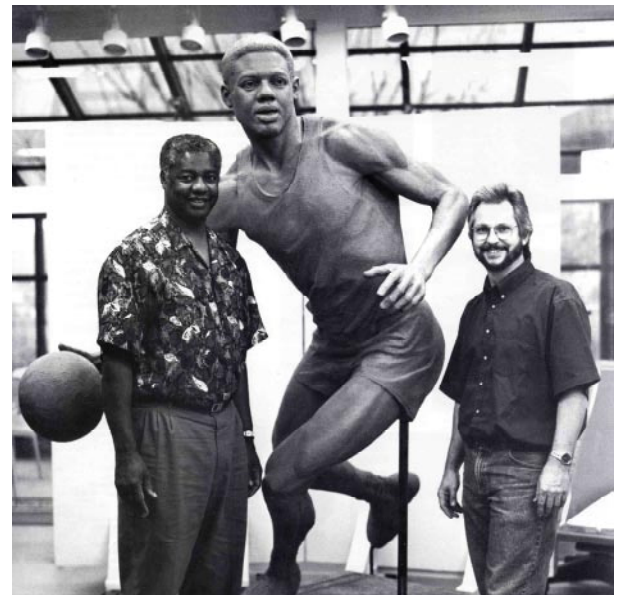
Above: Blair Buswell with his monument of SMU Football Player Doak Walker.



Above: Clay version of the monument of baseball legend Mickey Mantle.



Above: "Breeze" by Blair Buswell.



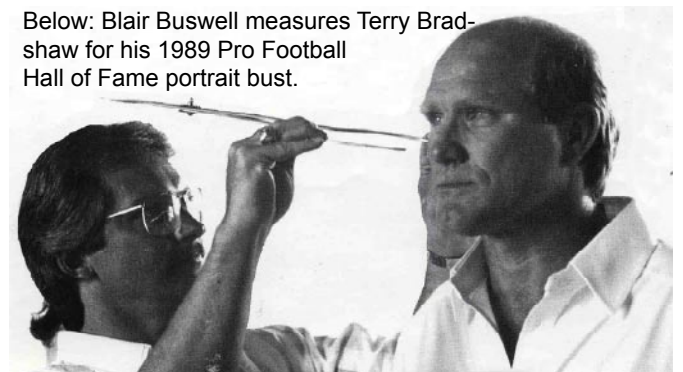
Above: "Big O" Oscar Robertson (left) visits Blair Buswell (right) at the studio to check out the clay version of the monument of himself as a college basketball player.



Above: Golf legend Jack Nicklaus shakes the hand of Blair Buswell at the unveiling of the sculpture of himself at the Georgia Golf Hall of Fame.



Above: Clay version of "Sunday Afternoon" by Blair Buswell.



Below: Blair Buswell measures Terry Bradshaw for his 1989 Pro Football Hall of Fame portrait bust.

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Blair Buswell with the most challenging project of his career—a larger-than-life-size bronze wagon train which, when completed, will stretch the length of one city block in downtown Omaha, Nebraska.

In collaboration with sculptors Ed Fraughton and Kent Ullberg, each sculptor works on individual elements of this 10 to 12 year project. Phase one was installed in the fall of 2005. Blair will be installing elements to the composition each fall until its completion.



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Anna Callahan



Above: Anna Callahan.

What are YOU good at?



Above: Anna Callahan interviews a Danville resident, asking questions such as "What are you good at?" for the "Danville Community Encyclopedia." Photograph by Matt Huber as shown in the Danville "Commercial-News."

Below: Browsing through the printed version of the "Danville Community Encyclopedia."



Anna Callahan, originally from Gainesville, GA, graduated with her master's in fine arts from the University of Illinois in Champaign-Urbana. While she had an interest in art at an early age, painting evolved into more of an interest in getting out and talking to people – which is called public art or community art. "It's not like an artist working only in a studio," Anna says. "I think people are fascinating." Anna's art involves working with other people to create something people can enjoy and maybe learn from. She conducts interviews with people from all walks of life in order to create verbal records in a unique audio-visual art form.

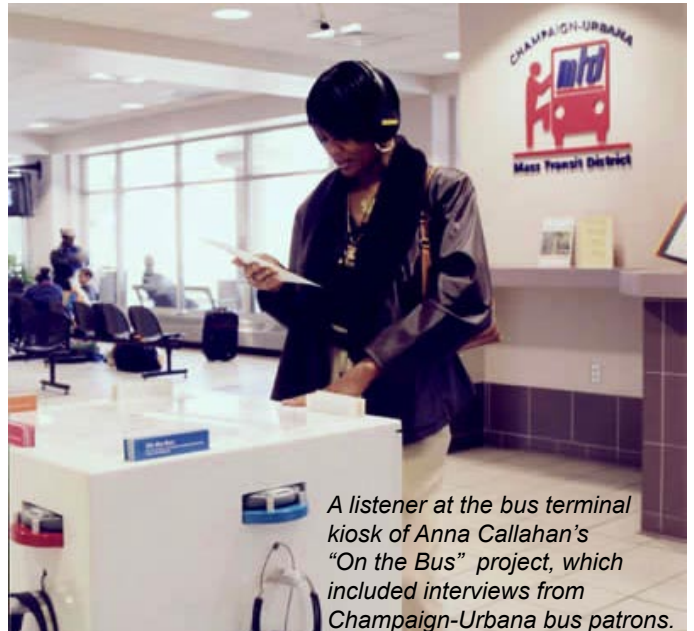
Anna has completed her interview-based art projects in several communities, including the recent "Danville Community Encyclopedia," which was sponsored in part by Sculptureworks, Inc. Anna created this community art project through a series of interviews she conducted with 78 visitors to the Danville, IL, Public Library in the fall and winter of 2002. The encyclopedia includes excerpts of the interviews, which range in subject matter from discussing singer Aaliyah to changing Zoning Laws. Pictures, illustrations, and an audio CD enhance the encyclopedia's thorough presentation. Anna says her favorite part of the Danville project was listening to people share something. "It makes me feel more a part of what's going on," she says. "I don't feel like I'm in my own little world." Anna hopes the encyclopedia sparks other people's interest in those around them.



Above: Mike Boedicker is interviewed on filmmakers for the "Danville Community Encyclopedia." Below: A library patron listens to the "Danville Encyclopedia."



Above: Bookmarks containing excerpts from the "Danville Community Encyclopedia." Photograph by Elizabeth Loggins.



A listener at the bus terminal kiosk of Anna Callahan's "On the Bus" project, which included interviews from Champaign-Urbana bus patrons.

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Kathryn Capley



Above: Kathryn Capley.

Sculptor Kathryn Capley makes metal sculpture that is refreshingly contemporary and alive, yet maintains the aesthetic and correctness of traditional equine/figurative sculpture. The animation of the line that describes the volume of the figure creates a circumstance of extreme animation. Viewing Kathryn's work is similar to watching a ballet or sporting event. One becomes empathetically engaged by the power, energy, and expression that is depicted. Kathryn's reputation is primarily as an equine artist, but any figure may be rendered, including the human figure. Each sculpture that Kathryn makes is a hand-rendered work in metal. She uses very few tools: pliers, channel lock, bolt cutters and hammer, and of course, her hands. The making of this sculpture is very physically demanding. But the result is terrifically animated and "alive" art.



Left: "Rabbit"
Below: "Dragon"

The scale of Kathryn's work ranges from table top to lifesize and is suitable for indoor or outdoor installation. Images of her work have appeared on seven magazine covers, including three times on the "Chronicle of the Horse" magazine. Her sculpture has been shown across the country and is in several corporate and private collections, including the permanent collection of the American Academy of Equine Art (Lexington, KY). Kathryn received her BFA with honors from Illinois State University.



Above: The lifesize "Equus Caballus x 3" suspends from the ceiling of the Central Illinois Regional Airport (Bloomington, IL).
Below: "Grazing" and "Meggitt's Foal" by Kathryn Capley.



Below: "Bison
Cow and Calf -
Prairie Continuum"



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Susie Chisholm

Born and raised in Savannah, Georgia, Susie Chisholm grew up in a home that valued artistic expression. With her father as an architect, and her mother with a degree in Interior Design, Susie's natural artistic talent was encouraged and developed with private art instruction during her childhood. Susie has always loved sculpture and she grew up going to Brookgreen Gardens Sculpture Garden in South Carolina every summer with her family. Susie received her degree in Graphic Design at the University of Georgia and then went on to pursue a career in graphic design with a wide variety of projects.

