Biographies

Carlo Albacini (1735–1813)
Trained by Bartolomeo Cavaceppi in Rome as a copier and restorer of classical antiquities, Albacini was responsible for the restoration of the Farnese collection in Naples between 1786 and 1800. His work can be distinguished from that of Cavaceppi through his creation of a smoother, more ideal finish to the surfaces of the works he restored. He also produced original works including, most notably, the tomb of the painter Raphael Mengs in St Peter’s, Rome (1780).


Number of works in catalogue: 1

Henry Hugh Armstead (1828–1905)
English sculptor, silversmith and illustrator. He attended the Royal Academy Schools, and at first he gave his attention equally to silverwork and to sculpture, becoming the chief designer for Hunt & Roskell’s gold and silverwork factory. However, the reception of his best known piece of silverwork, the Outram Shield (Royal Academy, 1862) disappointed him, and he left Hunt & Roskell to turn his attention to monumental sculpture on a full-time basis. Among his fruitful collaborations with architects, the most notable was that with George Gilbert Scott, which included being given a high degree of responsibility for the sculpture on The Albert Memorial in Kensington Gardens, London. Here Armstead’s main contribution was the execution of half of the podium frieze (1863–72), with its portraits of artists, writers and musicians from earliest times to the present. His church monuments, whether effigies such as Dean Howard (1868, Lichfield) and Bishop Ollivant (1887, Llandaff) or Renaissance-derived wall tablets such as Mrs Craik in Tewkesbury Abbey (1889), were admired for their naturalism. This quality, dominated by a taut sense of design, as well as his abilities as a craftsman in a variety of media, led to his being hailed as a forerunner of the New Sculpture movement.


Number of works in catalogue: 2

Artcycle
Company set up by Andrew Edwards, Julian Jeffrey and Carl Payne in 2000 that created the Stanley Matthews Memorial for the Britannia Stadium, Stoke-on-Trent (2001). The three of them have since undertaken a lot of sculptural work in schools, including the creation of an ancient Egyptian theme park for one school and of a Roman amphitheatre for another. Their current commissions include a sculpture based on the nursery rhyme about a fine lady on a white horse for Banbury Cross and a monument to the fans of Sunderland Football Club that will include four figures – two adults wearing costumes dating from around 1900 holding a sundial aloft and two children in contemporary clothing holding a football. Both works are designed to encourage a sense of community identity, and the artists view social engagement with local people as central to their work.

Source: Information provided by Andrew Edwards, 30 April 2002.

Number of works in catalogue: 1

Kevin Atherton (b.1950)
Atherton, who was educated at the Isle of Man College of Art (1968–9) and Leeds Polytechnic (1969–72), came to prominence with pieces integrated with ‘lived in spaces’, notably his Platform Piece for British Rail, consisting of three life-size figures on Brixton station (1986). He works in a variety of different media, including film animation, performance art and video, and is perhaps best known for his work on issues relating to virtual reality during the 1990s, including the organisation of an international conference, Virtual Reality and the Gallery at the Tate in 1995 and the presentation of his Gallery Guide to museums in Chicago (1997), Stockholm (1998) and Dublin (2000).


Number of works in catalogue: 1

John Bacon the Younger (1777–1859)
Son of the sculptor John Bacon RA, who trained under his father and at the Royal
Academy. His first exhibit there was Moses Striking the Rock, shown in 1792. On his father’s death in 1799, he took over his business and completed unfinished commissions, such as the pediment for East India House in the City of London and the three-figure memorial to Marquess Cornwallis for Calcutta. He went on to create three statues of his own for India: two of the Marquess Wellesley for Calcutta and Bombay (1809) and one of Cornwallis for Bombay (1810). Perhaps his most outstanding work is the monument to Sir John Moore in St Paul’s Cathedral, which shows the general being lowered into his tomb by a nude warrior and a female Victory.


Number of works in catalogue: 1

William Baker (1705–71)
Baker succeeded James Gibbs (d.1754) as Sir John Astley’s architect at Patshull Hall. Entries in his diary show that, as well as the parlour, library, stables and chapel, he also designed the entrance gateway. His other work is mainly in Cheshire and Staffordshire.


Number of works in catalogue: 1

Donato Barcaglia (1849–1930)
Donato Barcaglia was trained in Milan and Rome. He worked in a neo-classical style in marble and was renowned for the quality and detail of his carving. He won the gran medaglia d’oro for his Amore Accie [Love is Blind] at the 1875 Exhibition in Florence. His major works include La Vergognosa (Palazzo Brunner, 1873) and Ossario Monument in Melegnano (1904).


Number of works in catalogue: 1

Stuart Bastik (b.1965)
Stuart Bastik studied at Hull College of Art (1986–7) and Birmingham Institute of Art and Design (1987–92), finishing with a first class degree in Fine Art (Sculpture). His first solo exhibition The Last Supper between the Devil and the Deep Blue Sea was at the Dock Museum, Barrow-in-Furness (1992). His sculpture commissions include Unknown New Cargo (1991, Hull Marina), The Arrival (1993, Grizedale Forest), Give us this day our daily bread (1994, Coalville), and Bath-time Two x Two (1995, the Washlands, Burton upon Trent). Since 1996, he has worked in collaboration with Maddi Nicholson on a series of paintings on the sides of lorries for Visual Arts UK and in other diverse contexts. Their work uses humour, word play and references to fashionable ‘icons’ of the day.


Number of works in catalogue: 1

James Beresford & Sons
Monumental masons based in Belper, Derbyshire, who executed war memorials for Matlock bath (1921), Cannock Chase (1923) and Scunthorpe (1926), as well as several other smaller memorials in Derbyshire. In 1900, the company also had a branch in Derby.

Sources: Kelly’s Directories for Belper and Derby, 1900; Information provided by Jane Furlong, Project Officer for the United Kingdom National Inventory of War Memorials, 28 April 2004.

Number of works in catalogue: 1

Philip Bews (b.1951)
Before turning to sculpture in the early 1980s, Bews worked as a landscape architect for Runcorn New Town Development Corporation. He works in a wide variety of materials, including stone, wood, steel, bronze, cast cement and ephemeral natural materials, mainly in collaboration with his partner, Diane Gorvin. Much of their largely figurative work is commissioned for public sites by local and national government and by industry. His major commissions include Deal Porters (1990, Surrey Quays, London Docklands), Pigs and Donkey for Barnards Wharf, Rotherhithe (1992, funded by London Docklands Development Corporation), Time and Tide (1993, Queen’s Dock, Liverpool, for HM Customs and Excise), Janus (1994, Warrington), Queen of Mercia (also 1994, for Manchester Ship Canal Company), Mill Girl and Calf (1995, Burnley), Dragon (1996, St Wilfrid’s Park, Hulme, Manchester), Electrolysis (1997, for ICI, Runcorn), Shell Seats (also 1997, for Blackpool Borough Council) and Old Father Thames (1999, Gabriel’s Wharf, London). More recently, he has been working on public sculptures that reflect the area’s industrial past for Dudley’s southern bypass. Up until 1996, exhibitions of his work were limited to north-west England, but he has since exhibited more widely, in Western Australia (1996), London (1997), Gloucestershire (1997 and 1998), Oxfordshire (1998) and Herefordshire (1998).


Number of works in catalogue: 1

Charles Bell Birch (1832–93)
At the age of 12 Birch attended drawing classes under Alfred Stevens at the Royal Academy. In 1846, he went to Berlin with his parents, continuing his sculpture studies at the Berlin Academy and in the studios of C.D. Rauch and

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L.W. Wichmann. In 1852 he returned to England and became a student at the Royal Academy, winning two medals. He then worked for ten years in the studio of J.H. Foley, at first as a pupil and later as an assistant. He built up a solid career during the 1860s and 1870s in portrait busts, statues and medallions. When Foley died in 1874, he took over the management of his studio. He later gained a reputation for representing contemporary military heroes in action, notably the statues Lieutenant Walter R. Pollack Hamilton, V.C., Royal Dublin Society (1880) and Major General Earle (1883), Liverpool. Other works include his memorial statues Disraeli (1883, Liverpool); Earl of Dudley (1888, Dudley); and Earl of Beaconsfield (Disraeli), Junior Constitutional Club, London (1893).


Number of works in catalogue: 2

John Marriot Blashfield (fl.1839–1870)
Blashfield opened a terracotta works at Poplar after buying some of Coade’s moulds when William Croggan closed down the factory in 1836. In 1858, he moved to Stamford, Lincolnshire, where he employed a number of sculptors to model for him. Works turned out by Blashfield’s firm include the urns for the Royal Mausoleum at Windsor; vases for Buckingham, Kew and Hampton Court Palaces; and a heroic Apollo Belvedere for the Earl of Normanton. He also supplied a number of works for the Crystal Palace, a statue of Australia, four colossal Tritons and a fountain for the Renaissance Court.


