

NANCY GREEN, 'SNOWY OWL', ALABASTER, 14 INCHES HIGH



# Sculpture NorthWest

*Quarterly*

October - November - December 2009

## *Inside:*

SPOTLIGHT ON  
THREE ARTISTS

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GREEN  
COMMISSION

CAMP  
BROTHERHOOD  
QUOTES

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PARK

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SHOW 2009

ONE OF TERRY'S  
TOP TEN TIPS

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**MISSION STATEMENT**

The purpose of the NWSSA's *Sculpture NorthWest Quarterly* is to promote, educate, and inform about stone sculpture, and to share experiences in the appreciation and execution of stone sculpture.

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Isn't it fun to witness new members attend our events and see them realize that they have entered into such a rare, wonderful community of stone carvers? The generosity of those who give of time, knowledge, energy, and resources is incredible and in my opinion this kind of sincerity reflects what makes us possibly one of the most genuine arts organizations in the world.



## FROM THE PRESIDENT...

As NWSSA president, I am gathering feedback on how to best represent the membership in order to allow us to move forward and grow in changing times. Over the next few years, I don't see why Camp B Art-Walk shouldn't become the largest art walk in the Pacific Northwest. It is a great opportunity to represent the work of every member in this organization - from first time carver to those who are masters. This will take some time to achieve and I will work hard to get the message out there so we can showcase what-it-is-we-do, build a client list, as well as provide revenue for members and the association. Please strongly consider bringing your work to Camp B in 2010, even if you don't attend the symposium, and assist us in building goodwill and raising the profile of NWSSA.

The board is working on establishing buying discounts for paid NWSSA members through various suppliers. Our web committee is imple-

menting a content management system which will include a revamped interactive website, photo gallery; secure online payment for membership and events, and more. The upgrade to this system is standard for most non-profits and will lower overhead costs as well and make member registration easier.

Once again, I am asking for those who have time and energy

to donate time to the NWSSA so we can implement some of the wonderful ideas forwarded by the membership. We are establishing committees in these areas:

- Shows and Events
- Fundraising/ Grants
- Symposiums
- Marketing and Public Relations
- International outreach
- Online arena - web committee
- Parties and "out of the box" ideas

The hope is to establish committees of 3-7 persons; thereby enabling anyone to take part in whatever capacity they are able. If you have any interest in helping out on a committee please contact me.

As single entities we are capable of great things, as a collective there is no telling what we can do.

My very best to you all,

Gerda

Email:stonewaterstudio@gmail.com

Phone : 250-537-1526



## FROM THE EDITORS...

Welcome to the new NorthWest Sculptors' Association journal, now called: Sculpture NorthWest Quarterly.

Based on feedback from the membership, there are a few changes: We will be on the website, we will be in your mailbox and we are now appearing every three months instead of every two.

Also, we will have three shorter 'artist spotlights' rather than the one longer one, along with the usual mix of interesting tidbits about our members and other sculptors/shows in the area.

This month our spot-lit trio of sculptors are: Bill Laprade, Jonna Ramsey and Dale Crawford.

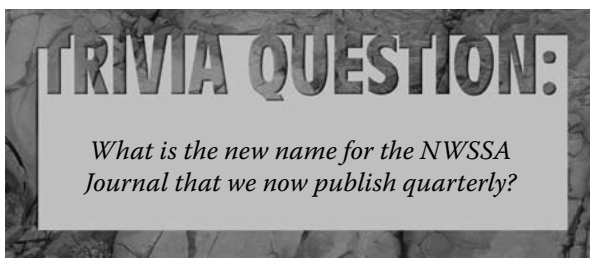
Want to show your sculpture but don't know how or where to start? Verena Schwippert tells us of an opportunity to show our work at a Camano Island gallery, and if you have ever thought of showing sculpture at the annual Loveland, Colorado sculpture show, Al Sieradski gives us the lowdown.

Leon White writes a few words about his commission for a sculpture by long-time member Nancy Green

Whether you're sitting at the computer reading The Quarterly or stretched out on the couch, we hope you enjoy this issue.

Penelope and Lane

*Note:* If you would like to find fame and fortune and see your name in print (well, one of the three anyway) write an article and send it to us. We want to hear from you.