In 1996, Susie began to fully immerse herself in as many aspects of sculpture as possible. She also sought out several experts across the country who shared their expertise in workshops. Susie has studied with Teena Stern and Don Haugen of Atlanta; Bruno Lucchesi and Jerry Cox in Scottsdale, AZ; Tuck Langland in Loveland, CO; and David Klass at Brookgreen Gardens. She also participated in a 1997 University of Georgia program in Cortona, Italy, where she studied sculpture and bronze casting. Susie's works can be found in numerous private collections, as well as several commissioned public venues, throughout the U.S.



Above: Susie Chisholm.



Above: "Brother and Sister."
Left: "Ballet I."



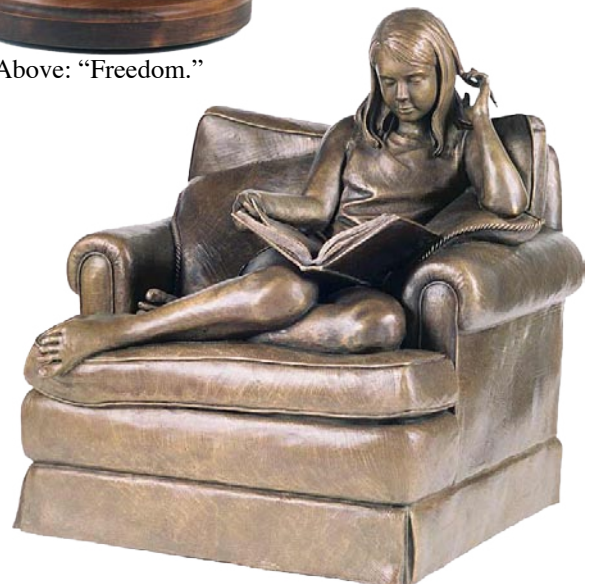
Above: "Freedom."



Above: "Girl on Stairs."



Left: "Bluffton."
Right: "The Garden."



Above: "Quiet Time I" by Susie Chisholm.

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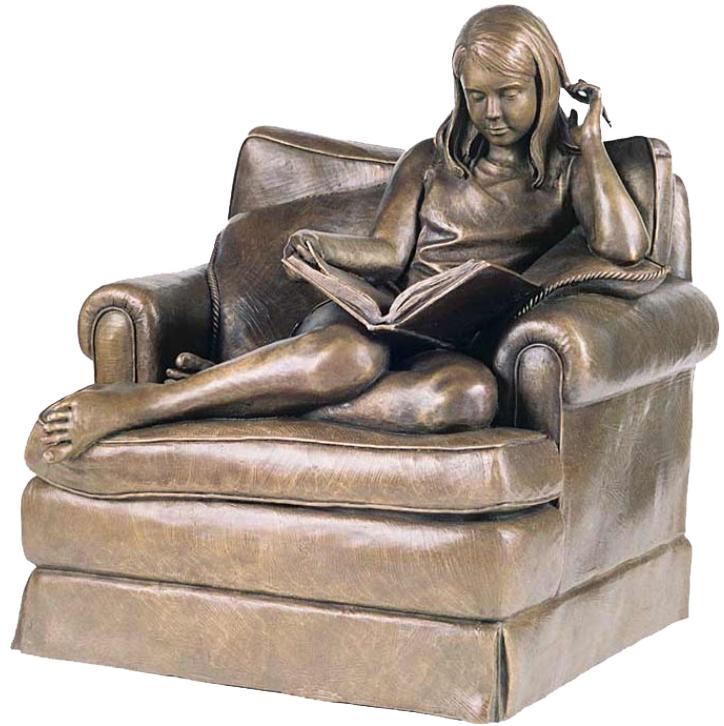
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*“Quiet Time I” and “Quiet Time in the Park”
by Sculptor Susie Chisholm*

“Quiet Time I”

Susie Chisholm, Sculptor
Bronze, Edition of 10
20” H x 20” W x 20” L

“At first, I was thinking about a girl relaxing in a chair and reading with her legs dangling, but when I sat my model down she said it wasn’t comfortable. So her mother and I had her try several positions until we finally got her in a comfortable pose.” - Susie Chisholm

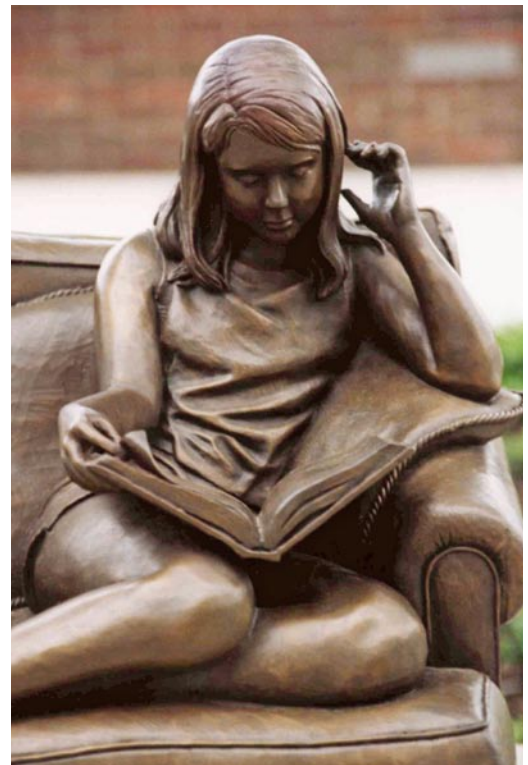


“Quiet Time in the Park”

Susie Chisholm, Sculptor
Bronze, Edition of 10
Lifesize



Above: “Quiet Time in the Park” is shown in the clay stage. The completed lifesize sculpture will be seated on a bench.

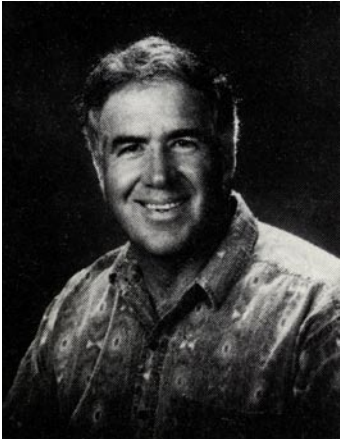


Above: Detail of “Quiet Time I.”

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Robert Deurloo



Above: Sculptor Robert Deurloo.

Sculptor Robert Deurloo lives in one of the largest wilderness areas in the continental United States. Surrounded by rugged mountains which are inhabited by the animals he sculpts, this postcard-perfect chunk of wilderness is an ideal place for inspiration as a wildlife artist.

Robert's sculptures are cast from molten bronze, but due to an elaborate and exotic patina process, they appear to be chiseled from the granite of the mountains. A combination of intense heat and various acids and minerals produce the polished stone patinas. A self-taught artist, his style blossoms from within, rather than forged by external teachings. He has learned over his 25-year career that capturing every detail in a sculpture can actually detract from the impact of the piece. An exquisite form, combined with a little mystery, will not only capture the spirit of the animal, but will allow a viewer to bring their own experiences to play in the appreciation of his works of art.

Robert has received many awards for his sculpture, including Best in Class at the National Wildlife Art Show, and an acquisition by the Smithsonian Institute for permanent display in the National Museum of American Art in Washington, D.C.



Above: "September Song."



Above: "Tembito" by Robert Deurloo.



Above: "Canyon Commandment."



Above: Sculptor Robert Deurloo with his monument "Prowler III."



Right: "The Fighter" by Robert Deurloo.



Above: "His Majesty" by Robert Deurloo.



Above: "Boss Hawg" by Robert Deurloo.



Above: "Gentle Giant."

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Dennis Farris



Above: Dennis Farris.

Dennis Farris has been creating art his whole life. After graduating from Central Missouri State with a degree in Fine Arts in 1987, Dennis received much success and visibility as a freelance commercial illustrator and also as a painter. It wasn't until 1995 that he first tried his hand at sculpting. "I was wandering through a little gallery and I found myself drawn more and more to the beautiful and powerful figurative bronzes," says Dennis. "I knew I had to create such work myself and express myself in this medium. I found a new path that day. I know I will be sculpting for the rest of my life."

Dennis has received tremendous praise and admiration for his bold and emotional work. "The human form is the most expressive subject I know," says Dennis. "I try to create a piece that captures that expression and stirs an emotion in me. If I've done it well, it will stir an emotion in others."



Above: "Forlorn" by Dennis Farris.



Above: Dennis Farris lectures about his art at the Sculptureworks 2003 Show.

Below: "I Surrender My Heart" by Dennis Farris.

Below: "Wine Dancer" by Dennis Farris.

Below: "Night" by Dennis Farris.



