

Maximise your Opportunities!

As we develop the skills to market our own business, we're finding that this knowledge and expertise can be adapted and applied to greatly benefit the artists we work with. While we're building contacts with clients who commission artwork, we are also becoming well positioned to create and take advantage of marketing opportunities. This is a part of the business that we're developing and it can benefit us all.

As one aspect of our marketing role, we are now producing promotional material for artists. We come into contact with many people who are interested in sculptors and their work, and perhaps would even like to purchase. We can enhance these opportunities and create many more if we have the right tools for the job.



Literature designed and produced by Stephen Charlton for Sophie Ryder

The promotional material we're producing consists of high-quality, professionally designed 'pamphlets'. The content will be developed in collaboration with the artist, and the print run and proposed circulation and use will be agreed beforehand. Crucially, the material will be cost-effective, and will be produced in such a way that it will be valuable for the artist's independent purposes, as well as for the foundry's promotion of the artist.

promotion of the artist.

Please get in touch to find out more about this exciting opportunity. If you have any events coming up for which publicity material would be useful, please contact us as soon as possible. Tel: 01691 780 261, or indicate that you are interested in the relevant place on the slip below.

www.sculpture.gb.com

Castle Fine Arts will be launching its new website this summer, to promote the three main strands of the company:

- Supporting sculptors with our Bronze Casting Service;
- Working in partnership with artists on a wide range of Sculpture Projects;
- Generating opportunities for Public Art – creating landmarks!

If you have any ideas for collaborative projects, or if we can help in any way, please get in touch. We want the website to be more than just an online brochure about our company – it will reflect the many strands of the business, the people we work with, and develop into an information resource that will be useful for sculptors and others who are involved with sculpture. We already work with a wide range of people in the sculpture world, so in future weeks and months sculpture.gb.com will develop to include links to a wide range of websites, both national and international.

Need some specialist materials, tools or information?

Perhaps we can help – just follow the links on the website. Artists and arts organisations who would also like to benefit from links to sculpture.gb.com, please let us know by indicating on the relevant section on the slip below.

Find out more...

Crucible is published four times a year. If your not already on our mailing list contact us right away: t: 01691 780 261; f: 01691 780 011; e: castlefinearts@btconnect.com. or complete and return the slip below.

Name _____
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I wish to subscribe FREE to Crucible

I would like to know more about:

Ways we can work together

Promoting my work

Sharing web links

Please note – we will not pass your details on to any third parties without your permission.

PIONEERS ARRIVE AT ELLESMERE PORT

Stephen Broadbent's 'Pioneers' sculpture was installed on the approach to Ellesmere Port town centre, on April 1st this year. The Council's Regeneration Manager Steve Cranmer said: "The sculpture is creating lots of interest. It really makes a strong, positive statement to people visiting Ellesmere Port. We know that we've got a town to be proud of, and this is just one way that we can illustrate that positive attitude and optimism to anyone entering Ellesmere Port." Standing at a height of 4.5 metres, 'Pioneers' is the largest sculpture that Castle Fine Arts has scaled-up to date, using the Pantograph. The scaling up process – from the artist's 1.3 metre high maquette, was featured in the first issue of Crucible - please get in touch for a copy, or read it on-line at www.sculpture.gb.com.



Stephen Broadbent's 'Pioneers' at Ellesmere Port



VENUS WAS HER NAME

As Venus passed in front of the Sun on June 14th, property developers Peel Holdings unveiled Colin Spofforth's Venus Trinity sculpture, at Trafford Quays in Manchester.

Cast and fabricated by Castle Fine Arts, The Venus Trinity is a daring figurative sculpture that comprises of three 13 foot-high identical nudes, inspired by the vitality and youth of the area. The figures perch on tip-toe, and lean out at a 35 degree angle, yet the balancing act remains firm as they are raised to a total height of 33 feet on a highly polished, 20 foot stainless steel column.

Peel Holdings showed complete faith in Castle Fine Arts and the team of engineers and crane operators that were in stalling the sculpture, by deciding to have the sculpture lifted into place over the new eight storey office block, in full view of 150 VIP guests. The sculpture was lowered and secured without a hitch to its final destination in the centre of a lake in front of SSL's new office development.

100%
guarantee

the work At Castle Fine Arts we always go that bit further. We endeavour to satisfy our customers even when the work has left the building. In fact, we give a 100% guarantee to our build and finish quality!

the budget Making your budget go further whilst adding value throughout the project is our aim and commitment.

the deadline Our project management teams take care of the detail and the unforeseen, providing our customers with confidence and assurance.

CASTLE FINE ARTS
foundry

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CASTLE FINE ARTS
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For artists who create landmarks

How to honour a hero

When Chris Kelly's sculpture of Willie Horne was completed for Barrow-in-Furness in May of this year, Chris Butler joined the Rugby League hero's family and friends for the unveiling....