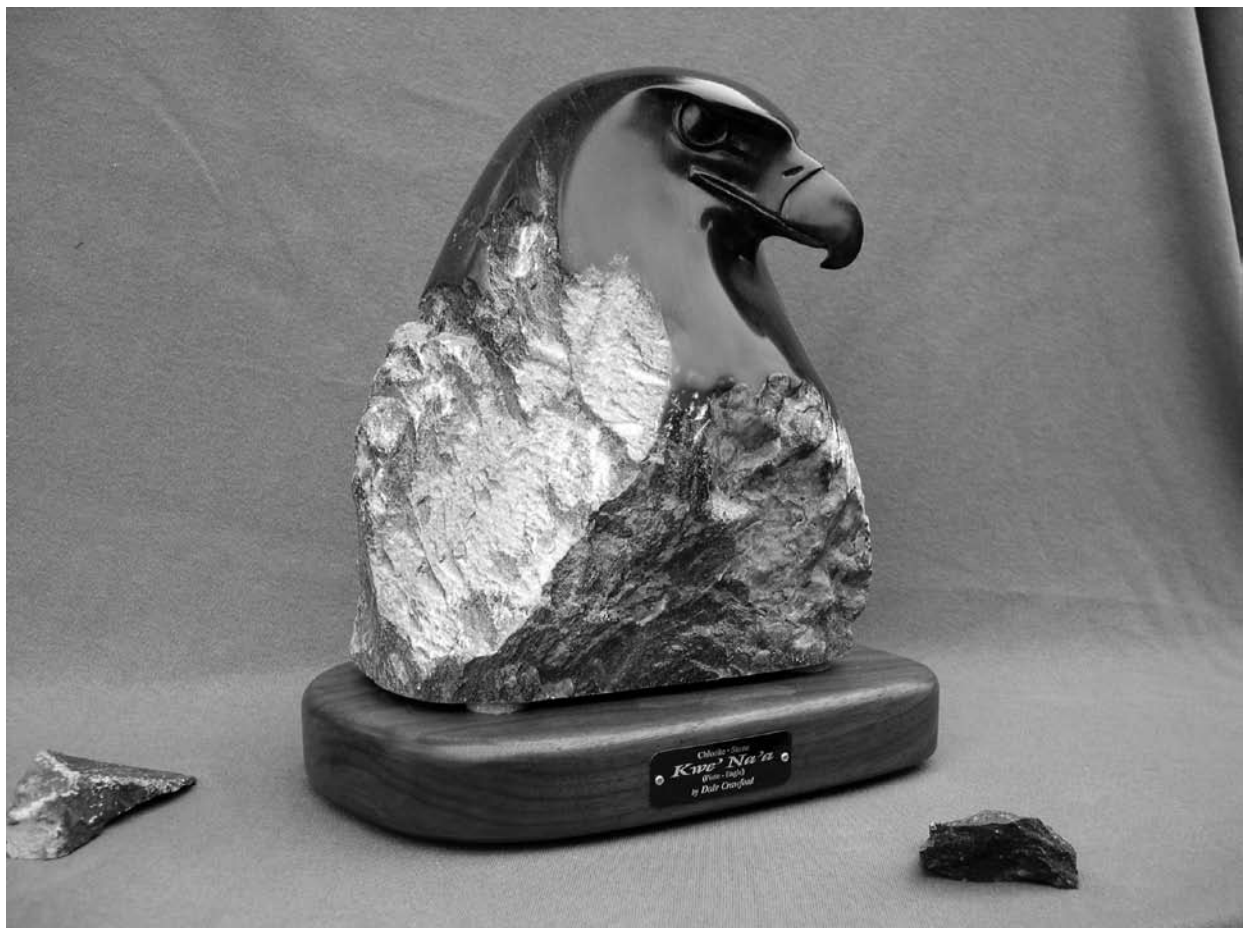
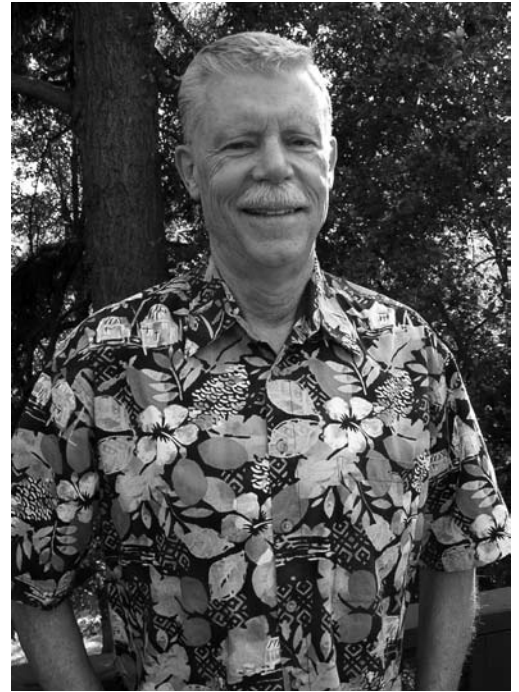
# ARTIST SHARED SPOTLIGHT