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Robert Glen

Born in Kenya in 1940, Robert Glen's interest in art and natural history began at an early age. At sixteen years of age, he was accepted to serve an apprenticeship in taxidermy at the renowned studio of Coloman Jonas in Denver, Colorado. It was then that his interest in sculpture was born. Returning home after three years of training, he began a transition from taxidermy to sculpting animals in the European tradition of animaliers, working in various media before casting his first bronze in 1970.

Robert Glen's work has met with great success. His sculptures reside in many private collections including those of Her Majesty Queen Elizabeth II, His Highness the Aga Khan, and the late Kenyan President Jomo Kenyatta. He has held many one man shows in the USA, Canada, England, Monte Carlo, Spain and South Africa. His public commissions include one of the largest equestrian sculptures in history—the Mustangs of Las Colinas—something Texans are quick to brag about. In 1990, he completed another equestrian sculpture—two horsemen one and a half times lifesize—for the City of San Jose, to commemorate the raising of the first American flag in California.



Above: Sculptor Robert Glen with one of the mustangs at his "Mustangs of Las Colinas" monument.



Above: "Greater Kudu Bulls Scenting."



Above: "Two Old Camel Dealers."



Above: "Baboon Sitting."



Left: Students examine the lifesize sculpture "Close Shave - Lioness Chasing Impala" at the April 2005 Sculptureworks Show and Sale.

Right: "The Mustangs of Las Colinas" monument in Williams Square by Robert Glen is the largest equestrian sculpture in the world.



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Michael Hamby

Michael Hamby has been blessed with a unique combination of talents which he has actively pursued throughout his life – as an artist, musician, published illustrator, and a retired professional football player.

Drafted from Utah State University by the Buffalo Bills in 1985, Michael managed to tackle his four years with

the team with the same amount of enthusiasm that he has for life. During his football days, he spent a great deal of time working on a literacy program with the Western New York Elementary Schools through his illustrated children's book series entitled "Darby the Dinosaur." He believes it was a wonderful opportunity to be involved with the community in both capacities as a football player and an artist. Michael's heartfelt discussions with the children were meant to reveal to the kids that you can do anything that you set your mind to.

After a career-ending injury in 1989, Michael went back to his first natural-born talent, his artwork. He has received commission sculpture projects from Merrill Lynch, USA Today, Baseball Weekly, the National Wildlife Research Center in Fort Collins, CO, the Buffalo Naval Park, and the National Football Hall of Fame. Born and raised in Utah, Mike has always had a fascination for Native American culture, wildlife, and the history that shaped the land that surrounded him, which he strives to incorporate into his art. Today, Hamby says, "All my intensity and energy goes into my art now . . . I've found what I love to do."



Above: Michael Hamby draws Darby the Dinosaur for some children after storytime at the 2003 Sculptureworks "Touching Leaves . . ." Sculpture Show. Below: "War Horse" by Michael Hamby.



Above: "Welcome Home" by Sculptor Michael Hamby.



Below: Sculptor Michael Hamby with his monumental sculpture "Ride, Cowboy, Ride."



Above and Below: The massive grizzly bears "Fierce Encounter" by Michael Hamby, located at the Cabela's Retail Sporting Goods Store in Dundee, MI. This is reportedly the largest wildlife sculpture ever made.



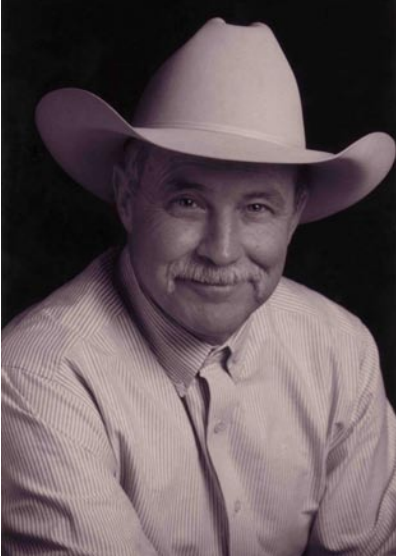
Above: "Running Thunder." Below: The lifesize sculpture "Wapiti."



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Harold T. Holden



Above: Sculptor Harold T. Holden.

Primarily known as a cowboy artist, Sculptor Harold T. Holden has been capturing the West in sculptures and paintings for over thirty years. His work varies in size, from large public monuments to being printed on a U.S. postage stamp. His public sculpture commissions have occupied much of his time in the last few years. His latest public monument, a life-and-one-quarter sculpture of Will Rogers on horseback, was recently installed at the Will Rogers World Airport in Oklahoma City, OK.

Holden attended Oklahoma State University and graduated from the Texas Academy of Art in Houston, TX. He then began his art career in the commercial art field, eventually taking the position of art director at Horseman Magazine. After a tour of duty with the Navy in the Vietnam War, Holden returned to the United States to begin a full time career as a professional artist.

Holden is a member of the Texas Cowboy Artists Association and the National Western Artists Association and has also been elected as a Professional Member of the National Sculpture Society. He has received numerous awards and accolades, including receiving the Oklahoma Governor's Art Award and the Lifetime Achievement Award from the Oklahoma Sculpture Society. He is known for his attention to detail, particularly in his sculptures of horses. Believing that an artist should really know his subject matter, Holden spends much of his leisure time team roping and staying close to the cowboy way of life.



Above: Holden working on the monument "Holding the Claim" in clay.



Above: "And He's Kid Broke."



Above: "Downhill Catch."



Left: "New Generation" by Sculptor Harold T. Holden.

Right: Sculptor Harold T. Holden stands in front of his monument of Will Rogers entitled "Oklahoma's Native Son," which was recently unveiled at the Will Rogers International Airport in Oklahoma City, OK.



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Penelope Jencks

Perhaps best known for her monumental sculpture of Eleanor Roosevelt, Penelope Jencks has been a professional sculptor for over thirty years. Having studied under several mentors during her career, Penelope has perfected her own unique style. She has created numerous works in terra cotta and bronze, however, currently she spends much of her time living in Italy, where she has her works carved in stone. She is presently working in Italy on a commissioned stone monument of Robert Frost, which will be placed at Amherst College, facing the Frost Library, in 2007.

Penelope is a member of the National Academy of Design and the Royal British Society of Sculptors. She is also a Fellow of the National Sculpture Society. Her works can be found in private and public collections worldwide. Some of her notable public collections and commissions include: The White House (Washington, D.C.); The Maggie Cancer Care Center (Edinburgh, Scotland); the Readers Digest Corporate Headquarters (Pleasantville, NY); the Boston Public Library (Boston, MA); the Biblioteca di Pietrasanta (Italy); the City of New York, NY; the City of Toledo, OH; the Cape Museum of Fine Arts (Dennis, MA); and Brandeis University (Waltham, MA).



Above: Sculptor Penelope Jencks with some of the maquettes for her "Eleanor Roosevelt" monument.



Above: "Dunescape - Hungry Ocean."

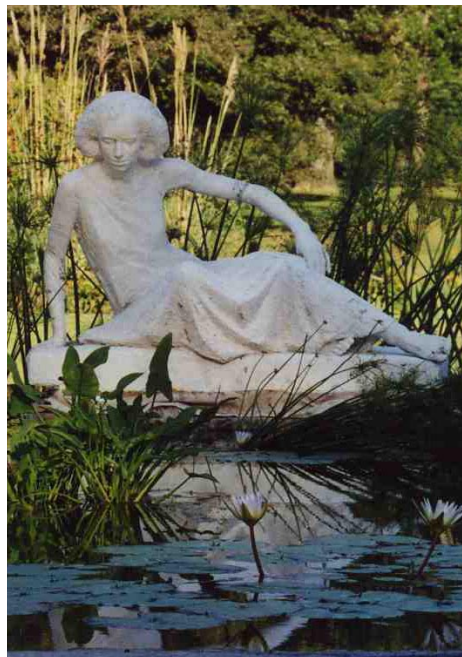
Below: Penelope Jencks in front of her "Eleanor Roosevelt" Monument in NYC.



Below: "Rising Woman."

Above: "Reclining Woman."

Below: "Sexologist."