Number of works in catalogue: 1

William James Bloye (1890–1975)
Bloye studied at Birmingham School of Art (1904–9) and at the Royal Academy (1914). During 1917 he became a part-time teacher of modelling at two branch schools of the Birmingham School of Art. In 1919 he was appointed as the new full-time teacher of modelling at the Central School in Margaret Street. He spent two four-week periods as a pupil of Eric Gill at Ditchling in Sussex in 1921 and 1922, training in stone carving and letter cutting. This acquaintance with Gill proved to be a significant influence on Bloye’s work. By about 1925 he had a thriving studio in Golden Hillock Road, Small Heath, where he was engaged on many public commissions, particularly for architectural carving, and was himself employing no less than seven assistants, all of whom had trained under him at the School of Art. In 1925 Bloye became a member of Birmingham’s Civic Society and from this period established himself as the city’s unofficial civic sculptor receiving virtually all commissions of an official nature, including work for libraries, hospitals, clinics and the University as well as a number of carved signs for public houses. He retired from the School of Art in 1956 and moved to Solihull, continuing to execute commissions, mainly fountains and portrait busts, until his death. The School of Art in Birmingham has a collection of his maquettes.

Sources: Information provided by the artist’s widow, 2002; Noszlopy, George T., Public Sculpture of Warwickshire, Coventry and Solihull, Liverpool, 2003, p.248.

Number of works in catalogue: 1

George Frederick Bodley (1827–1907)
Bodley was an English church architect and designer of church furnishing, in many ways the late Victorian counterpart of Pugin in his choice of late Gothic forms, and of Scott in his influential Gothic Revival practices. Bodley became the first pupil of Gilbert Scott in the 1840s, but later reacted against his former master’s modes of design, moving towards greater simplicity. The richly decorated church
of Hoar Cross, Staffordshire, and the more majestic and austere church of Pendlebury, Lancashire (built in the 1870s), show these two aspects of his work. Bodley’s finest churches are probably those at Cumber, Northumberland (designed 1886), Eccleston, Cheshire (begun 1899) and Holy Trinity, Prince Consort Road, London (begun 1901). He was also an adviser to the cathedral chapters of York, Peterborough, Exeter and Manchester, where his word carried great weight in matters of decoration.


Number of works in catalogue: 1

**Richard Lockwood Boulton & Sons** (fl.1850–1970)

The business was founded by the brothers of Richard Boulton under the title Boulton & Swales during the 1850s, and was based at Westminster Bridge, London, with branches in Birmingham and Worcester. They won a medal at the Great Exhibition of 1851, and exhibited not only at the Royal Academy in 1859, but at several Paris exhibitions. Their works include the carvings on Northampton Town Hall (1861–4) and Wolverhampton Museum and Art Gallery (1883–5). Upon the death of his brothers, Richard Boulton amalgamated the firm in one place at Cheltenham (1876), with his four sons as managers. The firm gave Cheltenham a reputation as a centre for ecclesiastical art and church furnishings in marble, stone and wood. In February 1908, it was appointed Ecclesiastical Church Furnishers to Edward VII.


Number of works in catalogue: 1

**Peter Bohn** (b.1930)

Bohn attended Vittoria Street Art School, Birmingham (1941–4) and Birmingham School of Art (1944–56) on a part-time basis while working in William Bloye’s studio. Carving in stone, wood and slate, he has worked freelance since 1956 (except between 1959–71 when he joined the Birmingham Guild). His works include religious figures, coats of arms and architectural restoration, mainly in Birmingham and the Midlands.


Number of works in catalogue: 2

**Peter Bolton** (1955–88)

Bolton graduated from Camberwell School of Art with a first class BA (Hons) in Graphic Design and Illustration. His work demonstrated an interest in popular culture observed in such diverse areas as fairgrounds and sport, crime and politics. Working mainly in wood and found objects, his narrative pieces show a bias towards the mechanical. His exhibitions include *New Faces* at the British Crafts Centre (1979); *Toys for Everyone*, a travelling Arts Council Exhibition (1980); *A Case for the Spectacular*, the Design Centre (1980); *Wood Exhibition*, another travelling Arts Council Exhibition (1981); and a one-man show at Stafford Art Gallery in 1982.


Number of works in catalogue: 1

**John Bridgeman** (1916–2004)

Bridgeman studied painting at Colchester School of Art (1936–9) under Barry Hart and Edward Moss, and then at the Royal College of Art (1947–9) under Frank Dobson. In 1951, he became a tutor of sculpture at Bromley, Kent and Willesden, London, later becoming Head of Sculpture at Carlisle College of Art (1951–6), and then in 1956 succeeding William Bloye at Birmingham School of Art. He produces figures and groups in bronze, cement, found and stone. His commissions include: *Madonna for Coventry Cathedral* (1970); the *Boat Children Memorial*, London Embankment (1984–5); and, in the late 1980s, a portrait roundel of Sir Adrian Boult for Adrian Boult Hall. As a result
of ill health, he later worked on smaller pieces. He exhibited at the Festival of Britain in 1951 and at the Royal Academy from 1957.


Number of works in catalogue: 1

Robert Bridgeman & Sons of Lichfield (active from 1879)
Founded in 1879 by Robert Bridgeman, the practice of Bridgeman & Sons of Lichfield specialises in ecclesiastical and architectural work in wood, stone, alabaster and metal. They produce work both to their own designs and also to the designs of architects, with whom they have a long history of collaboration. Apart from producing pieces for churches, cathedrals, schools and other historic buildings, they also do a range of conservation and restoration work. Their work includes the Gothic façade of the John Rylands Library, Deansgate, Manchester and restoration work on the west front of Lichfield Cathedral during the 1880s as well as pieces in St Philip’s Cathedral and St Chad’s Cathedral in Birmingham and sculptures in most other cathedrals in England. In addition, their works can be seen in Australia, New Zealand, the USA and Italy. The firm was sold to Linfords when Robert Bridgeman’s grandson Charles retired in 1968, and now operates as Linford-Bridgeman.


Number of works in catalogue: 7

Alan Bridgwater (1903–62)
Bridgwater trained at Birmingham School of Art (1923–33). Granted several bursaries, he later taught evening classes and worked in William Bloye’s studio during the vacations. The Victoria and Albert Museum purchased one of his test pieces: this memorial tablet (1928) is now in the Tate Gallery collection of British sculpture. In 1934 he set up as a sculptor in Harborne, Birmingham, taking a partner and practising as Bridgwater and Upton from 1937 to 1946. He was appointed part-time teacher of sculpture at Dudley School of Art in 1948, later teaching full-time at Birmingham School of Art (from 1952). Much of his public sculpture was done in collaboration with architects for whom he produced panels and statues, mainly for churches and schools. For example, he carved the figures for Dudley police station (1939–40) and the coat of arms and stone lettering panels for King’s Norton War Memorial (1947). He exhibited at the Royal Academy from 1937 to 1962.


Number of works in catalogue: 1

Abraham Broadbent (f.1800–20)
Based in London, Abraham Broadbent exhibited at the Royal Academy between 1901 and 1919. He worked in a variety of media including silver, bronze, marble and terracotta. His exhibits were predominantly statuettes of poetic subjects, including The Slave (1906), a relief, Orpheus and Eurydice (1909), a head of Beatrice (1911), and a marble group entitled The Daughters of Pandarus (1916–19). He was renowned for his decorative carving in the

English baroque manner, and carried out an extensive programme of such work for the Eton School Hall between 1904 and 1908, somewhat after his work on the Co-operative Society and Technical School façades in Leek (1899–1900).


Number of works in catalogue: 2

Sir Thomas Brock (1847–1922)
Brock studied at the Government School of Design in Worcester and at the Royal Academy from 1867, winning a gold medal in 1869 for his group Hercules Strangling Antaeus. From 1866, he was a pupil of John Henry Foley. He made numerous portrait busts, funerary monuments and public statues, achieving a reputation as a monumental sculptor after his master, Foley, died in 1874. In 1877, he assisted Frederic Lord Leighton with the execution of his bronze Athlete Wrestling with a Python, a piece that is regarded as central to the development of the movement known as The New Sculpture, in which a greater emphasis was placed on naturalism. His commissions included Rt. Rev. Henry Philpott, DD, Bishop of Worcester, Worcester Cathedral (1896), the tomb of Frederick Lord Leighton, St Paul’s Cathedral (1900), an equestrian statue Black Prince, Leeds (1922), Gladstone Memorial (1903, Westminster Abbey) and Sir J.E. Millais (1904, London). The most prestigious of his works, the Queen Victoria Memorial in front of Buckingham Palace (in collaboration with Aston Webb, 1901–9), earned him his knighthood at its unveiling in 1911. He exhibited at the Royal Academy from 1868 onwards, becoming a Royal Academician in 1891. In 1905, he became the first president of the Royal Society of British Sculptors.