DALE CRAWFORD, BILL LAPRADE,  
JONNA RAMEY

## 'KWE' NA'A'

BY DALE CRAWFORD  
KEIZER, OREGON

I have been a wood sculptor for years and have had great enjoyment and success with this medium. I was introduced to the wonder of stone by a good friend at Silver Falls State Park several years ago. I became hooked and seriously addicted to the process of creating something special from "a rock"! At 79 I'm in a new world of creativity that I love. Each stone piece is named for an Indian Tribe word for eagle. 'Kwe' Na'a is Piute, and stands 12 inches high including the base.



'KWE' NAA', BRITISH COLUMBIA CHLORITE, 12 INCHES HIGH

# 'FLAWED DOMINO'

BY BILL LAPRADE  
SEATTLE, WASHINGTON

In July 2008, on a visit to Chicago, quite by happenstance, I came upon the National Vietnam Veterans' Art Museum (NVVAM) a few blocks south of Grant Park. It's a must-see for any Chicago visitor; art as heartfelt as any on the planet. All of the art is by Vietnam vets about their war experience or feelings. Perhaps 10 percent of the collection is sculpture: stone, clay, metal, and found objects.

As a Special Forces officer, I served a year in Vietnam in 1969 and 1970, so I qualified for inclusion in the NVVAM. Coming out of the museum, I said to myself, "I could do as well if not better than 75 percent of the art here." So, the gray matter started to work. I needed a theme, and two quickly came to mind: (1) a recurring dream of being sent back to the war and (2) the frustration of fighting a losing cause.



Several thoughtful days and sketches later, my theme jelled. While in Vietnam, I discovered the author Bernard Fall, who wrote *Hell in a Very Small Place* and *Street Without Joy*. After realizing the failed French effort in Indochina

and observing the situation in 1969 (nothing had changed), I came to the conclusion that U.S. efforts were fruitless, and many brothers were still to die for a cause to which the host country was not fully committed.

My thoughts focused on the root cause of U.S. involvement in the war: The Domino Theory. This Cold War mentality espoused the idea that if one country in Southeast Asia fell to communism the rest would fall like a row of on-end dominoes. Thus did our politicians push us slowly but inexorably into this conflict. And then, in spite of all ►



'FLAWED DOMINO', LEFT: ENTRANCE SIDE, RIGHT: EXIT SIDE, CHLORITE, 27 INCHES TALL



indications that the North Vietnamese were determined to reunite their country against all opposition, the U.S. persisted.

So, the domino became the physical representation of my long-held animosity toward those who protracted the war. It was truly fortuitous that I had a large rectangular block of black chlorite in my workshop that with only two cuts fit the proportions of a domino. Off to Silver Falls Carving Symposium I went to dive into this stone. Normally, we sculptors wax on about the stone and the tools; however, my idea and its representation in the stone engendered much discussion at the workstation and the lunch table. All who partook of the discussions offered animated ideas and opinions. Vietnam still ignites our passions 40 years later.

As you can see in the photographs, 'Flawed Domino' is off-kilter, indicating a failed policy, and the cylinders cored for the dots bear an unmistakable resemblance to the shell casings of

an M-40 grenade launcher. The core holes are clean on one side and ragged on the backside, as in an exit wound.

I sent my Army papers (to prove my Vietnam service) and sculpture photographs to the NVVAM last November, expecting their swift acceptance of "Flawed Domino" to the museum. I was prepared to accompany it there for installation. Instead it sits in my workshop, covered with an old t-shirt, because the NVVAM has fallen on difficult times. The City of Chicago has decided to take over the NVVAM building for use as a parks department facility, so the museum has a much reduced display space until they hopefully get into new space in a couple years.