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“Eleanor Roosevelt” Monument by Sculptor Penelope Jencks



**“Eleanor Roosevelt”
Monument**

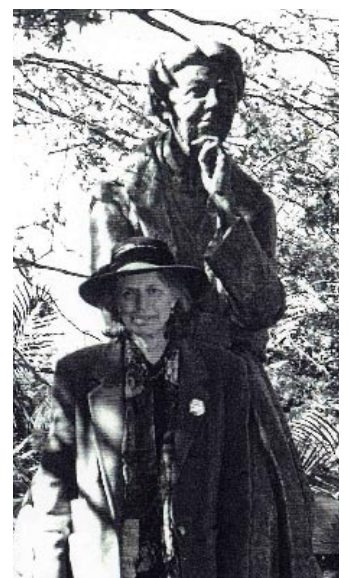
Penelope Jencks, Sculptor
Bronze on Granite Rock
8’ H
Part of the Permanent
Collection of the City
of New York



The “Eleanor Roosevelt” monument was unveiled by former First Lady Hillary Rodham Clinton in Manhattan’s Riverside Park (New York, NY) in October of 1996. Since its dedication, the sculpture has become a focal point for neighbors and visitors alike.

Sculptor Penelope Jencks was chosen from over 400 applicants to sculpt the larger-than-lifefize piece, which was sponsored, in part, by the Eleanor Roosevelt Monument Fund and the City of New York. Penelope began her work on the piece in 1992, studying hundreds of photographs of Eleanor Roosevelt. She chose a contemplative pose for the sculpture, to suggest the complicated inner life of Eleanor Roosevelt. Her sculpture also captures Mrs. Roosevelt’s dignity, simple humanity, and thoughtfulness. The sculpture’s face expresses wisdom and compassion as it looks off into the distance.

Penelope Jencks grew up in a household where Eleanor Roosevelt was revered and often quoted. Thus, Penelope has said that while she worked on this project she felt a much stronger sense of identification with Eleanor Roosevelt than she had with any of her previous subjects. This strong feeling, so apparent in the brooding, pensive presence of the sculpture, is reinforced by the intimate physical relation which the viewer receives by having the sculpture set on the ground, almost directly in front of the observer.



Above: Penelope Jencks with her monumental sculpture.

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Karryl



Above: Sculptor Karryl with her "Got Gnus?" Monument.

Karryl received her BFA with an emphasis on sculpture from the University of Colorado. She continued her education with workshops at the Loveland Academy and an apprenticeship with sculptor Hollis Williford. The subjects for Karryl's art have primarily been wildlife. Indeed, her greatest joy is taking time to study animals in their natural environment. "One of the wonderful privileges I enjoy as an artist is the ability to create my world," says Karryl. "By sharing that world with others, I can bring to them an awareness of the joy and wonder I derive from the real world." Karryl's African subjects have been inspired by adventures in South Africa, Zimbabwe, Namibia, and Botswana. At home inspiration comes from treks through national parks.

Direct observation and interaction with her subjects help bring out the amusement she feels for the natural world around her. Karryl works in a loose and often whimsical style, concentrating on capturing the essence and spirit of the subject. Some of her works appear exaggerated with elongated limbs and she uses lots of texture as well as unique patinas. Karryl is an associate member of the American Academy of Women Artists and the National Sculpture Society as well as a member of Women Artists of the West. In April of 2006, she was elected a Signature Member of the Society of Animal Artists.



Above: "Crane Query" by Karryl.

Right: Clay version of "Reading Between the Lions."

Far Right: "The Page Turner."

Below: "Got Gnus?" Monument.

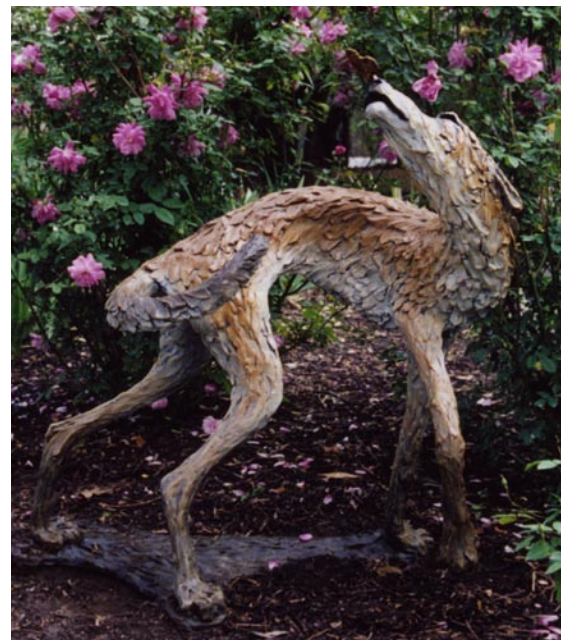


Below: "Cow Girls Get the Moos."

Below: "Butterflies are Free" Lifesize.



Below: "Cow Head Bookends."



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“Thirst for Knowledge” by Karryl

Composed of the lifesize teenage giraffe “Slurp” and his pal “The Page Turner”

“Slurp” Lifesize

Karryl, Sculptor

Bronze, Edition of 12

46” H x 42” W x 63” L

“The Page Turner”

Karryl, Sculptor

Bronze, Edition of 12

9” H x 14” W x 14” L



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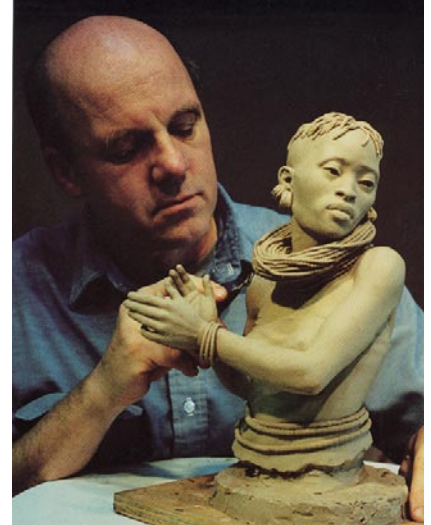
Sculptureworks, Inc.TM

Tuck Langland

Retired Professor of Sculpture,
Indiana University, South Bend

Tuck Langland is dedicated to art and the teaching of art. A retired Professor of Sculpture from the South Bend campus of Indiana University (where he taught from 1971 to 2003), Tuck designed and built the school's sculpture studio from scratch, including the foundry. During this time, his interest in creating and casting bronze sculpture never wavered.

Tuck is a teacher, however the American art world also knows him as a sculptor whose works are in collections, museums, and public plazas across the U.S. and Europe. He works cooperatively with individuals and committees to provide artwork that satisfies the client's needs while maintaining fine art standards. Author of two acclaimed books on sculpture, Tuck's most recent book, From Clay to Bronze, published by Watson Guptill, New York, is a best-seller in multiple sales mediums. He is currently busy at work on his third book, which will focus on techniques of portrait sculpture. Tuck is a member of the National Academy of Art and the current Vice President of the National Sculpture Society. In addition, Tuck teaches workshops at the Loveland Fine Arts Academy in Loveland, Colorado, the Scottsdale Artists School in Scottsdale, Arizona, and the Center of American Sculpture at Brookgreen Gardens, Pawleys Island, SC, as a Kenan Master Sculptor. Tuck has exhibited in England, Scotland, Wales, and Italy, and lectured about art in Africa, India, and England. Collections on four continents include Tuck Langland's sculptures.



Above: Sculptor Tuck Langland works in clay on his sculpture "Kenyan Dancer."



Above: "Resting Dancer." Below: "Circle of Care."



Above: "Come Read with Me."



Below: "Crossroads."

Above: "The Letter."



"Circle of Care," by Tuck Langland, graces the entrance to the Hillman Cancer Center, the hub of a new construction boom in the city's East End.



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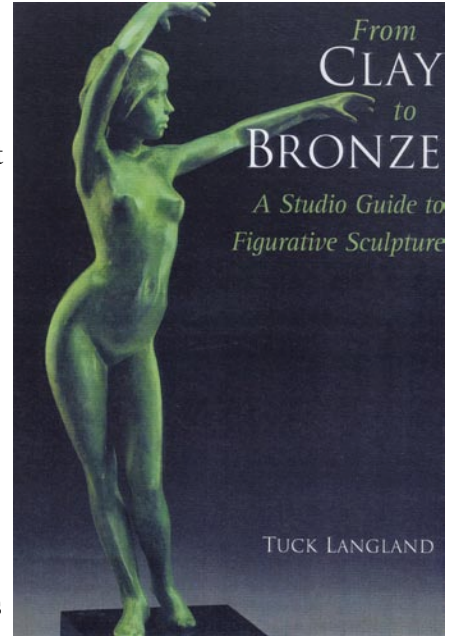
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Works by Sculptor Tuck Langland



Left: “Come Read With Me” by Tuck Langland is a lifesize bronze sculpture (4’ H) which encourages readers to sit on the lap of the chair and enjoy a good book. “If there are children in the building, someone is in her lap.”

Right: “From Clay to Bronze: A Studio Guide to Figurative Sculpture” by Tuck Langland is an instructional manual utilized by numerous professional and aspiring sculptors across the country.