George Brown & Sons (est. 1830)
Ecclesiastical and monumental sculptors with branches in Kidderminster, Stourport and Newark. They executed the Boer War Memorial in St Mary’s Church, Kidderminster (1903) as well as First World War memorials for Brierley Hill (1921), Wordsley (1921) and Lye (1926).
Sources: Information provided by Jane Furlong, Project Officer for the United Kingdom National Inventory of War Memorials, 28 April 2004; Kelly’s Directory (Worcestershire), 1904.
Number of works in catalogue: 1

Harold Brownsword (1885–1961)
Sculptor born in the Potteries, who studied at Hanley School of Art and the Royal College of Art (1908–13). He was headmaster of Regent Street Polytechnic, London (1938–50), and executed war memorials for Hanley, Longton, Eccleshall and Northallerton.
Number of works in catalogue: 1

Andrew Burton (b.1961)
Andrew Burton is a well-known sculptor in metal, particularly of animals. He gained a first class degree in Fine Art from Newcastle University in 1983, going on to take his master’s degree there in 1986, when a travelling scholarship enabled him to visit India before taking a teaching post at the University. He has won commissions for Newcastle Business Park (1990), Gateshead Garden Festival (1990), Stevenage Museum (1992), Newcastle Quayside Development (1994), Durham (Durham Cowl, 1997), Loanhead, Edinburgh (1998) and Dudley Southern Bypass (2000). From the outset, he has been a frequent exhibitor, showing at the Royal Academy, the Manchester City Art Gallery Summer Exhibition (1988) and Pelter/Sands, Bristol (1991). Towers, ziggurats and elephants featured in the Bristol show, in which many of his works showed animals bearing monumental buildings on their backs, opening up questions about man’s relation to animals and to ambition. More recently, he has produced a dramatic piece featuring two monumental trumpets surmounting millstones and giant cogs, Annunciation (London, 2000).
Number of works in catalogue: 3

Natasha Carsberg (b.1970)
Carsberg trained at North Essex School of Art (1988–9) and Falmouth School of Art and Design (1989–92). Her chief interest is in exploring the conflict between nature and the man-made environment by creating ephemeral organic forms in durable materials like industrial steel. Since 1993, she has undertaken a number of site-specific commissions for a variety of clients in Southern England. These have included Empty Shell (1994), a Christmas tree design for the Minories in Colchester (1998) and Shell Fragment II (1999).
Number of works in catalogue: 1

John Cassidy (1866–1939)
Cassidy studied at the Manchester School of Art and lived in the Manchester area for the rest of his life, establishing a studio in Lincoln.
Bartolomeo Cavaceppi (1716–99)

Italian sculptor, restorer, dealer, collector and antiquary. Apprenticed to the French sculptor Pierre-Etienne Monnot from around 1729 to 1733, he had become a prize-winning student at the Accademia di S. Luca by 1732. From the early 1730s, he appears to have worked on the renovation of sculptures in Cardinal Alessandro Albani’s collection of antiquities. After this was bought by Pope Clement XII in 1733, Cavaceppi worked as the principal restorer of the works housed in the Capitoline Museum in Rome until the end of Benedict XIV’s papacy in 1758. By mid-century, his reputation had extended beyond Italy and, with Albani’s help, he had set himself up as an independent dealer in antiquities. Cavaceppi made a considerable fortune from his copies, casts and elaborately restored fragments, which he largely reinvested in artworks for his museum near the Via del Babuino. In 1770, he was at the forefront of those entrepreneurs who supplied and restored antiquities for the Vatican’s new museum, the Museo Clementino. In his comparatively few original works, Cavaceppi’s style ranges from extremes of high baroque virtuosity (as in his marble portrait Frederick II of Prussia) and the more staid classicism of his marble statues, Ceres (London, Syon House) and Diana (Rome, Villa Ruffo).


Number of works in catalogue: 1

Francis Legatt Chantrey (1781–1841)

Leading early nineteenth-century English sculptor. His first commission was the Revd J. Wilkinson Memorial for Sheffield Parish Church (1805), but it was his bust of the radical reformer John Horne Took, exhibited at the Royal Academy in 1811, which brought him recognition. In the same year, he produced a full-length marble portrait of George III for the Council Chamber of the London Guildhall (destroyed by bombing in 1940). In 1912, Johnes of Hafod commissioned him to carve a memorial to his daughter, Marianne. This work (unfortunately destroyed when Hafod Church was burned in 1932) is considered by Gunnis to have been Chantrey’s noblest monument. Best known for his portrait statues and memorials, Chantrey had a large studio and foundry where he produced his bronze statues, including George Washington, (Boston, USA, 1826), George IV (London, 1829), Sir Thomas Munro (Madras, 1838) and the equestrian statue Duke of Wellington (London, 1840). His major works include *The Sleeping Children*, Lichfield Cathedral (1817); and his statues Lady Frederica Stanhope in Chevening Church (1823) and James Watt at Handsworth Parish Church (1824). Chantrey despised allegory, and his works are in a naturalistic style, depicting their subjects in modern or ceremonial costume rather than in classical robes. Knighted in 1835, he exhibited at the Royal Academy from 1804 until 1842, and left part of his fortune to it to found what is known as the Chantrey Bequest.


Number of works in catalogue: 2

Julius Alfred Chatwin (1830–1907)

Birmingham-based architect. Articled in 1851 to Sir Charles Barry, the most successful British architect of his day, Chatwin became the most prolific church builder and restorer in Birmingham. He built, enlarged or altered almost all the city’s parish churches. Except for alterations he made to St Philip’s (now Birmingham Cathedral) in 1864–9 and 1883, all his decorations were in the Gothic style. In every case he designed all the interior fittings and decorative carvings, most of which were carried out by Robert Bridgeman & Sons of Lichfield. Chatwin also designed domestic and commercial architecture, becoming the architect for Lloyds Bank for over 30 years (from 1864 onwards). He was elected a fellow of the Royal Institute of British Architects in 1863 and a member of the Royal Society of British Sculptors in 1866.


Number of works in catalogue: 4
Robert Lindsey Clark (fl.1890s–1920s)
Based in Cheltenham, he was a sculptor and father of Philip Lindsey Clark (1889–1977). Between 1895 and 1924, he exhibited four pieces at the Royal Academy: a relief Psyche, Cupid and Fortuna (1895), a statuette, Cupid (1901), an equestrian statue, Triumph (1923), and The Limber (1924, now in Cheltenham Museum and Art Gallery).
Number of works in catalogue: 1

Coade and Sealy (fl.1769–1820)
Based in Lambeth, Coade and Sealy manufactured artificial stone for architectural use including keystones, capitals and medallions, as well as busts, statues and monuments. Originally set up by Mrs Eleanor Coade (1733–1821) in 1769, the firm became known as Coade and Sealy after she went into partnership with her cousin John Sealy (1749–1813) in 1799. On the death of Sealy, Mrs Coade took on another cousin, William Croggan, who eventually gained sole control of the company on her death in 1821. He was succeeded by his son Thomas in 1835, but there was little demand for artificial stone by this time, and the moulds were sold in 1843. The firm employed several leading English modellers and designers, including John Bacon the Elder, John Rossi, John Flaxman, James George Bubb and Thomas Banks. Their works include the gate piers, Strawberry Hill, for Horace Walpole (1772); Monument to Sir Henry Hillman, formerly at St James’s, Hampstead Road, London, (c.1820); and the massive tympanum of the west pediment of the Royal Naval Hospital at Greenwich (1810–12).
Number of works in catalogue: 2

Douglas Cocker (b.1945)
Cocker trained at Duncan of Jordanstone College of Art in Dundee between 1963 and 1968, winning many awards that enabled him to travel extensively in Greece, Italy and America. Early on in his career, his box-like constructions incorporating both photographs and found objects conveyed a sense of place, as in his 1977 Perthsire Series. From 1981 to 1990, he taught sculpture at Gray’s School of Art, Aberdeen. It was during this period that he began to produce larger works that explored the themes of confinement and control, such as his State of a Nation, shown at the Scottish Sculpture Open at Kildrummy Castle (1985). During the early 1990s, Cocker continued to address this theme in smaller works such as Coda (1989) and Two Tribes/40 Shades (1994), both of which show a series of small objects in grids within boxes. More recently, his works have become more fluid, consisting of many sculpted wooden forms arranged in improvised patterns in a way that suggests a greater openness and optimism. His public art commissions are less imaginative. They include Song of Sisyphus, Nene Park, Peterborough (1988); Meridian for Mobil (UK), Aberdeen (1989); Conversation for the University of Glamorgan (1993); Font for Staffordshire County Council (Burton upon Trent, 1994); and Poet and Scholar for Ayr High Street (1995).
Number of works in catalogue: 1

Edward Cooke (1811–82)
Marine painter and garden designer. The outstanding British marine artist of his time, Edward Cooke was the son of the engraver George Cooke, under whom he studied. He exhibited paintings at the Royal Academy from 1835 until 1880. By the time of his first visit to Biddulph Grange in 1847, he had established a considerable reputation as a painter of marine subjects, and was a knowledgeable and enthusiastic gardener. When Cooke was elected as a Fellow of the Royal Society, he was