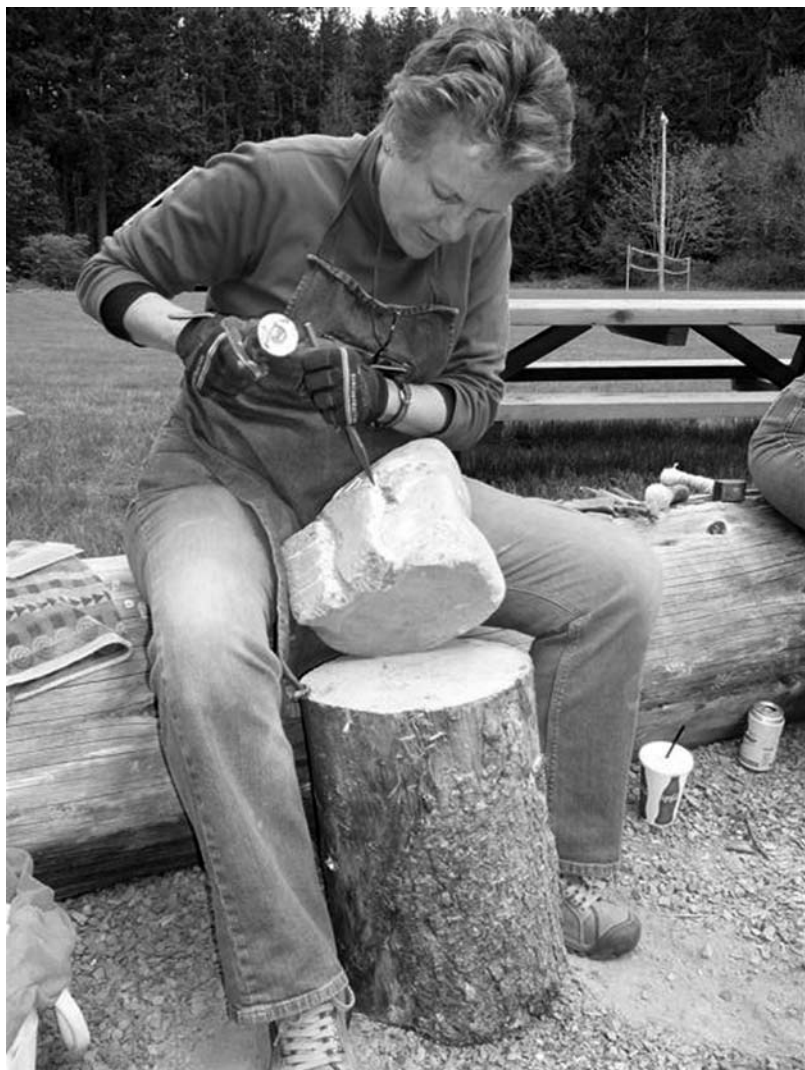
I won't give up on my intention to share my stone feelings with my brothers. Until then, I hope to show it to others in a NWSSA exhibition. Comments and discussion welcomed.

## ORIGIN OF 'MISCHIEF'

BY JONNA RAMEY  
PADUKA, CALIFORNIA

**A**t Pack Forest, I selected a block from the heap that had some promising curves and cracks. I thought I could hear a faint whisper from it. I sat with it, drew on it, nothing. Then I began the process taught me by Zimbabwean carvers. I borrowed Marge Neilson's scutch hammer and began tapping on the surface. Letting the stone and my hands work together, trying not to think too much, I chipped and chipped, turning the stone this way and that. Then, I saw the hand; it's knuckles prominent. Next to it, improbably, a foot, facing sole out. While this is an insult in many Asian cultures, it was not with this character. When I recognized his head and face, I knew he would be an orangutan of great fancy... of mischief.

I believe the stone is chlorite. I got it at Pack Forest. It went very black when I first polished it, but then settled back to blue tones after living outside for a while. 🖐





'MISCHIEF', CHLORITE, 12 INCHES HIGH

# LOVELAND SCULPTURE SHOW, 2009

BY AL SIERADSKI



Let's see. Is everything packed? I've separated fifteen sculptures from their bases and packed the pieces in tubs and boxes. I've stowed them and tables and pedestals in the motor home's storage compartments, under the dinette seats, at the foot of the bed, under the mattress, strapped on top of the opened couch, under the coach, in an external cargo box, and on the kitchen floor.