Above: “My Brother and I” by Tuck Langland shows the Mayo Brothers on the steps of the Mayo Clinic.

Left: “Herman B. Wells” by Tuck Langland memorializes the former President and Chancellor of Indiana University.

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Walter T. Matia



Above: Sculptor Walter Matia works on the clay for "Summer Knight."

Below: Model for the bull monument for Merrill Lynch by Walter Matia.



Below: "English Pointers" by Sculptor Walter Matia.

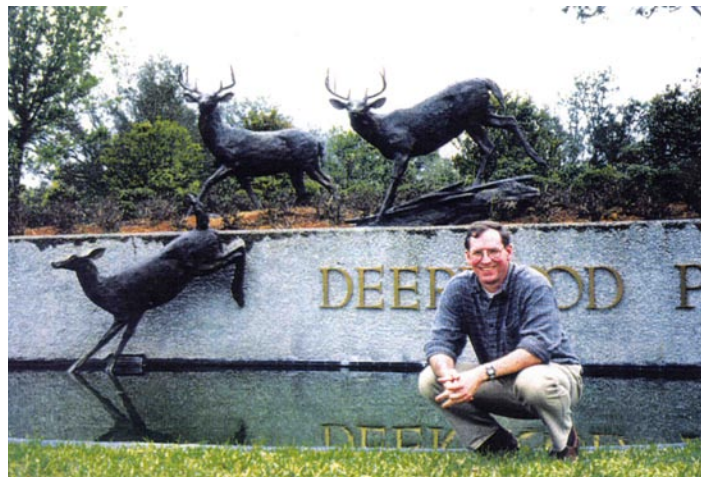


Left: Mexican wolf "Gray Ghost" by Walter Matia.

Right: "Sandhill Cranes" by Walter Matia.



Below: Walter Matia with his "Whitetail Deer" monument.



Sculptor and painter Walter Matia was educated at Williams College in Massachusetts, where he earned degrees in Biology and Art Design. Much of his training was attained during a long apprenticeship in the Exhibits Department of the Cleveland Museum of Natural History. After leaving the Cleveland Museum, Matia worked for eleven years with the Nature Conservancy.

Matia began casting his sculpture in 1980. Initially, he concentrated on bird life, however he has now expanded to work on sporting dogs and other mammals. He has also completed a series of larger fountain and garden pieces. In 1989, the Blair House Restoration Committee placed one of his fountains in the formal garden of the United States President's Guest House. To complement the fountain, Matia produced a bronze wall frieze for the Blair House in 1992.

In 2004, Matia was elected as a Fellow of the National Sculpture Society. Matia's works have been selected for several national exhibitions and have toured to dozens of museums both in the States and abroad. Matia's major outdoor commissions include the Wichita Kansas Botanical Gardens; the Benson Park Sculpture Gardens in Loveland, Colorado; the American University in Washington, DC; and the Deerwood Office Park in Jacksonville, Florida. In 1988, Matia was commissioned to produce the Merrill Lynch Bull for the fronts of their regional offices. In 2001, he was commissioned to sculpt the "Spirit of the Bull" monument for the NFL Houston Texans at Reliant Stadium (Houston, TX).

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Reliant Stadium, Houston, Texas

2004 Superbowl Location

Spirit of the Bull by Walter Matia



Fall 2001 the NFL Houston Texans commissioned Walter Matia to sculpt a monument for the Reliant Stadium in Houston, Texas. Over the next two years six Spanish fighting bulls were sculpted and cast to symbolize the icon of the Houston Texans, the *Spirit of the Bull*. The powerful gestures of bull torsos supported by broken columns create an artistic metaphor for the power and athleticism of a successful team as well as the ageless tradition of sports competition.

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Herb Mignery



Above: Sculptor Herb Mignery.

Sculptor Herb Mignery was raised on a working cattle ranch near Bartlett, Nebraska. Rather than follow his family's 110-year tradition of ranching, Herb turned his childhood interest in drawing into a successful career in the commercial art world before devoting himself full time to fine art. An award-winning member of the Cowboy Artists of America, his elegant and classically rendered sculptures chronicle the lives of men and women as they wrestled the land and elements of the early American West. Each of Herb's sculptures completes a piece of the story of life in the West.

When asked about his sculpture, Herb states, "I feel that our attitude and our view of our future can only be determined by an examination of our ancestors, and the society they created. Just as a weather vane points toward the source of the wind, it must also point to the direction the wind is going. Likewise, we must focus our attention both ways to avoid losing those valuable lessons so painstakingly learned by those before us."

Herb's small scale and monumental bronze sculptures are in private and corporate collections across the country. He has also completed several lifesize sculptures for permanent public installations. Herb is a member of the Cowboy Artists of America as well as the National Sculpture Society of America.



*Above: Sculptor Herb Mignery with the clay version of his monument "Silent Leather."
Below: "Arapaho Dancer."*



*Above: "St. Michael" by Sculptor Herb Mignery.
Below: "The Onlookers."*



Left: "Cowboy Hangtime" by Sculptor Herb Mignery shown on display at the Sculptureworks, Inc. "Sculpture Along Bear Creek" Sculpture Show and Sale (April, 2005).



Bottom Right: "The Sower" Maquette.

Below: "Sandhill Shark."



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Marilyn Newmark

An accomplished sculptor, Marilyn Newmark's work is a vital artistic expression of her love and devotion to horses. She drew her first horse at the age of four, began working in clay while in high school and started selling her ceramic horses when she was seventeen. Marilyn is a signature member of the National Academy (Academician), the National Sculpture Society (Fellow & Director), the Society of Animal Artists (Vice President & Juror), and the American Academy of Equine Art (Founding Member & Director). She received her education from Alfred University and Adelphi College.

Marilyn also studied as a protege of the late renowned horse illustrator Paul Brown. Marilyn's work is part of the permanent collections of the International Museum of the Horse, the Saddle Horse Museum, the Kentucky Horse Park (Lexington, KY), the New York Racing Association, the Japan Racing Association, the National Museum of Racing (Saratoga, NY), the National Art Museum of Sport (Indianapolis, IN), and the Thoroughbred Racing Association (Elmont, NY). In addition, her work is part of private collections worldwide.



Above: Sculptor Marilyn Newmark.



Above: "The Gate."

Left: "Twosome."



Right: "The Sentinel."



Left: "Rise and Shine" by Marilyn Newmark.

Right: "Togetherness" by Marilyn Newmark.



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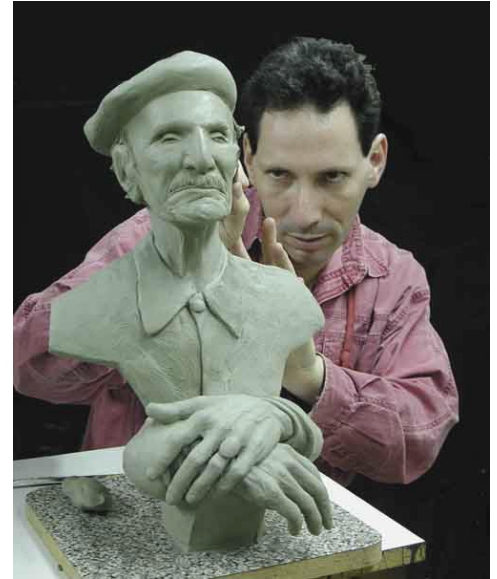


*Sculptureworks, Inc.*TM

Paul Oestreicher

Sculptor Paul Oestreicher has found inspiration in the many fascinating lifestyles to which he has been exposed. Since the age of 16 he has lived intermittently with Unami-Delaware Indians in Oklahoma, sculpting and drawing the traditional elders, and participating in efforts to preserve the culture and oral history of the tribe. His pen and ink drawings have appeared in books and journals about Native Americans. With his brother, David, he has retraced the routes of 17th- and 18th-century fur traders during a nine week, one-thousand mile canoe trip from Manhattan Island to Quebec City, Canada. He has also worked as a cowboy and ranch hand in British Columbia, Canada.

Paul has exhibited at several renowned galleries and shows across the United States. In addition, three of his sculptures have been selected by the State Department for exhibition in Guatemala at the Ambassadors Residence as work representative of the United States. Although often celebrated for his skill as a master of detail, Paul's art displays a great versatility. He has worked in nearly every medium, from bronze sculptures to oil and acrylic paintings, as well as musical compositions for piano and orchestra. In Paul's own words, "It is not whether a piece is figurative or abstract that makes it valid as a work of art. Nor is the medium essential. It is the vision and passion of the artist that make the difference."



Sculptor Paul Oestreicher at work with clay.



Above: "The Old King" by Sculptor Paul Oestreicher.