The first time I heard the name Willie Horne, was when a letter arrived at the foundry from Barrow Borough Council, inviting us to apply for a commission to create a statue to commemorate his lifetime's achievements.

Knowing little about rugby league or Barrow, it was not until we travelled up to Cumbria with sculptor Chris Kelly to present his design to the selection committee that I learnt how big a sporting and local hero the late Willie was. In fact, we came out of the council offices just as a traffic warden was writing out a ticket and slapping it on the car. Explaining that we were on council business made no difference. However when we said exactly what we were doing – that we had been chosen to create a statue of Willie Horne – he smiled, and the pen went away.

Willie Horne stopped playing rugby in the 1960's but he's still a big part of his home town. A passionate sportsman and captain of Barrow, Lancashire, England and Great Britain - a true local hero!

We had to make a sculpture that reflected his status in the town, one that the people of Barrow could be proud of. But most importantly, we had to gain the support of the Horne family, so the first job was to visit Willie's wife Bessie.

It can't be easy having a loved one immortalised in a 9ft bronze - and it doesn't happen to many! We found Bessie to be a wonderfully generous woman, whose pride of her husband's achievements shone through in the many stories she told us about his playing days, and their life in Barrow.

Bessie also had hundreds of photos, news cuttings and match programs all carefully stored in scrapbooks, which proved a rich resource for Chris Kelly. There were also trophies, medals and international caps. This was a man who truly excelled at his sport, and it was a real pleasure to learn about his life.

Chris Kelly and I have been friends for years and we've worked together on many projects. I have tremendous respect for his skills and knowledge as a sculptor. Looking through Bessie's collection of photos, he would spot little details about Willie that many would miss – for example - the way that he tied his boots was different to others! The thing that really struck me though was the sensitivity with which he dealt with the subject. He looked and he listened. He

was genuinely interested in, and cared about the people he was dealing with.

It was an emotional day when Bessie and her daughter came to the foundry to inspect the full-size clay sculpture of Willie Horne. Chris spent time with them, making many minor changes to the sculpture to try and capture the essence, not just of the sportsman, but also of the husband and father. With their go-ahead, we proceeded to mould and cast the sculpture in bronze.

The distinctive bronze and stainless steel plinth on which the sculpture stands, incorporates commemorative plaques inspired by trophies and photographs - this was also designed by Chris, and fabricated at the foundry. The dynamic figure is elevated to a height of 15 feet, where he is captured in a moment of time – running with the ball, hovering his free hand over the ball to protect it – as Chris described it, "like a magician".

On May 20th, with a proud Bessie and many of Willie's friends and former teammates in attendance, the sculpture was unveiled – it was a day that was made all the more special for the presence of the magnificent 'Challenge Cup' that Willie brought back to the town in 1955.

Public art projects like this not only involve making a sculpture, but also getting to know the town and people. Having now spent quite some time working in Barrow, I've found it to be a very friendly town with a rich and proud history. Now the town's great sporting legend stands as a landmark overlooking the ground where the fans cheered him on, as he led Barrow to the very top.



Willie Horne, aged 23 wearing his first cap for England in 1945



The Willie Horne sculpture

“ I would like to thank Chris Kelly for his wonderful capture of Willie in his playing days, and also Chris Butler for all his kindness and help in organising the project. I am so pleased that this dream has come to fruition. ”

Bessie Horne (Willie Horne's widow)

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Expanding Horizons

Castle visits New York foundries in search of excellence!

At Castle Fine Arts we're committed to bringing our customers the best service and value we can, by continually developing our processes and working practices. A very important part of this is learning from, and sharing knowledge with other businesses, both inside and outside our industry. Rooted in history and tradition, lost wax bronze casting process is fundamentally the same as it was thousands of years ago. Perhaps this link with our ancient ancestors is part of the reason why so many people are fascinated by the process.

Once shrouded in mystery and secrets, the web and ease of travel have made information accessible to everyone, and now we truly are part of a world industry.

On a recent trip visiting sculpture foundries in New York with foundry manager Chris Weston, we found ourselves heading through Manhattan in the works van of the Modern Art Foundry. They were on their way to do some maintenance work on a large Miro sculpture, and offered us a lift after spending a pleasant and informative morning at the foundry. For over seventy years this family-run business has been casting work for many great sculptors, and many of the public statues around Manhattan were cast by them. While helping to unload the tools and ladders and chatting about the work, it occurred to me that this sort of trip was not only about gaining new insights, but also the shared experience of being part of a special industry.

The next day, we drove fifty miles upstate crossing the vast, frozen Hudson River to Beacon, to visit one of the largest and most famous art foundries in the world, Tallix. We were impressed by the scale of the facility and how well organised the working areas were. The foundry has cast work for many great sculptors and its proud history is well displayed as you enter the building.