Yes, my wife, Karen, and I are loaded down and on the road to the 18th Annual Loveland Sculpture Invitational Show and Sale on Wednesday, August 7th through Sunday the

9th. From Eugene, Oregon, we take the desert route east to Pocatello, Idaho, then drive south on I-15 and turn east on I-80 through Wyoming. At Cheyenne we turn south on I-25 into Colorado. A beautiful place, Loveland is on the road to Rocky Mountain National Park. We pull into our reserved spot in an RV park late on Tuesday, having been delayed by two tire blow-outs—one near Pocatello and one at Laramie, where we stopped to have six new tires mounted.

At the show, we have been assigned the first of three set-up times, beginning Wednesday at 1 p.m. We arrive at noon and are required to wait for the tent captains to assemble their booths. Wasting no time, Karen and I unload into the parking lot and get the first ticket to borrow a "mule"—a golf cart with a rear-mounted cargo box—and its driver. After several trips with the mule and a hand-truck, we eventually haul everything to Tent #7, one of eight 40' x 100' exhibition tents. The 10' x 10' booth boundaries are marked by chalk on the grass. My booth, which seems undersized, is in the middle row, flanked by pedestrian aisles that divide the exhibition area into three rows. We finish setting up by 4 p.m., exhausted but pleased with the display.



'ALLONGÉ', 10" x 38" x 6", NORWEGIAN ROSE MARBLE,  
MAHOGANY BASE, 2009 IN THE COLLECTION OF JOHN  
ANDREW, FORT COLLINS, CO

On Thursday the other two set-up shifts take place. By the end of the day, the eight tents and a central sculpture garden are filled with the work of over 240 artists. Visiting the other exhibits



while Karen staffs our booth, I come to prefer our central location because most visitors will see us twice, once as they walk along one aisle and again as they return along the other. I also notice that my contemporary-contemplative stone work sticks out amid the acres of wildlife, western, figurative, and whimsical bronzes that dominate the show. At most, ten exhibits feature original stone carvings. It's clear that the work of NWSSA sculptors would show very well here.

Back at our booth, I learn from Karen that the fire marshal is not pleased with my layout, as it extends beyond the chalk lines on each side. I run after the fire marshal and insist that I get the full 10' x 10' space I paid for. He states that his job is to enforce the rule that requires 5' pedestrian aisles and that I should take the booth-size issue to the tent captain. I show him by ruler that my two 5' tables extend just ten feet, and that my layout leaves a 5'2" aisle on each side. Not to be dissuaded, he counters that aisle continuity is required for the safety of pedestrians. This impresses me, but I argue that the other exhibitors



'LUMINARIA', 27" x 22" x 12", GILDED ITALIAN GROULLO MARBLE, MAHOGANY BASE, 2009  
IN THE COLLECTION OF BILL WITCHGER,  
INDIANAPOLIS, IN

are the ones violating aisle continuity and should line up with my layout. This does not amuse him. Neither does my offer to settle the argument by arm wrestling. We compromise by relocating two of my pedestals a couple of inches inboard. No one but Karen seems mortified by my behavior, certainly not our unflappable tent captain, Scott Mohr. Our tent receives no more visits by the fire marshal.

Later I learn there is a separate show going on across the street called Loveland Sculpture in the Park (in its 35th year and more prestigious, according to its 100+ participating artists). Apparently there was a difference of opinion eighteen years ago among the prime movers of Sculpture in the Park. A splinter group formed the upstart Loveland Sculpture Invitational, the show that I entered. Looking over both shows, I observe these differences: Sculpture in the Park is a juried two-day event, charges a minimal fee, manages all sales and taxes with a 33% commission, and requires exhibitors to use the unpainted particle board pedestals provided by the show. In contrast, the three-day Loveland Sculpture Invitational is not juried, involves approval of exhibits for a \$45 application fee, charges \$480 (less application fee) for a 10' x 10' area, provides tables but leaves pedestal and display choices to the artist, and provides an optional credit card service that handles sales taxes for a 7% commission. Our show, and perhaps Sculpture in the Park also, has an on-site expediter, who offers packaging and shipping services to purchasers. I talk to artists who have migrated from one show over to the other for a variety of reasons either way.