William Robert Colton (1867–1921)
Born in Paris, Colton trained at Lambeth School of Art, the Royal College of Art and the Royal Academy Schools. On his return to Paris in 1899, he exhibited at the Salon and won a silver medal at the Exposition Universelle in 1900. He later became a teacher at the Royal Academy Schools (1907–12). His work was very fashionable around the turn of the twentieth century, and ranged from public monuments (including the Royal Artillery Monument, St James’s Park, London, 1910) to portrait busts and classical statuettes. He exhibited regularly at the Royal Academy from 1889 onwards, being elected Royal Academician in 1919. He was president of the Royal Society of British Sculptors at the time of his death. Heavily indebted to the French style of sculpture, female nudes, lovers and children dominated his output. Tate Britain owns two of his works, The Girdle (1898) and The Springtime of Life (1903), both purchased through the Chantrey Bequest.
Number of works in catalogue: 1
Hattie Coppard (b. 1956)

Hattie Coppard is a community artist living in North London who has made temporary and permanent public art commissions all over the country, including The Maidstone Sheep, Whitechapel Threads and Hackney Clocktower. Although she began her career leading mosaic and sculpture workshops for schoolchildren, she is now the director of Snug & Outdoor, a company of artists whose work involves designing innovative play spaces in London. She wrote Artists and School Grounds, published by Hackney Public Art Programme in 1999. In 2003, she was working on play areas for schools and housing associations in Hackney, Lambeth and Camden.


Number of works in catalogue: 1

Benjamin Creswick (1853–1946)

Although largely self-taught, Creswick was influenced by John Ruskin, under whose supervision he worked at Coniston and Oxford. By 1884, he had opened a studio in London. Working largely as an architectural decorator, Creswick was proficient in a variety of media, including metal, wood, plaster and terracotta. From 1889 until 1918, he taught modelling at Birmingham School of Art. His major works include the friezes for Cutlers’ Hall in London (1887–8) and Huddersfield’s Memorial to the Men of Huddersfield (1904–5). He exhibited at the Royal Academy from 1888 onwards, and was closely associated with Mackmurdo’s Century Guild (founded 1882).


Number of works in catalogue: 1

Richard Criddle (b. 1955)

Educated at the Central School of Art and Design (1974–7) and the Royal College of Art (1977–8), Criddle was twice winner of the Landseer prize for sculpture. After teaching for several years in South Wales, he returned to London to complete a postgraduate diploma at the Royal Academy Schools with the help of a scholarship from the Henry Moore Foundation (1982–3). Criddle specialises in cast bronze and metal sculptures, and regularly holds workshops in bronze casting and mould making. Since 1982, he has worked in partnership with the stained glass artist Debora Coombs, first in London and then, since 1997, in southern Vermont, offering art and design services to colleges, museums and architects. He is currently Director of Fabrication and Art Installation at the Massachusetts Museum of Contemporary Art. His own work is on a massive scale, and includes a major public sculpture for New Jersey Transit sited outside Penn Station, Newark, New Jersey (2000) and Rigours of the Heart (2002), exhibited in Troy, New York, as part of a show bringing together the visual arts and the industrial world.


Number of works in catalogue: 2

William Croggan (fl. 1814–40)

Croggan ran the manufactory Coade and Sealy of Lambeth in the early years of the nineteenth century. During his period in sole control of the manufactory, he supplied a number of works for Buckingham Palace. These included six vases for the terrace and the statues Neptune, Commerce and Navigation for the Grand Entrance (1827), statues from designs by Flaxman representing Sculpture, Architecture, Painting and Geography (1828), and reliefs of King Alfred Expelling the Danes and King Alfred Delivering the Laws for the west front of the palace (also 1828). Croggan was...
succeeded by his son Thomas in 1835, but by this time there was no longer such a demand for artificial stone, and the moulds were finally sold off in 1843.


Number of works in catalogue: 1

**Hubert Dalwood** (1924–76)

Dalwood trained at Bath Academy of Art under Kenneth Armitage and William Scott (1946–9). After his first solo show of sculpture at the Gimpel Fils gallery in London (1954), he was offered the Gregory Fellowship in sculpture at Leeds University (1955–8). Between 1954 and 1976, he taught at art colleges in Leeds, Hornsey, Maidstone and central London, travelling to the University of Illinois in 1964 as a visiting professor. He won the Churchill Fellowship in 1972, which gave him the opportunity to visit Japan and the Far East. From the late 1950s, Dalwood’s sculptures became increasingly abstract and hieratic in their forms, with such titles as *Throne* (1960) and *High Judge* (1962). Nevertheless, his humanity showed through in his exploration of the relationship between the viewer, the sculpture and the landscape in which it was set. Many of his sculptures were commissioned by universities and colleges, including Liverpool (1959); Leeds (1961); Nuffield College, Oxford (1962); Warwick (1972); and the University of Central England (1974). He exhibited not only at the Tate Gallery (1966) and the Royal Academy (1972) in London, but also at the Venice Biennale (1966) and the Toronto International Sculpture Symposium (1967). His sculpture is in the collections of the Tate Gallery, the Victoria and Albert Museum, the Museum of Modern Art and the Guggenheim Museum in New York and the Albright–Knox Museum, Buffalo, USA.


Number of works in catalogue: 1

**Miles Davies** (b.1959)

Davies was trained at Leamington Spa School of Art and Brighton Polytechnic (1978–81). With their large scale and hard-edged geometry, his works are influenced by American sculptors such as Calder, Judd and Serra. However, some of his pieces, including *Open Door*, exhibited at the Yorkshire Sculpture Park in 1991, also contain echoes of Dada and Surrealism. Public commissions include pieces for sculpture trails in the Forest of Dean (1988) and for Millfield School (1991). During the 1990s, he exhibited his work in many British cities, including Bath, Bristol, Wakefield and Birmingham as well as in Hanover (1991). He has works in public and private collections in England, France and Germany.


Number of works in catalogue: 1

**Andy DeComyn** (b.1966)

Andy DeComyn has worked as a sculptor since 1985, when he left Bournville College of Art with a BTec Diploma in Three-Dimensional Design. Following his training in life sculpture under Stuart Osborne RA during 1987, he has received a number of major commissions, including the life-size figure of a child for Acorns Children’s Hospice, Birmingham (1998), *Shot at Dawn* (2000) and the *Berlin Airlift Memorial* (2001) for the National Memorial Arboretum, Alrewas, Staffordshire, and the *WWI Pipers Memorial* at Longeuval on the Somme (2002).


Number of works in catalogue: 2

**Mark Delf** (b.1959)

A graduate of fine art, Mark Delf studied figurative sculpture at the Sir Henry Doulton School of Sculpture at Stoke-on-Trent. In 1988 Baily and attended the Royal Academy Schools in 1833, exhibiting at the Royal Academy from 1834 until 1877. He specialised in portrait statues and busts: his statues include *Duke of Rutland* (1850), *Sir William Nott* (1851) and *Josiah Wedgwood* (Stoke-on-Trent, 1863), and his busts *Duchess of Kent* (1843) in the Royal Collection, and the painters, *Daniel Maclise* (1870) and *John Constable* (1874), both commissioned by the Royal Academy. His figure group, *The Power of Law*, was exhibited at Westminster Hall in 1844. At the Great Exhibition of 1851 he exhibited both Leicester’s *Duke of Rutland* statue and a marble group *Venus and Cupid* (now in Salford Art Gallery).


Number of works in catalogue: 1
he received a scholarship from the Italian Cultural Institute to work for a year at the Brera Academy in Milan. His work was first shown at Keele University alongside an important exhibition by Elisabeth Frink.

Source: Information provided by the sculptor’s father, 2001.

Number of works in catalogue: 2

**John Macduff Derick (1805–59)**

Irish-born architect who became an exponent of the Gothic Revival style in the early days of its development. A pupil of Sir John Soane, Derick’s busy architectural practice was concentrated chiefly upon ecclesiastical works. At one time, he was working simultaneously upon buildings in Oxford, London and Dublin. One of his more significant works was the design of the church of St Saviour, Leeds (1842–5). Derick was one of the original promoters of the Architectural Society of Oxford, and restored several of the colleges there. He was also a member of the Royal Hibernian Academy, and a personal friend of both Chantrey and Pugin. In 1858, he moved to the United States to renew his architectural practice following a period of illness, but died of poor health the following year.