Above: "Golden Dream" by Paul Oestreicher.



Right: "Touching Leaves Woman" by Paul Oestreicher is shown on display.



Above: Paul Oestreicher admires his sculpture "Golden Morning."



Above: "Awakening the Dawn" by Paul Oestreicher.

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“Matthew’s Journey”
Paul Oestreicher, Sculptor

Bronze, Edition of 10, Lifesize 34” H x 26” W x 56” L

The lifesize sculpture “Matthew’s Journey” was commissioned by Matthew’s grandmother, the late Mrs. Ann Hooks. Growing up, Matthew spent many hours visiting the public library with his grandmother. She commissioned this sculpture of Matthew with the hope that it will inspire other young boys to discover the joys of reading.



Above: Detail of the book in the lifesize sculpture “Matthew’s Journey.”

Left: The lifesize sculpture “Matthew’s Journey.”



Above: The maquette of “Matthew’s Journey” was used as a study piece to create the lifesize version.

Left: Matthew and Sculptor Paul Oestreicher pose with “Matthew’s Journey.”



sculptureworks, Inc.TM

Star-Telegram.com

Northeast Tarrant

Saturday, April 26, 2008

Sculpture shows woman's love of reading, grandson

BY JESSICA DELEÓN

STAR-TELEGRAM STAFF WRITER

BEDFORD -- Matthew Hurdle, 12, of Haslet, has been immortalized in bronze.

A sculpture of Matthew reading a book will be placed at Old Bedford School this summer. His grandmother, the late Ann B. Hooks, a Bedford Public Library volunteer for about 30 years, donated the piece.

"It means a lot to me," said Matthew Hurdle, a sixth-grader at Gene Pike Middle School in Justin. "I like to read, so I'm trying to get people to read."

The City Council accepted the donation earlier this week.

Hooks, who died in 2005 at age 81, served as the public representative to the North Texas Regional Library System. She helped raise money in 1998 for the library's first sculpture, *The Need to Know*, of a boy leaning on a dog while reading.

She saw children playing with the statue and wanted to add something similar, her daughter Sylvia Sloan of Annandale, Va., said.

Hooks was also interested in bronze sculptures. She consulted David Wiegand of Hurst-based Sculptureworks, Inc., which commissions artists to make such works.

Artist Paul Oestreicher of New York made a bust of Matthew, then 10, in Hooks' living room while Hooks watched. She died a few weeks later of pancreatic cancer.

The completed sculpture is valued at \$42,000, and nine copies of *Matthew's Journey* will be distributed throughout the county.

The Bedford sculpture will sit at Old Bedford School, then move to the new library at 2424 Forest Ridge Drive, when that building is finished.

Adele L. Hooks Hurdle, Matthew's mother and Hooks' daughter, said the piece is her mother's legacy -- and it immortalizes Matthew's least favorite feature.

"He has a cowlick and he hates his cowlick," his mother, said. "It's cast in bronze."

Online: gobronze.org/artists/oestreicher/matthew.html

jdeleon@star-telegram.com

JESSICA DELEÓN, 817-685-3932



PHOTO COURTESY OF ELIZABETH LOGGINS
Matthew Hurdle with his grandmother, Ann B. Hooks. Hooks, who died in 2005, donated a sculpture of him.



PHOTO COURTESY OF ELIZABETH LOGGINS
Matthew's Journey is a sculpture by Paul Oestreicher that was commissioned by the late Ann B. Hooks.

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Leo Osborne



Above: Sculptor Leo Osborne.

Born in Massachusetts, Leo Osborne recalls his early years living at his grandmother's farm, where chickens, ducks and a goat named Mary were the run of the day. This brought Leo years of woodland adventures. Thus began Leo's fascination with the "wild" side of life and the world of nature and spirit. He also began drawing what he felt. During his high school years, Leo won a scholarship from the Art Instruction School of Minneapolis and entered a home schooling course. This was furthered when he was trained at the New England School of Art in Boston. He was also mentored by his friend David Carroll, a high school art teacher.



"Painting and sculpture are rhythm, musical form, mood, feeling, the jazz and the energy within. Release that from wood or with paint and the story unfolds."

- Leo Osborne

In 1990, Leo moved to the beautiful Pacific Northwest and furthered his interest in bronze sculpture and has since produced many works. He is found often at the foundry overseeing new pieces and working with his favorite patineur and friend Tim Norman. Leo continues to investigate many mediums and potentialities in art. He refuses to get locked into a niche and play the same tune over and over. He has always been a sort of rebel. His philosophy is that "ART transcends all borders and boundaries. Each creation of our hands comes from the heart and mind and reflects the creative spirit and energy of the Universal Maker." Leo is a member of the National Sculpture Society and the Society of Animal Artists.

Above: "Eagle Rock" by Leo Osborne.

Below: "The Guide" by Leo Osborne.

Below: "Magination."



Above: "Shoremates."

Right: "American Kestrel."

Below: "Sunrise."



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Works by Sculptor Leo Osborne



Above: "Sunrise" by Leo Osborne is approximately 38" H and 13" L.



Above: Young students at Holy Family Elementary School, with teacher Lisa Lukas, admire "Visionary" by Sculptor Leo Osborne at a Sculptureworks lecture. Photograph by Laury Graves as shown in "The Commercial-News" (August 5, 2003).

Left: "Literary Lion" by Leo Osborne.

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Sarah Peters



Sculptor Sarah Peters.

Sculptor Sarah Peters received her B.F.A. from Pratt Institute in Brooklyn, New York. She currently lives in Massachusetts, where many of her bronze public works are on permanent display. Indeed, inspired by her surroundings, several of Sarah's works reflect the maritime way of life. She is currently working on a series of eleven bronze bas-relief plaques for the town of Falmouth, Massachusetts, commissioned by a group of public art enthusiasts known as The Committee to Encourage Public Art. The plaques represent many of the historic industries that were significant to the town. They are permanently installed along the sidewalk that abuts

the public library lawn on Main Street. Sarah also finds inspiration from interesting shapes and textures, which she incorporates into her art in many unique and whimsical ways. Such is the case with her "Alphabet Chair," where each letter of the chair is a puzzle upon which the viewer can contemplate. Sarah is a member of the Federation Internationale de la Medaille. Her bas-relief art medals can be found in the permanent collections of the British Museum in London and the Royal Coin Cabinet of Stockholm. Her sculptures have been exhibited in many shows worldwide.



Right: "Rabbit Flush".



Above: "Pacific Guano Works" Bas-Relief by Sarah Peters.



Above (Left and Right): "Catch and Release" (Two-Sided Medal).



Above: The "Alphabet Chair" by Sarah Peters.
Photo by Steve Gyurina.

Below: "Whaling" Bas-Relief by Sarah Peters.



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about the alphabet chair



Sculptor Sarah Peters makes an imprint of Ruthie the Elephant's forearm for the texture of the letter "e". Each letter in the chair is a relief taken from objects.

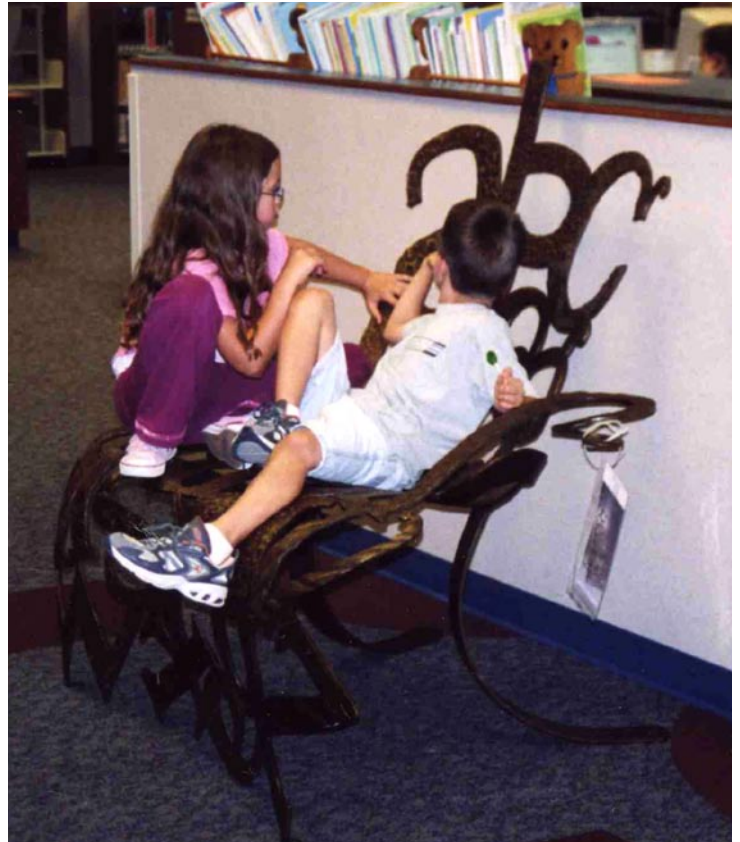
The "Alphabet Chair" is an interactive conceptual piece and a unique visual and kinesthetic experience for viewers of all ages. It is an award-winning bronze sculpture produced in a limited edition of ten. Designed to promote literacy and engage curiosity, it is a celebration of language, art, and community. Each letter on the chair is decorated with a textured object beginning with that particular letter. The chair puzzles the viewer to identify each letter's mystery. Intended to celebrate the nation's vast community of readers, the 4 foot high chair comfortably seats two adults or three children.