Our show opens at 10 a.m. Friday. Hordes of people travel the aisles and some of them enter my booth. The most interested and inquisitive of the visitors turn out to be retired physicists, dentists or doctors who are wanna-be sculptors, pumping me for carving advice. When people don't enter, but strain to see my sculpture tags from the aisles, I pantomime opening an imaginary door into my booth. Sometimes this raises a chuckle and the visitor enters. But despite the heavy traffic, Friday ends without my making a single sale. This experience is entirely too humbling. That my work should be invisible to so many glazed-over eyes! Can't they see that I have my best work out here? Relax, advises my booth neighbor Julio Sanchez De Alba, who creates fine bronze animal figures of all sizes at his own foundry. Having exhibited at Loveland and other art fairs for years, Julio says, "This is how it works. Those looking to acquire will return, often waiting until the final hours on Sunday to make their purchases."

And so I try to calm down. Julio's comments and the encouragement of more experienced exhibitors help me enjoy the visitors until the end. I learn that some people look without seeing, some look to enjoy and some look to acquire. But my work appeals to enough people to ►

make it enjoyable. By the close of show I have sold three pieces: an early carving, Portal, on Saturday, and two of my newest sculptures, Allonge and Luminaria, as Julio predicted, in the final hour on Sunday.

After closing, the show dissolves like a traveling carnival. By 8 p.m. it has been completely disassembled by a swarm of people using hand trucks, mules, forklifts and cranes. When the grassy high school athletic field is finally uncovered, it amazingly shows only slight wear.

So ends my first show outside a gallery. I actually feel successful enough to exhibit at Loveland and other art fairs in the future. If I do, I hope to see other NWSSA sculptors there, too. 🐾



'PORTAL', 18" x 24" x 6", OREGON GOLD HILL MARBLE, 2002, IN THE COLLECTION OF MICHAEL BEDWELL, GOLDEN, CO

## QUOTES ON CAMP BROTHERHOOD

*“When I carve I see me and my soul in the stone. At the same time, I also open my soul to others who wish to see my sculpture and who will, maybe, allow a relationship to form with me and stone and fall in love with the stone and maybe me. And that is what keeps us together. Thank you all. From a novice. What a week.”*

**-Dirk van der Minne**

Heriot Bay, Quadra Island, BC

*“I got a big lift in Camp B. I always do, but I can use this one. Keeps me high on sculpture...and saves my neighbors, too..”*

**-Stephen Taplin**

Bethesda, MD

*“During Camp B this year I sensed a new energy of a very positive flavor; somewhat like we pressed the 'refresh' button. Cheers.”*

**-Sharon Feeney**

Port Orchard, WA

*“Camp B was a truly wonderful experience. It was my first time but definitely not my last. Sent from my Verizon Wireless BlackBerry.”*

**-Michael Gardner**

Snohomish, WA

# KARLA MATZKE'S GALLERY AND SCULPTURE PARK ON CAMANO ISLAND

BY VERENA SCHWIPPERT

**K**arla Matzke visited us at this year's Camp Brotherhood Symposium; a number of you have met her. She owns and operates the business called Matzke Fine Art and Design which includes the gallery and sculpture park.

When Karla invited me and any other NWSSA members who might want to see her facility, I got on the phone and collected a small group. We car-pooled over to the island on a beautiful, sunny day in August, a perfect day to walk in the woods and look at art. The large, brightly lit gallery is impressive by itself, but the many forest nooks of the park give it a special, magical quality.

We also saw a fairly large open area that might serve very well for a hand carving symposium. Attendees could camp out, using the kitchen and shower facilities in the gallery or stay in refurbished, historical beach cabins at a state park only a little over a mile away.



KARLA MATZKE IN FRONT OF HER GALLERY WITH UPSTAIRS LIVING QUARTERS.



FROM LEFT TO RIGHT, VERENA SCHWIPPERT SITTING ON HER SCULPTURE GROUP "AVANIN," LEON WHITE, LANE TOMPKINS, JIM HELTSLEY, RICH ANDLER AND KARL HUFBAUER.

I have known Karla for a couple of decades and know that she is a lovely person as well as very astute business-woman. She invites all members of NWSSA to exhibit sculptures in the gallery or in the park. Please send her a photo of your work if you want to take her up on the invitation.

You can see more of the gallery and sculpture park at: [matzkefineart.com](http://matzkefineart.com). If you'd like to go in person, Camano Island can be reached by a bridge on highway 532 from exit 212 on the I-5 freeway.