Number of works in catalogue: 1

**Avtarjeet Dhanjal (b.1940)**

Dhanjal trained at the Government College of Arts in Chandigarh, India. He taught at the University of Nairobi in East Africa during the early 1970s before coming to the UK to study at St Martin’s School of Art in London. It was after he returned to the Punjab in 1978 that he came to develop a form of sculpture that drew upon the cultural life of the village in which he was brought up. He has since worked on a number of regional and international projects which take as their starting points environmental or community concerns. In 1980, he organised the First International Sculpture Symposium in India, where he has many works sited outdoors. These include his first site-specific work, *Technology and Nature* (1980, Punjab University, Patiala), in which the shape is based on the ground plan of an Indian temple with its processional entry. This structure can be seen in many of Dhanjal’s public artworks, notably *Dunstall Henge* (1986). Dhanjal shares a concern to use natural objects in his work with artists such as Richard Long and Andrew Goldsworthy. His more recent sculptures in slate during the 1990s relate to his memories of childhood in a rural Punjabi village. He has exhibited widely throughout the UK as well as in India, Brazil, Italy, Germany and the United States. His public commissions include *Along the Trail*, National Garden Festival, Stoke-on-Trent (1986); *Dunstall Henge*, Peace Green, Wolverhampton (1986); *Eroded Pyramid*, Seneley’s Park, Birmingham (1989); and *Interpreting the I-Ching*, Maltings Park, Cardiff (1996).


Number of works in catalogue: 1

**Julienne Dolphin-Wilding (b.1960)**

Wilding is an applied artist and designer who studied furniture production at the London College of Furniture (1984) and three-dimensional design at Middlesex University (1985–8). She has taught furniture design at Kingston University since 1998, and is well known for her large-scale one-off chairs made from a wide selection of materials, including yew and recycled wood, metal and stone. Her concerns are environmental, and work within an ecological framework is evident in her diverse portfolio. Her work includes garden design and construction, water features and site-specific sculptures as well as furniture of all types. As well as working on public art commissions including large-scale chairs and a bed for the National Garden Festival in Gateshead (1990), an *Outdoor Room* for the Black Country Route near Bilston (1996) and a quartz crystal flood wall for the Loch Lomond National Park (2001), she has also undertaken a variety of high profile retail projects, notably for shops in Covent Garden. Since 1988, she has exhibited extensively in the UK, Spain and Japan.


Number of works in catalogue: 1

**Chris Dunseath (b.1949)**

Dunseath trained at Gloucestershire College of Art and Design (1968–71) and the Slade School of Fine Art (1971–3). From 1974 until 1999, he taught sculpture at Coventry School of Art and Design, becoming Head of Sculpture in 1986. Since 1974, he has exhibited widely throughout England and Wales. Over the years, his sculpture has been made from a wide variety of materials, including wood, stone and bronze. Although the majority of his work is abstract, his public sculptures tend to be figurative and cast in bronze. These include *Hand and Cross* (1989, West Bromwich) and *Spirit of the Waterfront* (1992, Brierley Hill). His most recent work reflects his interest in certain aspects of theoretical physics, and includes *Light Trap* (1998), *Black Loop* (1998) and *Double Wormhole* (2000). In 1993 he was elected an Associate of the Royal Society of...
British Sculptors, later becoming a member of the Society of Portrait Sculptors (1997).

Number of works in catalogue: 2

Joseph Durham (1814–77)
Following his apprenticeship with John Francis, Durham worked for a while in the studio of Edward Hodges Baily. In 1858 his model of Britannia Presiding over the Four Quarters of the Globe won first prize in a competition to select a memorial for the Great Exhibition of 1851. This eventually took the form of a statue of Prince Albert, first erected in the gardens of the Royal Horticultural Society in 1863, but later placed at the rear of the Albert Hall. Other well-known works include his group Santa Filomena, which included a figure of Florence Nightingale (1864), a statue of Euclid for the University Museum, Oxford (1867), statues of Newton, Bentham, Milton and Harvey for the University of London (1869), and a bust of Hogarth for London’s Leicester Square Gardens (1875). He also made a number of fountains, including those at Somerleyton Hall, Suffolk (1868) and Gloucester Gate, Regent’s Park (1878). He exhibited 128 works at the Royal Academy between 1835 and 1878, the last being shown posthumously.

Number of works in catalogue: 1

Robert Edgar (c.1837–73)
Edgar was a London-based architect who studied under Sir George Gilbert Scott (1811–78), and was probably influenced by Scott’s neo-Gothic style. His works include Compton School in Leek, Staffordshire (1863) and the Wedgwood Institute in Burslem (1869). Edgar died the day after the Wedgwood Institute was officially completed.

Number of works in catalogue: 2

Robert Jackson Emerson (1878–1944)
Emerson studied at Leicester College of Art, London and Paris. He lived and worked in Wolverhampton, being an art teacher at the Wolverhampton Municipal School of Art between 1910 and 1942. His exhibits at the Royal Academy included Love’s Unfolded Innocence (1906), Life’s Light and the Soul (1908), and The Awakening Soul (1899). His most successful sculpture is thought to be Golden Youth, now in Wolverhampton Art Gallery, which was awarded a gold medal in 1941 by the Royal Society of British Sculptors. He was elected a Fellow of the Royal Society of British Sculptors in 1913, and taught three sculptors who later went on to win the Prix de Rome – Cecil Brown, T.B. Huxley Jones and Geoffrey Deoley.
Sources: Wolverhampton Chronicle, 12 April 1991; Walsall Archives, Carless Memorial, file 1/164 (includes letters from Emerson).

Number of works in catalogue: 3

Sir Jacob Epstein (1880–1959)
Between 1902 and 1904, Epstein studied sculpture at the École des Beaux-Arts and then at the Academie Julian, Paris, thereafter settling in London. In 1907, he received his first major commission, to carve 18 life-size figures for the façade of the new British Medical Association building in the Strand, London. These became the centre of the first of a number of public scandals caused by his work during his early career. Indeed, throughout his life he remained a controversial figure whose early direct carvings often outraged the public because their massive character and Expressionist deformations were taken for wilful brutality. In 1912, while in Paris engaged in the erection of his Tomb of Oscar Wilde in the Père Lachaise cemetery, he met Picasso, Brancusi and Modigliani, by whom he was introduced to African and Oceanic carving. Until about 1916 his work tended towards abstraction, but he was also well known for his portrait sculpture.

Matthew Elden (act.1860s)
Elden studied at Stoke School of Art in Staffordshire. He then became a member of the Department of Science and Art at the South Kensington Museum (now the Victoria and Albert). He is best known for designing the Wedgwood Institute in Burslem, Staffordshire.

Number of works in catalogue: 1

Thomas Earp (1828–93)
London-based stone-carver specialising in ecclesiastical sculpture, whose works can be seen throughout England. They include the pulpit at St James the Less, Westminster (1860–1), the carving on the Eleanor Cross at Charing Cross (1863) and the reredos at Exeter Cathedral (1870–7). He received an Honourable Mention at the International Exhibition, London (1862) for his work in the church of St John the Baptist, Huntley, Gloucestershire.

Number of works in catalogue: 1
His major works include Rock Drill (1913, destroyed); Joseph Conrad (1924, Birmingham Museum and Art Gallery); Night and Day for St James’ Underground Station (1928–9); Albert Einstein (1933, Birmingham Museum and Art Gallery); Ecce Homo, Coventry Cathedral (1935); Lucifer (1945, Birmingham Museum and Art Gallery); Madonna and Child, Cavendish Square (1952); Christ in Majesty, Llandaff Cathedral (1953); and St Michael and the Devil, Coventry Cathedral (1958). He exhibited regularly at the Leicester Galleries, London, from 1917. There was a major retrospective exhibition of his work at Temple Newsam, Leeds (1942) and at the Tate Gallery, London (1952). He was knighted in 1954.


Number of works in catalogue: 1

Robert Erskine (b.1954)
Erskine trained at Kingston School of Fine Art (1973–6) and the Slade School of Fine Art, London (1976–8). From 1979 until 1983, he was involved in a series of international design projects, including the design of the Sultan of Brunei’s palace and that of the Ashoka Hotel, New Delhi (1983). Since 1984 he has been a full-time professional sculptor. His major commissions include Rhythm, Strength and Movement (1987, Basingstoke); Quintisection (1993, Sunderland), for which he won the Sir Otto Beit Bronze award; and Power Rhythm (2000, Peterborough). Elected a Fellow of the Royal Society of British Sculptors in 1998, he has exhibited in London and at Wakefield’s Yorkshire Sculpture Park as well as at the Hakone Open Air Museum in Japan (1992). He represented Britain at the International City of Culture Symposium, A Sea of Steel, held in the Netherlands, where he was awarded first prize for his sculpture White Rhythm (2002).

Sources: Artist’s curriculum vitae, PACA Archive, UCE, Birmingham, PA/PR/54; Erskine, R., Power Rhythm, accessed 24 November 2003, www.peterborough.net/lifestyles/articles

Number of works in catalogue: 1

Henry Charles Fehr (1867–1940)
Fehr trained at the Royal Academy Schools from 1883, winning several prizes including the Armitage Scholarship. Between 1889 and 1893 he was studio assistant to the sculptor Thomas Brock (1847–1922). He exhibited regularly at the Royal Academy from 1887. In 1904 he was a founding member of the Royal Society of British Sculptors. His works include Perseus Rescuing Andromeda (1893, bought by the Chantrey Bequest in the following year); portrait statues James Watt (1898) and John Harrison (1903) for Leeds City Square; and the statue of Queen Victoria (1903) in Hull.