"The more I watch people interact with the 'Alphabet Chair,' the more satisfied I am with it," says Sculptor Sarah Peters, the creator of the chair. "From a distance, its shape and shadows are intriguing. As you get closer you realize there's more going on, that there are textures to explore. Then, before you know it, you're absorbed in the puzzle of trying to identify the textures. People really linger over the 'Alphabet Chair.' I find that very gratifying."

Below: The "Alphabet Chair" by Sarah Peters. Photograph by Steve Gyurina.



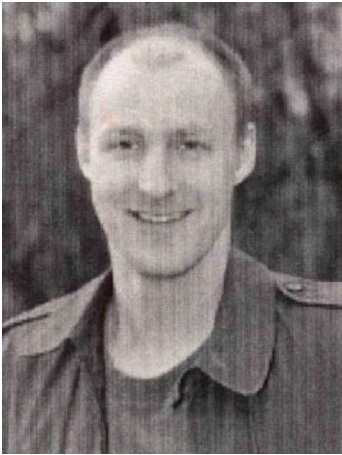
Below: Children explore the "Alphabet Chair" while it is on exhibit at the Saginaw, TX, Public Library. Photograph by Elizabeth Loggins.



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Don Rambadt



Above: Wildlife Sculptor Don Rambadt.

Don Rambadt has a striking talent for creating works of mixed metals, steel, and bronze that capture scenes from wildlife. His sculpture work is rooted primarily in the presentation of form in space. Using the bird as a point of departure, he explores the relationship of positive and negative space and how this interplay can be manipulated to give the impression of life and movement to his subjects. Receiving his bachelor's of Fine Arts at the University of Wisconsin in Milwaukee, Don furthered his study at the Santa Reparata Studio in Florence, Italy.

Don is a member of the Society of Animal Artists and the North American Falconers Association. He has displayed his work at several exhibitions, including Birds in Art, Art and the Animal, the Loveland Juried Sculpture Show in Loveland, CO, and Die Amerikanste Liaison at the Kleine Gallery in Chemnitz, Germany. Don recently completed six commissioned pieces for the new MGM Grand Hotel and Casino in Las Vegas.

"I like to think of my sculptures as sketches in space. Each sculpture is one of a kind, created by combining different metals using various welding and brazing techniques. Working in this fashion allows me to work in a rather spontaneous manner. This gives me the freedom to explore my chosen subjects."

-- Don Rambadt, Sculptor



Above: The 7' tall steel sculpture "Bubo" by Don Rambadt makes quite an impression.



Above: "Last Night I Saw an Owl in My Pajamas."

Below: "No Contest" (Detail).



Right: Detail of "White-Collared Manakin & Lomariopsis."

Below: "Margo's Parliament." Below: "Western Grebes."

Below: "The Dance."



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Kevin Robb

Kevin Robb doesn't create his sculpture according to a set plan. The placement of each separate piece is an answer to a question of relationships. If two pieces are attached, how does their connection affect the work? This inquisitive process has given the material Kevin works with the freedom and life not inherent to the piece. Each sculpture is a unique discovery for the artist. He brings a natural curiosity to his work combined with knowledge gained from an understanding of how positive and negative spaces, shadow and light work together - creating more than sculpture but rather the effect of time standing still.

Kevin studied at the Rocky Mountain College of Art and he currently resides in Colorado. His works can be found in public art spaces and projects throughout the United States. Additionally, his works are owned by private collectors worldwide.



Above: Sculptor Kevin Robb.

Below: "Dancing Triangles," Stainless Steel, 117" x 47" x 44", by Kevin Robb.



Left: "Finestra" by Kevin Robb.
Below: "Toy Blocks," Stainless Steel, by Kevin Robb.

Below: "Book for the Father, Vol. I," Stainless Steel.



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A New Work by Sculptor Kevin Robb

Sculptor Kevin Robb is currently working on a monument for a public library entitled “Soaring to New Heights Through Reading,” which will consist of several monumental “flying” stainless steel books at various heights and positions. The sculpture is intended to encourage the endless possibilities one finds through the act of reading. Shown below are other current works he is using as models.



Above: The artist with an incomplete monumental book.



Above: The artist's concept sketch.



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Rosetta



Above: Sculptor Rosetta.

Below: "On the Alert" Monument by Rosetta.

Though drawn to modeling in clay at a very young age, Rosetta's formal art training was in commercial art, culminating at the Art Center College of Design in Los Angeles. Once established in a successful graphic design career, the urge to pursue her love of creating in three dimensions resurfaced and now she is sculpting full-time. Her subjects are animals, another childhood passion. Stuffed animals took the place of dolls, and recurring nightmares of being stalked by big cats evolved into wonder-filled dreams of friendly encounters with them. Admiration and respect for the grace, power, and nobility of the wild ones is evident in Rosetta's sculptures, which capture their spirit, form, and movement in a unique hard-edged yet fluid style.

Rosetta has exhibited extensively both nationally and internationally. She has completed corporate, public, and private commissions and has received numerous awards for her work. She is a fellow of the National Sculpture Society and member of the Society of Animal Artists.



Below: "Mountain Fishing" Monument by Rosetta.



Above: "Cougar" by Rosetta.



Right: "Vigilance" by Rosetta.



Above: Rosetta at work.
Left: "Seated Cheetah."

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“Molli” by Rosetta
A Work in Progress (Shown in Clay Stage)



“Wings” by Rik Sargent

*Maquette Size 11” H x 14” L
Available for Lifesize Commission*



*Sculptureworks, Inc.*TM

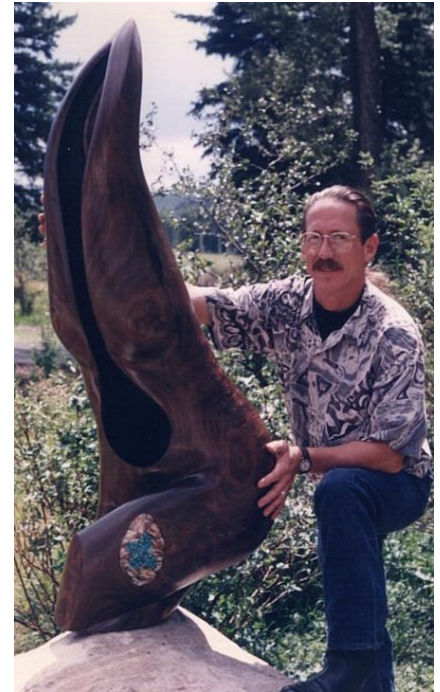
John Sewell



Above: Sculptor John Sewell.

After a brief career as a mechanical engineer, John Sewell had a mind opening experience while living in a remote primitive culture where artistic expression was a part of everyday life. John thus began to design and produce sculpture in wood, entering his works into the art market as a full time sculptor in 1970. In 1972, John moved to Arkansas, where he studied the local hardwoods and began to develop his new sculptural art form -- free form hardwood vessels. Since then, John has also studied landscape gardening, employing a palette of colorful flowers and intriguing plant forms as his medium. His sculpture thus became distinctly feminine in nature, reflecting the influence of the botanical forms with which he has worked. John states that his sculptures "often exhibit a posture and attitude that portrays emotion, adding to the feminine expressiveness." Emphasizing form and the suggestion of life and movement are also some of John's primary design objectives.

Recognition for John's work and efforts have come through awards, publications, and several public sculpture installations, including the Loveland Tourist Information Center and Loveland's Benson Sculpture Garden (Loveland, CO), Memphis Botanic Gardens (TN), St. Louis University (St. Louis, MO), and the Fountain Hills City Community Center (Fountain Hills, AZ).



Above: Sculptor John Sewell with his wood sculpture "Walnut Girl."



Left: "Three Graces" Fountain.



Right: "Sassy."