Karla's email is: [matzke@camano.net](mailto:matzke@camano.net) for further information. 🐾



A TYPICAL NOOK IN THE SCULPTURE PARK



# MY NANCY GREEN COMMISSION

BY LEON WHITE

Owls were the inspiration to get Nancy Green, a NWSSA member since 1993, to carve yet another sculpture. Nancy who was born in 1927, is a classically trained artist and studied for years with the late Everett Dupen. She specializes in figures and portraits. Before commencing on a watercolor or oil portrait, she does several life studies and sketches.

I asked Nancy to carve me a Snowy Owl. But even though I knew her habit of intensive preparation, I was surprised at how far she got into the study of owls. First, she went to the library for books on owls to photocopy and then make sketches. That wasn't enough. She then took her sketchbook to the Woodland Park Zoo to sketch directly from life. But the trees at the zoo obscured the close observation she wanted. So she drove south, from her home in Seattle, to Northwest Trek, a wildlife park just about half way along a bee line from Olympia to Mt. Rainer. She wanted to get a better look at those owls.



Not surprisingly, the Snowy Owl project took her two years to finish. I went to look at it when it was near completion. Listening to her final plans, I was glad that I got there in time to say that this owl might not need every single feather carved. It looked more life like to me with some tool marks and less details. We agreed that she would finish the feet and put a sealant on it and call it done.

Having known Nancy for many years, I'm thrilled that she still has the energy to do her artwork and always jumps-in to participate with the association. I am proud to know this talented, humble and sweet woman.

Nancy Green's splendid Snowy owl currently sits on a small table close to the Ficus tree – perhaps seeking a little cover like those illusive owls at the Zoo. It's hard to say. Our Snowy just sits there looking out the window, always vigilant. I wonder if he, too, longs to nab one of those nasty squirrels digging up our tulip bulbs!



'SNOWY OWL', ALABASTER, 14 INCHES HIGH





# TERRY'S TOP 10 TIPS



Terry has been off gallivanting around the watering holes on the Oregon Coast for a few days - long enough for him to use as an excuse for not producing a new version of "Terry's Tips" for this issue. So, the editors, knowing how you love to read Terry's always useful and mostly creative tips have come up with a solution. When Terry is on one of his road trips, and unavailable, we will share with you one of his past tips.

In our last issue (May/June 09) Terry told us (in his authoritative way) that, "There are five to six inches of storage space under your car." This photo was taken by Terry himself in his own garage to illustrate his personal experience in these matters. Yes, he's man enough to use his own tips.



## NWSSA.ORG

Our website, under the skilled hand of Bill Brayman, continues to develop and grow.

Don't forget to check it out for information about the organization, members' work and shows and other interesting up to date news.

Take a look!

# CLASSIFIEDS & ANNOUNCEMENTS

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### Cut-off saw EFCO

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\$585

### Cut-off saw EFCO

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16 inch diamond blade, 80cc  
Selling because I got a ring saw  
\$495

### Diamond Samurai Blades

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7"	\$14

### Diamond Turbo Blades

4.5"	\$5
5"	\$7
7"	\$12

### Diamond Turbo Cup Wheels

4" coarse	\$32
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### Brazed Diamond Blades

7"	\$39
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**Tom Urban**

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## CARVING CALENDAR 2010

**Camp Brotherhood**

**TBA**

**Silver Falls**

**TBA**

## BOD MEETINGS

**To Be Announced**



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### SP RADIO

- a monthly online radio show hosted by managing editor Marilyn Noble. Visit our website to listen to our first episode featuring an interview with stone sculptor and teacher **John Fisher**.

Check our Blog Talk Radio page for info on upcoming episodes and interviews! Listen in on our next episode and join in with your questions.

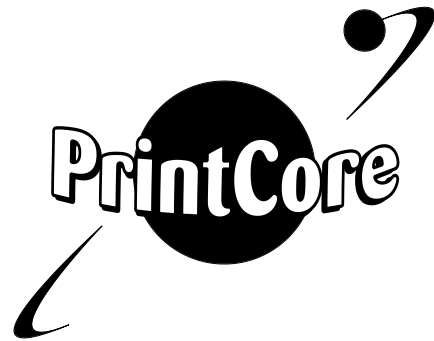
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