Number of works in catalogue: 4

Steve Field (b.1954)
Graduating with a BA (Hons) in Architecture from Sheffield University (1975) and later completing an MPhil in Fine Art at Wolverhampton University in 1984, Steve Field was a member of the West Midlands Public Art Collective (1985–8). Artist-in-residence at Dudley Metropolitan Borough’s Public Art Resource Unit since 1989, he has designed a large number of sculptural works in the West Midlands area, predominantly in and around Dudley. His major works include Lone Rider, Wolverhampton (1996), Sleipnir, Wednesbury (1998), the Lunar Society Monument, Great Barr (1998), and Salamander Obelisk, Dudley (2001). He defines his work as falling into two categories, ‘organic work, based on archetypal forms found in nature’ and ‘figurative work derived from a kind of British version of futurism and cubism’. His mentors for the former approach include Gaudi, Bruce Goff
and Henry Moore; for the latter, Edward Wadsworth and Wyndham Lewis.

**Percy Hetherington Fitzgerald (1834–1925)**

Irish sculptor and writer. Fitzgerald trained as a lawyer at Trinity College, Dublin, but later forsook law and Ireland to become a writer in London. He was a personal friend of Charles Dickens and a prolific author of fiction, biography, histories and plays. As a sculptor, Fitzgerald executed busts of Carlyle and Dickens, as well as bronze statues of Johnson and Boswell.


Number of works in catalogue: 1

**Laura Ford (b.1961)**

Ford trained at Bath Academy of Art (1978–82) and at Chelsea School of Art (1982–3). Her group shows include those at the Whitworth Art Gallery, Manchester (1982); the Hayward Gallery, London (1983); the Tokyo Museum of Modern Art (1984); Wakefield’s Yorkshire Sculpture Park (1986) and the Third Eye Centre, Glasgow (1988) as well as the touring exhibitions *The Deadly Grove* (1988) and *Ariadne* (1989–90). These last two were collaborations with Annie Griffin, in which she aimed to sharpen the viewer’s awareness of internal conflicts within the female psyche. She has since held solo exhibitions in Nottingham (1991), New York (1994) and Exeter (1996). Her work is included in the collections of the Art Council, the Contemporary Arts Society, Unilever, Penguin Books and the Government Art Collection.


Number of works in catalogue: 13

**James Forsyth (1827–1910)**

Forsyth trained as a wood-carver and stonemason in Edinburgh. In 1882, he settled in Hampstead, where he practised as an architectural and ecclesiastical sculptor, working closely with James Nesfield, Norman Shaw, Ernest George, Salvin and Gilbert Scott. Between 1880 and 1889, he exhibited at the Royal Academy and at the Glasgow Institute of the Fine Arts. His most notable architectural commissions are the *Perspect and Andromeda Fountain* at Witley Court in Worcestershire (c.1866), and the Market Place Fountain, Dudley (1867). He executed a number of monuments, including those to Bishop Parry (1881) and the Hon. James Beany (1893), both in Canterbury Cathedral, and to Bishop Pelham (1896) in Norwich Cathedral. He also carried out work to others’ designs, including a font for William Slater at Lichfield Cathedral (c.1862).


Number of works in catalogue: 4

**Thomas Fradgley (fl.1830s)**

Uttoxeter-based architect who designed several buildings in the town in addition to working at Alton Towers, Staffordshire.


Number of works in catalogue: 1

**Rose Garrard (b.1946)**

Rose Garrard trained at Birmingham Polytechnic (1966–9) and Chelsea School of Art (1969–70). She won a one-year scholarship to Paris at the Ecole des Beaux-Arts where she won the Prix d’Honour for her sculpture. Since the mid 1970s, her work has been concerned with the historical reclamation of women’s creativity. Primarily a feminist performance artist, she uses popular forms of representation, notably theatre, mime and role-playing, to suggest alternatives to the traditional ways of viewing powerful figures. However, Garrard has also produced paintings and sculptures associated with this work. Since she began by exhibiting fibreglass figures in 1967, her work has been shown in the UK, Canada,
Australia and Europe. In one of her earliest works, *Circle* (1971), her series of four female figures with their heads and bodies covered by cloth, she draws upon the devices of the horror story – concealment and exclusion – to convey a sense of powerlessness. Other sculptures include *Framed Model*, a sculpture representing the unseen side of Degas’ *Old Lady Sitting in a Window*; and *Three Sisters: Time, Life and Space*, made for a medieval herb garden at the Stoke-on-Trent Garden Festival (1986). She has worked on public art projects in Liverpool, the Elephant and Castle in London, and Malvern.

**Number of works in catalogue:** 1

**Francis Gomila** (b.1954)

Francis Gomila was Town Artist for Sandwell between 1985 and 1990, during which time he perceived himself as an agent for social and political change. From 1990 until 1995 he was a director of Fine Arts International, an artist-led company dedicated to the production of innovative art events in urban locations, most notably *Spaghetti Junction* (1993), a two-day performance-based event held under Birmingham’s famous motorway junction. More recently, Gomila has explored video as a sculptural form in its own right, creating multimedia installations and interventions in public places in both the UK and abroad. In 2000, he was artist-in-residence at BALTIC, based in Gateshead town centre. He produced two major pieces of work during this period, *Breach* and *The Fall*, a video piece inspired by the gangster movie *Get Carter*. By this time, he was less optimistic about the ability of artists to achieve real change in the face of opposition from government officials and politicians.


**Number of works in catalogue:** 3

**William Hackwood** (1757–1839)

Hired by Josiah Wedgwood in 1769, he developed into an able and prolific modeller. His work included finishing bas-reliefs, making stamps from small heads and repairing antique gems and figures that could be used as models for Wedgwood’s jasper cameo work. In 1776, Hackwood modelled both *The Birth of Bacchus* and his first portrait head, that of the Revd William Willett, Wedgwood’s brother-in-law. Later portrait medallions designed by him include those of George III and Queen Charlotte (1776), Shakespeare (1777), Garrick (1777), and Josiah Wedgwood (1782). By 1778, Hackwood was able to command a high price for his work and had become Wedgwood’s chief modeller. His best-known piece is the cameo he produced in support of the movement to abolish slavery. Produced in 1788, it shows an African slave kneeling, with manacled hands raised in supplication, and with the inscription ‘Am I not a man and a brother?’

**Sources:** Finer, A. and Savage, G., (eds), *The Selected Letters of Josiah Wedgwood*, London, 1965, pp.257,
Charles Hadcock (b.1965)
Hadcock studied at Gloucestershire College of Art and Technology (1984–7) and at the Royal College of Art (1987–9). He has exhibited regularly since 1987, and has had solo exhibitions at 249 Long Lane, London (1991), the Crypt Gallery, London (1992) and Reed Wharf Gallery, London (1996). Throughout his career, his works have expressed his interest in multiple images and the ready-made. For example, he has used mass-produced paving stones to give texture and repetitive form in some sculptures, as well as casting polystyrene packaging in bronze and repeating it as a multiple. This aspect of his work has been enriched by his abiding interest in Victorian engineering, geometry and musical rhythms. His work is largely abstract, with the basic qualities of the factory processes used in creating his sculpture visible in his finished works. His major commissions include Caesura IV (1995, Goodwood) and Passacaglia (1998, Brighton beach).


Number of works in catalogue: 1

Henry Thomas Hare (1861–1921)
Architect articled to Charles Bury of Scarborough before joining the London office of Zephaniah King and Richard Harris Hill (1876–80). He went on to study at the École des Beaux-Arts and the Atelier Ginain in Paris. Sitting for his qualifying exam in 1886, he came out top of his year and was awarded the Ashpitel Prize. He had great success in winning competitions to design public buildings, including the County Offices, Stafford (1892), the Municipal Buildings of Oxford (1897) and those at Southend-on-Sea and Henley-on-Thames (1898). Hare’s buildings at Stafford and Oxford are in the then prevalent early Renaissance style, but he changed with the fashion to neo-baroque, a style that eventually became characteristic of his work. He is perhaps best remembered for his work in designing public libraries following the passing of the Public Libraries Act in 1892. Apart from his public buildings, Hare designed Westminster College, Cambridge (1897–9) and University College, Bangor (1907–10). These are in the Collegiate Tudor style, at which he was also adept. Hare’s few commercial buildings included Ingram House, 196 Strand, built for the United Kingdom Provident in 1906 and demolished in 1961. Hare was elected president of the Architectural Association in 1902, and served as president of the Royal Institute of British Architects from 1917 to 1919. On returning to England from service with the Army Service Corps in France, he became an adviser to the government on the reconstruction of industry and housing after the war in 1917.


Number of works in catalogue: 1

John Harvey (fl.17928)
Architect. Pupil of Samuel Wyatt from 1785 onwards, later working on his own with indifferent success until around 1819. His only known surviving building is the Shire Hall at Stafford (1794), built to a plan by Wyatt and designed in a manner transitional between that of Robert Adam and a more austere neo-classicism.