Beacon is also the home of the Dia Foundation, a new museum of contemporary American sculpture, housed in a vast disused factory building.

The Polich Foundry is a short drive from Tallix, and is also creating work on a grand scale. The workshop is housed in a vast, open, single space. Despite its size it has a friendly open atmosphere, and we were given a warm welcome. When we visited Polich two years ago they were casting a lot of work for the American sculptor Frank Stella. He was working in a very direct way with the process, and it was great to be introduced to him and gain some insights into the work of the famous artist. We also met owner Dick Polich, a man with a passion for sculpture casting, who has achieved amazing things within the industry.

In fact, it was Dick who started Tallix in the 1970's!

This time the workshop was very busy producing work for Jeff Koons, all at various stages of the process. Perfectly cast, and highly-finished aluminium castings of an endless array of fully blown inflatable toys, such as dolphins, dolls and rubber rings; these were then being assembled within constructed stacks of plastic chairs and trash cans.

Art foundries are places of great creativity and inventiveness, where the nature of the work often challenges the process – the blending of art and engineering. It was fantastic to see these extraordinary and technically demanding sculptures being made.

Polich work very closely with artists – Jeff Koons was there when we visited. This kind of work seems to be pushing the boundaries of the process. Risky and exciting! And inspiring! Visit Polich yourselves at www.polich.com

Two years ago, we visited the same foundries and gained many insights and ideas that helped us develop our process, as well as organise our business – in fact it gave us a new sense of direction. The introduction of ceramic shell casting has given us a greater control over the casting, as well as the speed and flexibility to offer faster turn around times to help our customers meet the demands of their clients.

The memories from that exciting trip two years ago are still strong in my mind, and it was great to meet up again with some of the people who had made us so welcome. Experiencing the different way these foundries are run has certainly enriched ours. We have gained valuable tips and insights that helped us in developing our process. The trip also gave us an opportunity to measure how far we have come in those two years. We have expanded our casting facilities, and we're developing a simpler and more controlled process.

Travel certainly broadens our outlook, and makes us realize we are part of a world-wide industry, facing similar challenges and opportunities. Building contacts in a great centre for the arts like New York makes it more accessible to us and the people we work with. Who knows what opportunities might develop in the future? Perhaps we can welcome New Yorkers to Castle Fine Arts!

Please get in touch to tell us about your travel stories, as we'd like to include some of the best in future issues of Crucible.

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ANNA GILLESPIE'S NEW FOUNDRY EXPERIENCES.....

Anna Gillespie was one of the first customers to work with the team at Stroud.

'Castle Fine Arts is the first foundry I have worked with, and I've really enjoyed learning about bronze over the last year. I work in masking tape, and have really appreciated the fact that Castle were willing to take a risk and try casting it. We have experimented with burning out the tape directly – the ancient art of 'lost masking tape' – and with taking moulds from what amounts to an extremely tricky surface. In just a year we've come a long way. I say 'we', because it really feels like working on a problem together. The transformation from lightweight, ephemeral, spontaneous masking tape to bronze, and everything that that implies, is quite total. I have consistently tried to push the limits, and the guys down at Stroud have both accepted that, whilst patiently helping me to understand the limits of every stage of the process. Plus there is always a cup of tea on offer!'

A series of Anna's masking tape originals, also available as bronze castings, will be showing in London at Spectrum Fine Art Gallery's inaugural group show in late September. Further details: Spectrum Fine Arts 0207 637 7778, or www.annagillespie.co.uk



Anna Gillespie 'Strong Man' Height 74cm

going for growth in Stroud

The Stroud team with Giles Penny's 'Man and Animal'
L to R. Jane Ashby, Simon Welstead, Sarah Brown, Jason Mitchell (below), Phil Asby (top)



NEWS, EXHIBITIONS, AND PUBLIC ART PROJECTS

Here we share news and stories about some of the artists, commissioners and galleries we've been working with in the last few months, along with news on Castle Fine Arts' new services. Please send your news for inclusion in future editions of Crucible. Our contact details can be found on the back page.

'CONVERSATION' STOPPERS



Mike Moran, sculpture lifting specialist, installing Sophie Ryder's 'Conversation' at Lancaster

Sophie Ryder's original plaster 'Conversation' - a sculpture of a dog and lady-hare engaged in conversation on the back of a horse - has been donated to Great Ormond Street Children's Hospital. The sculpture, that expresses a complete 'circle of consciousness', can now also be seen in two public spaces in the UK. 'Conversation' is at the Brewery Arts Centre in Cirencester and in front of the Lancashire City Museum in Lancaster for at least a year. Further details: The Storey Gallery, Lancaster Tel: 01524 844 133 Brewery Arts Centre, Cirencester Tel: 01285 655 522

DAVID MAYNE

'Metal Sculpture' by David Mayne is showing at Wakefield Art Gallery until 5th September. The show includes life-sized animals made from densely coiled and twisted wire, along with works in aluminium and bronze. 'Birdhouse' was David's first casting at Castle Fine Arts – and we look forward to working with him on future projects. For further details on this exhibition please contact Wakefield Art Gallery 01924 305 796.