Below: "Bird of Paradise" by John Sewell.



Above: "Blossom" by John Sewell.

Below: "Day Dreamin" by John Sewell.



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Kim Shaklee

Kim Shaklee, a successful wildlife and marine sculptor, distinguishes herself from other artists by her ability to transform static metal into fluid motion to capture the essence of an animal. A native of Denver, Colorado, Shaklee developed a deep appreciation for the natural world, and an intense love for wildlife. Her father was quite artistic, and encouraged Shaklee to draw and paint the creatures she encountered. This was the foundation for her future to become a sculptor.

Shaklee's works have been shown in many national and international exhibitions, and are included in collections around the world, including the Smithsonian National Zoological Park, the Oklahoma City Zoo, and the Benson Park Sculpture Garden in Loveland, CO. Notable showings include the prestigious National Academy Of Design in New York; the Mystic International Maritime Exhibition, Connecticut; Allied Artists Of America, New York;



Above: "Chance."

Distinguished Women In Marine Art, Connecticut; and the American Artists Professional League, New York. Shaklee is also an elected member of several well known art organizations in New York, including Allied Artists Of America and the American Artists Professional League. Additionally, Shaklee is a signature member in the American Academy of Women Artists, Women Artists of the West, and the prestigious American Society of Marine Artists.

Below: "Hop to It!" Monument by Kim Shaklee at the 2003 Sculptureworks Show.



Right: "Mountain Monarch" Bookends.



Below: Children enjoy "International Harvester" AKA "Harvey."



Above: "River Rapture" Monument by Sculptor Kim Shaklee.



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Sculptor Ronnie Wells

Sculptor Ronnie Wells received his degree of fine arts from Louisiana Tech University in 1968. Wells has since been a full-time professional artist for over twenty years.

Mr. Wells is blessed with outstanding ability as both a painter and a sculptor. He has received much recognition in both of those aspects of his career, including being recognized as the 1997 Texas State Artist of the Year and receiving several awards from Ducks Unlimited. Recently, Mr. Wells branched out by becoming an author too, writing and illustrating his own children's book titled "Catfish and Little Bream."



Above: Sculptor Ronnie Wells with the wax version of his "Silver King" sculpture.



Above: "Distant Sound."



Above: "Once Upon a Time."
Below: "Wildapple Woodcock."



Above: "The Ram."
Below: "Canvasback Bookends."



Above: Sculptor Ronnie Wells (center) teaches a Sculptureworks clay class to children at a Barnes & Noble Bookstore in Bloomington, IL.
Below: "Gale Winds and Mallards" is located at the headquarters of Ducks Unlimited in Memphis.



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Hollis Williford

1940 - 2007

Born into a farming family in north central Texas, Hollis began his sculpting on ten cent bars of Ivory soap. He studied at the University of Texas at Arlington, North Texas University, and the Art Center College of Art & Design in Los Angeles, CA.

Though Hollis worked in pencil, oils, and etchings, the artist is best known for his bronze sculptures. In 1980 he won the National Academy of Western Art's gold medal and its Prix de West Purchase Award. For his sculpture and drawing of an Eskimo pursuing a caribou herd by kayak, he won two more gold medals in 1986. His list of artistic achievements is long and impressive. Yet the depth of this man and the love for his subjects leaves a continuing impression.

"I'm celebrating living forms in motion. The final piece must reflect design, mass, kinetics and flow. I push my pieces to the limit of thrust. A lot of my subjects feature such dynamic action; but it's even harder to achieve subtle, graceful motion."

- Hollis Williford



Above: Hollis Williford in his studio with the clay for the "Welcome Sundown" monument.



Above: "The Need to Know."



Above: "Heads or Tails."
Below: "The Great Blue Heron."

Right: "I Fly With the Drums."



Below: "River Wolf."



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“The Need to Know” by Sculptor Hollis Williford



“The Need to Know”
Hollis Williford, Sculptor
Bronze, Edition of 10
6’ L x 40” W x 15” H

Left: Two young boys check out “The Need to Know” at the Southeast Regional Library in Gilbert, AZ.

Right: More youngsters enjoy “The Need to Know” at the Sculptureworks 2003 “Sculpture Along the Trinity at Bear Creek” Sculpture Show & Sale.



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Hometown Star
LIFE & ARTS



Special to the Star-Telegram/MICHAEL LEWIS
Bob Blackman chisels down the base stone to carve space for the nameplate of the statue *The Need to Know* at Bedford Public Library. Blackman's wife, Suzanne Blackman, directed fund-raising efforts for the sculpture.

Library supporters prepare for sculpture presentation

By JENIFER ROGNES
Star-Telegram Staff Writer

BEDFORD — Almost two years of fund-raising will pay off when Friends of the Library and the community gather Saturday to celebrate the installation of a new sculpture at Bedford Public Library.

The Need to Know was created by sculptor Hollis Williford. He and local authors will participate in the event, called Celebration of Local Authors.

"For the people who made the donations, we'd like to celebrate and thank them," said Suzanne Blackman, who directed the fund-raising efforts for the sculpture. "People coming to the library for this are book lovers, so I thought inviting authors would be a good way to thank them."

Local authors John McCord, Judy Alter, Joyce Roach and Allana Martin will be on hand for book signings following the unveiling of the sculpture.

Because there were so many donations made in cash and coins, Blackman said it may be hard to thank everyone.

"For the people who made the donations, we'd like to celebrate and thank them... People coming to the library for this are book lovers, so I thought inviting authors would be a good way to thank them."

— Suzanne Blackman
Fund-raising director for sculpture acquisition,
at Bedford Public Library

"We raised in excess of \$23,000, and over \$6,000 of that was pennies, nickels and dimes," she said.

The largest donation of all — \$1,000 — came from a donor who wished to remain anonymous. The remaining balance came from members of the community and surrounding communities.

Linda Draz, reference librarian, said she was happy to see the community rally to support the effort.

"There's a lot of excitement for this because it was such a large endeavor," she said.

The sculpture is a bronze depiction of a boy reading a book with his head propped up by his dog. The public art also includes lighting.

When the drive began about two years ago, there were 35 Friends of the Bedford Public Library. Today, there are 104 members.

"That's still not a lot of people to take on a project of this size," Blackman said. "That's a tribute to the community."

The sculpture presentation will begin at 2 p.m. in the courtyard of the library. Authors will move indoors for book signing immediately afterward. Storybook characters will make appearances for children, and light refreshments will be served.

For information, call the Bedford Public Library at 952-2458.

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Above: Hollis Williford with his sculpture "The Need to Know."
Photo by Karen Stallwood as shown in *The Dallas Morning News*.

Hollis Williford

1940 - 2007

"The Need to Know"

Theory Behind the Subjective Concept

"Childhood and early adolescence are difficult times in the life of any individual. They are times of acquiring of new ideas, exercise of creative imagination and awareness of new feelings and sensitivities. Hungry minds are developing and being reborn into young manhood or womanhood.

"Looking back on those stages of development in my own life, it seems to have been an age of discovery with a need for excitement and escape to adventure through books. It was a magic era of

Treasure Island, Huckleberry Finn, and Call of the Wild, classics that were to shape all my future attitudes, both personal and professional. Reading satisfied my need for privacy, developed my literary skills, and introduced me to the fine arts. Somehow it was an escape mechanism for short periods of time from the world around me that I was still too young and inexperienced to deal with.

"I'm not saying it was a singular effort because I had help, encouragement and guidance. I was fortunate enough to have a mother who read to me before I could spell, a father who took me hunting and fishing on the river and a grandfather who showed me the skills of creation with a pocket knife while sitting around the woodpile.

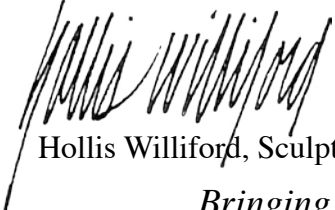
"The sculpture 'The Need to Know' is born of this childhood reminiscence. It was a time when a boy and his dog could relax under a shade tree and still travel to all the remote corners of the world by means of fiction, fact and fantasy. This sculpture celebrates reading as a doorway to creativity and imagination.

"I had a professor once who said that 'becoming educated was the life long pursuit of individuals to find out who they really are.' Reading and scholarship are not the total formula; they only reduce the number of footsteps and lessen the pain and mileage of first hand experience.

"So I suppose this sculpture was a subtle message to children that there is another exciting world waiting beyond video games and Star Wars entertainment. Also it is a plea to parents to teach their children well; to be understanding and tolerant of their children's 'need to know.' The only price paid is empathy, affection, and personal time."



Above: "The Need to Know."


Hollis Williford, Sculptor

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