Number of works in catalogue: 1

Benjamin Waterhouse Hawkins (1807–89)
Waterhouse Hawkins studied art under the sculptor William Behnes, but after 1827 devoted himself primarily to the study of natural history. He was the assistant superintendent of the Great Exhibition in 1851. He is best known for his construction of 33 full-size concrete models of dinosaurs, which were installed in the grounds of Sydenham Park in 1854. To celebrate his achievement, he held a dinner on 30 December 1853 in the interior of his model Iguanodon for leading scientists of the day, including Sir Richard Owen and Professor Edward Forbes. In 1868, he travelled to New York, where he lectured on popular science. He set up a studio in Manhattan where he was engaged in making further models of extinct animals, the plan being to set them up in a Paleozoic Museum in Central Park. However, this project was abandoned in 1871, following a change in the control of City Hall. His dinosaur models were broken up and buried, and he left New York a greatly embittered man. He was elected a fellow of the Linnean Society in 1847, of the Geological Society in 1854, and a member of the Society of Arts in 1846. An enthusiastic educator, he published Popular Comparative Anatomy (London, 1849); Elements of Form (1842); Comparative View of the Human and Animal Frame (1866); Atlas of Elementary Anatomy (in collaboration with Professor Thomas H. Huxley, 1861); Artistic Anatomy of Cattle and Sheep (3rd edition, 1873); and Artistic Anatomy of the Horse (5th edition, 1874).


Number of works in catalogue: 2

Bill Haynes (b.1939)
Haynes attended the School of Jewellery in Birmingham, trained in sculpture at the Birmingham School of Art, and was apprenticed to Barkers. His work as a
silversmith includes both domestic and ecclesiastical pieces, as well as model-making for bronze and silver casting commissions and trophy work.


Number of works in catalogue: 1

Andrew Hazell (b.1959)
Andy Hazell works in a variety of media, producing a wide range of work from simple tinplate automata to complex interactive installations. He trained at Reading University (BA Hons in Fine Art, 1981) and the Slade School of Art (Higher Diploma in Mixed Media, 1986), and has since acquired an international reputation as an artist and filmmaker. His commissions include a 16-minute animated film for Hull Fast Film (1992); two life-size figures for the Science Museum in London (1994); Featherlight, a glass and neon wall for the Yorkshire Dance Centre (1997); The Big Globe for Jersey Maritime Museum (1998); and Buried Bulb, Forster Square, Bradford (1998). Since 1992, he has exhibited widely in Britain, USA, Brussels and Japan. He won an award for redesigning an exhibition area for the Jersey Maritime Museum in 2000.


Number of works in catalogue: 1

Barbara Hepworth (1903–75)
Hepworth attended Leeds School of Art from 1919 to 1921 (where she met fellow student Henry Moore) and the Royal Academy (1921–4). After winning a scholarship for one year’s study abroad, she worked in Rome for two years studying the Italian technique of marble carving. There she met the sculptor John Skeaping, whom she married in 1925 (divorced 1933). In Rome, her work consisted of sculptures of figures and animals influenced by Brancusi, Arp, Gabo and Moore. These were abandoned in favour of more abstract work in the 1930s, a process influenced by Ben Nicholson, whom she married in 1933. During this time, she shared with Henry Moore an interest in opening up the sculptural mass fully by piercing it and hollowing it out. However, she used figuration to a much lesser degree than Moore, and showed a greater interest in the relationship between geometrical forms. In 1939 she and Ben Nicholson moved to St Ives, Cornwall, where she developed a lyrical style influenced by the sea and the landscape. Between 1943 and 1947, she produced a number of open and hollowed forms, mostly carved in wood, sometimes threaded with strings, and sometimes painted with white or a flat colour upon their concave surfaces. In the 1950s she gained an international reputation with anthropomorphic works like Figures in a Landscape, but later turned once again to non-figuration, often on a considerable scale. Her most prestigious commission was Single Form for the United Nations Building in New York (unveiled 1964). She had numerous retrospective exhibitions, including those at the Venice Biennale (1950); Whitechapel Art Gallery (1954 and 1962); the São Paulo Biennale (1959); the Tate Gallery, London (1968); the Yorkshire Sculpture Park, Wakefield (1980); and the Tate Gallery, Liverpool (1994). Awarded the CBE in 1958 and the DBE in 1961, she received honorary degrees from several British universities and, in 1973, honorary membership of the American Academy of Arts and Letters. She died in a fire at her studio in St Ives on 20 May 1975.


Number of works in catalogue: 1

Martin Heron (b.1965)
Heron uses various techniques to create sculptures in wood, metal or stone. He has a particular interest in exploring forms in nature and the landscape. Since qualifying with a BA (Hons) in Fine Art from Liverpool John Moores University in 1989, he has exhibited his work in Spain and Canada as well as throughout northern England and Ireland. From 1995 onwards, he has undertaken a large number of public art commissions, many of which were either for schools or for groups concerned with environmental issues. They include Head to Head – between you and me, Rossendale, Lancashire (1995); Triangle/Circle/Square for the Tyrone Guthrie Centre, Co. Monaghan (1996); a drystone wall sculpture in Whithworth, Lancashire (1997); Forest Family, the National Forest, Moira, Leicestershire (1998); three sculptures for the Charnwood Wildlife Biodiversity Community Art Programme (2000); and a sculpture for the Forestry Commission in Cannock Chase (2001).


Number of works in catalogue: 1

Nigel Hobbins (b.1956)
Since graduating from Canterbury College of
Art in 1979, Nigel Hobbins has exhibited at a number of group exhibitions, mainly in Kent and London. His work is strongly influenced by his childhood experience of rural Kent, with most of his sculptures featuring local flora or fauna. He uses timber for most of his environmental and public art commissions, preferably English oak or recycled hardwoods. His first major commission was Fish Bench (1989) for Whitstable in Kent. More recent commissions include Treasure Chest, a seafront sculpture for Herne Bay (1993); Island Site Sculpture, Parkwood Housing Estate, Maidstone (1993); Heron Bench, The Washlands, Burton upon Trent (1995); and Bee Orchid Bench for the North Downs Way, Farnham, Surrey (1998).

Number of works in catalogue: 7

Peter Hollins (1800–86)
Eldest son of William Hollins, in whose studios he trained until he went to London in about 1822, where he worked under Francis Chantrey. Having come to some notice after showing his two group sculptures The Murder of the Innocents (also shown at the Great Exhibition of 1851) and Cupid and Psyche in 1830 at the Royal Academy, he won the Robert Lawley prize at the Royal Birmingham Society of Artists (RBSA) for his Conrad and Medora in 1831. Considered the leading local sculptor for most of his life, Hollins was a well-known social figure in Birmingham, with acquaintances in local commerce, industry and the arts and on the town council, from which he obtained most of his public commissions, including the statue Robert Peel (1845). He closely followed the style of Chantrey, showing both classical and romantic qualities: dramatic poses sculpted sensitively with keen features. Always competently handled, his sculpture can be seen at its best in the monuments Lady Bradford, Weston, Staffordshire (1842) and Mrs Thompson, Malvern Priory (1838). He exhibited regularly at the Royal Academy from 1822 until 1871 as well as at the RBSA, of which he was vice-president until 1879.


Number of works in catalogue: 6

William Hollins (1763–1843)
A self-taught artist, largely through studying Vitruvius, Hollins practised mainly as an architect and architectural sculptor, chiefly in Birmingham. He designed the Old Library in Union Street (1799); the new public offices and prison in Moor Street (1805–7); and the Retreat Almshouses, Warner Street, Bordesley (1831). Together with his son Peter, he carried out the Gothic restoration of St Mary’s, Handsworth, in 1820, preparing the chapel for Chantrey’s statue of James Watt, and planned the garden buildings and ornamental stone carvings for Lord Shrewsbury’s house at Alton Towers. Hollins also designed the Royal Mint at St Petersburg, but refused an offer to go there as architect to Catherine the Great. As a sculptor, he signed several monuments in churches throughout the Midlands between 1808 and 1821, including Thomas Cooper (1818) and Edmund Outram (1821), both in Birmingham Cathedral. He exhibited at the Royal Birmingham Society of Artists from 1827 until 1840, and at the Royal Academy from 1821 to 1824. After several years’ study, devising a code of systematic rules for the formation of letters, he produced a work entitled The British Standard of the Capital Letters contained in the Roman Alphabet. After his death his son, Peter Hollins, continued the family stonemasonry business.