'Birdhouse', David Mayne 2004

SHANKLEY ADORED

Tom Murphy was one of Castle Fine Arts' very first customers; we worked with him on the Bill Shankly commission which was one of his first public sculptures. This tribute to Liverpool Football Club's legendary manager has become a Mecca for Liverpool fans - many hundreds, if not thousands, have had their photographs taken with the sculpture, whose pose is a familiar one – triumphantly saluting victory before adoring fans.



Tom Murphy's sculpture of Bill Shankly, commissioned in 1997

CROSS COUNTRY SKIING

Tom Murphy's sculpture of Mike Dixon, six-times British Olympic cross-country skier, was a private commission by a couple from Fort William. Sculptor Tom Murphy was recommended to the couple for his sculptures of sporting figures, such as Dixie Dean and Bill Shankly that can be seen in public places across the UK. Mike Dixon's father used to look after the commissioners' grounds, and this is where a young Mike would train for cross-country skiing and target shooting events. The sculpture was finally installed in the position where Mike Dixon's shooting target used to stand, much to the joy of his parents, who were present for its installation.



Tom Murphy's sculpture of Biathlon eventer Mike Dixon, with Mike Dixon's parents

AMY AND SOFIA

When Amy Sterly isn't working-up waxes at Castle Fine Arts' Llanrhaeadr workshop, this talented woman also pursues a parallel profession as a fine-art printmaker. In June, Amy's printmaking career was given a great boost when Wales Arts International (WAI) awarded her with a travel grant to Bulgaria, to lay the foundations for future exchanges between the Print Centre at Plovdiv, and the Regional Print Centre in Wrexham. The trip was planned to co-incide with the opening of the 3rd International Print Exhibition, at the Palace of Culture in Sofia. For information on travel grants in Wales, contact WAI: Tel 02920 383 037



Amy with other visiting artists and Georgi Kolev, organiser of the exhibition at the Rila Monastery near Sofia



Maintenance work on a Miro Sculpture in Manhattan



Chris Weston enjoying the sights and sounds of New York

EMMA RODGERS



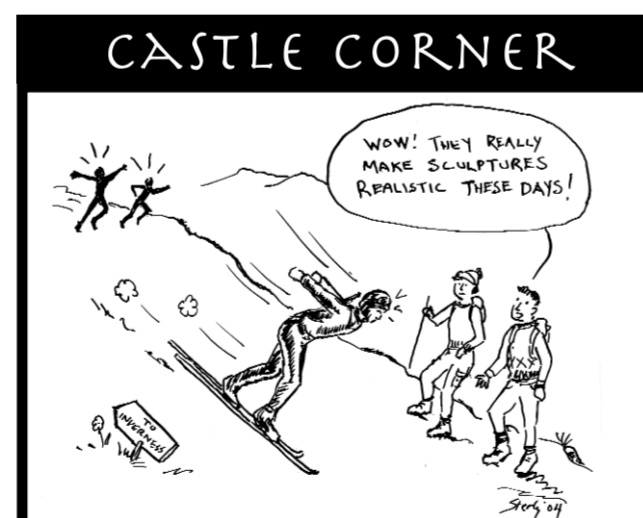
Emma Rodgers 'Bull'



Emma Rodgers 'Fighting Hares'

When I first worked with Castle, the operation was smaller than at present, but as they have expanded, Chris has maintained the friendly and approachable atmosphere of the business. As the foundry has evolved, offering more and varied services, attention to detail, guaranteed delivery times, flexibility and the ability to see things from the artist's perspective have ensured that obstacles never become problems.

Emma Rodgers



The importance of risk assessment during installation!

Castle Corner's created by Amy Sterly, our wax mould specialist



Denise Dutton's 'Lady' on tour

LADY'S TOUR CONTINUES

Denise Dutton's life-size, resin-cast horse, 'Lady', continues her tour around the country, making appearances and turning heads at major regional events. This summer, 'Lady' has represented Denise at The Great Yorkshire Show with 'Sculpture Lounge', (www.sculpturelounge.com), and at RHS Tatton Flower Show, with 'The Garden House' (www.simonwingett.com). Denise's quarter life-size sculpture of Lady will be available later this year as a limited edition bronze casting. Enquiries to Castle Fine Arts on 01691 780 261.