Number of works in catalogue: 7

Andrew Holmes (b.1955)
After training at Derby College of Art and Technology (1972–4) and North Staffordshire Polytechnic (1974–7), Andrew Holmes moved to Stoke-on-Trent, where he gathered used materials, mostly in wood, from the demolition sites of Victorian and Edwardian buildings in the city in order to turn them into three-dimensional collages. After about 1983, he concentrated more upon functional objects that bridge the fine art/applied art divide. In the mid 1980s he held residencies at a number of schools in the Midlands, as well as placements with Stoke-on-Trent Parks Department (during preparations for the National Garden Festival in 1985) and with the Staffordshire Probation Service at Tamworth (1988). By 1990, most of his pieces were commissioned, and ranged in size from small wooden clock cases to large municipal landscaped works. One of the latter was Mining Disaster Memorial at Halmerend, near Newcastle under Lyme (1988). He also produced the exterior paving and balustrading for the New Victoria Theatre in Stoke-on-Trent (1986), a garden seat for the Wedgwood Memorial College in Bar laston (1992) and paving and a sunken seating area for Haywood High School in Burslem (1995). He has exhibited regularly throughout the UK as well as in Paris and Brussels, and has work in collections in the USA and Europe.
Ken Howell
Although he has worked in other media (including bronze and ceramics), Ken Howell specialises in working in glass. His first public sculpture, undertaken while he was an MA student at the University of Wolverhampton, was *The Legger* at Merry Hill (1999). Since 1994, he has exhibited widely throughout the Midlands, as well as in Scotland (1996), South Africa (1997), China (1999) and New Delhi (2002). His works include both site-specific pieces such as his bronze *Goalcoats* (Smethwick, 2002) and large-scale installations, his most recent being an architectural glass wall for Lightwoods School, Oldbury (2003).

Sources: Artist's website, accessed 20 September 2004, www.cantillonhowell.com; Email from the artist, 17 September 2004; Invitation to unveiling of *The Legger* with information from Merry Hill Marketing Department, November 1999.

Number of works in catalogue: 1

Theodor Kalide (1801–63)
German sculptor trained at the Königliche Eisengiesserei in Gleiwitz and under Coué in Berlin. In 1821 he joined Christian Daniel Rauch’s studio where, under his influence, he produced several large animal sculptures such as *Sleeping Lion*. From 1826 until 1830, Kalide worked on equestrian statuettes, such as *Frederick William II* (after the model by Emanuel Bardou) and *Frederick William III* (both at the Schloss Charlottenburg in Berlin). His most popular works include the life-size bronze group *Boy with a Swan* (1836), which was installed on the Pfaueninsel in Berlin as a fountain. Although he achieved widespread recognition with his almost life-size marble figure *Bacchante on the Panther* (1848, Berlin, Schinkelmuseum), the work was perceived as shocking on account of the figure’s provocative pose and, as a result, Kalide received few new commissions after this date.


Number of works in catalogue: 1

William Charles Holland King (1884–1973)
Born in Cheltenham, King attended the Royal Academy Schools, where he won the Landseer scholarship. From 1910 onwards, he exhibited regularly at the Royal Academy. King, who worked in the classical tradition, lived in Ventnor on the Isle of Wight. He was a specialist in portrait sculpture, and won the Royal Society of British Sculptors’ gold medal in 1954. He was president of the Society from 1949 until 1954.


Number of works in catalogue: 1

John Lockwood Kipling (1837–1911)
Kipling practised as a modeller and later became the art director of the Burslem pottery firm Pinder, Bourne and Hope. He won a National Scholarship, and attended the Department of Science and Art at South Kensington, where he was involved in modelling some of the terracotta decoration for the South Kensington Museum (now the Victoria and Albert). Soon after he and Robert Edgar jointly won a competition to alter the existing design by George B. Nichols for the Wedgwood Memorial Institute in 1863, Kipling took up a position at the Bombay School of Art, India. His son was the well-known author Rudyard Kipling (1865–1936).


Number of works in catalogue: 1

Robert Koenig (b.1951)
Born in Manchester of Polish parents, Robert Koenig trained at Brighton Polytechnic and the Slade School of Art in the late 1970s. Since 1977, he has exhibited widely in both Britain and Poland. His work has consistently reflected his interest in the natural world. In his early career, he was one of the first artists to be invited to participate in the Grizedale Forest Sculpture Project in the Lake District. In 1982–3, he spent seven months living and working in a forest environment, creating six sculptures in wood. Since then, he has continued to make works in wood for sculpture trails, parks and woods throughout Britain. Carved and painted wooden relief panels have been a consistent theme in his work, with the earliest examples including *Rustic Umbrellas* and *104 Seated Figures*, both exhibited at the Whitechapel Gallery in 1981. In his more recent work, he has explored issues of ancestry, belonging, heritage and tradition, reflecting on these in *Tall Men*, a group of 23 large wooden figures carved from lime trees in his mother’s home village of Dominikowice, Poland (1997–2001) and a series of large bog oak panels with applied photographic images of the same village, *At The Edge of Centuries* (1997). Other major commissions include his *Steel Columns* for the Black Country Route in Bilston (1996), his carvings for Dairsie Castle in Fife (1997–9), *Miners* (1999, Brierley Forest Park, Nottinghamshire) and *Hovercraft Celebration* (1999, Hythe).


Number of works in catalogue: 2

Michael Konu (b.1971)
Michael Konu trained at Bilston College of Art
and Design (1990–1) and the University of Wolverhampton, where he obtained a BA (Hons) in Fine Art (1991–4). His first exhibition was in 1992, when he created a site-specific sculpture for Dudley Castle. Since then, he has exhibited widely throughout the UK as well as in France, Romania and Poland. His work can be found in public collections in Dudley, at the Museum of Contemporary Art in Romania and at the Bretagne Eurosculpture Association, Carhaix, France.

Source: Curriculum vitae from the artist.

Number of works in catalogue: 1

Hubert le Sueur (1595–1658)

By tradition, Hubert le Sueur is supposed to have been the pupil of Giovanni Bologna in Florence. After working on a series of projects for Henri IV in Paris, le Sueur came to England in 1625 as Court Sculptor to Charles I. Among his projects for the king were the modelling of statues to decorate the catafalque of James I in Westminster Abbey (designed by Inigo Jones), a copy of the famous Borghese Gladiator for St James’s Park (now in the private garden at Windsor Castle), and the Diana Fountain in the gardens of Somerset House (1636). In 1630 he was employed by Sir Richard Weston (later Earl of Portland) to make a bronze statue of Charles I on horseback. This group, which was cast for Covent Garden in 1633 (apparently at Weston’s expense), remained unplaced when the King was executed, but was subsequently erected in Charing Cross following the Restoration in 1660 (now in Whitehall). In the same year, Archbishop Laud commissioned le Sueur to execute two bronze statues of King Charles I and Queen Henrietta Maria for St John’s College, Oxford. His other works include the Earl of Portland’s monument in Winchester Cathedral (later destroyed by the Puritans), the statue of William Herbert, third earl of Pembroke, in the Bodleian Library, Oxford, and two statues of James I and Charles I for the screen of Winchester Cathedral (1638–9). Le Sueur returned to Paris in 1641, where in 1643 he was commissioned to make four casts of a bust of Cardinal Richelieu. The last record of a commission awarded to him is in 1648, when he produced four casts after the Antique, two of Diana and two of Commodus, for the gardens of two prominent courtiers of the young Louis XIV.


Number of works in catalogue: 1

Nick Lloyd (b.1951)

Nick Lloyd works mainly in stone and wood, usually from small clay models. He trained in Fine Art at Newcastle University (BA, 1973; MA 1975), and was awarded the Rome Scholarship in Sculpture (1975–6). His works are abstract in tendency, but reflect his concern with our experience of landscape and the idea of a ‘sense of place’. They include Etruscan Landscape (1986, Stoke Garden Festival), a stone seat for Cumbria Groundwork Trust (1993), two stone sculptures for Victoria Square, Wolverhampton (2000) and a marble carving for the International Sculpture Park in Beijing, China (2002). Lloyd, who is Head of Sculpture at the University of Wolverhampton’s School of Art and Design, toured Australia with the Newcastle Group in 1997–8 as well as showing at the Harlech Biennale in 1996 and 1999. His solo shows include those at the Hatton Gallery, Newcastle (1978), the Bede Gallery, Jarrow (1988), and Lichfield International Arts Festival (1997).


Number of works in catalogue: 1

Tom Lomax (b.1945)

Lomax trained in fine art at the Central School of Art (1971–4) and the Slade (1974–6), during which time he was studio assistant to William Pye. His work shows an interest in archaic

Number of works in catalogue: 2

**John Graham Lough** (1798–1876)

Lough was first apprenticed to a local stonemason in Consett and then moved to Newcastle where he helped to carve decorations on the new premises of the Literary and Philosophical Society (1822–5). In 1825 he went to London and there studied the Elgin Marbles, which were to have a profound influence on his later, neo-classical work, as the figures at the base of the Stephenson Monument, Newcastle (1862) demonstrate. In 1826 he joined the Royal Academy, and made such rapid progress that in the same year he received a commission for a bust of the Duchess of Buckingham. The following year, 1827, he exhibited his *Milo* and a group *Samson and the Philistines* in the Great Rooms at Maddox Street, London.1 From 1834 to 1838, Sir Matthew Ridley of Northumberland supported his studies in Rome. On his return to London, Lough settled into a prolific career, with Sir Matthew Ridley as his most steadfast patron. He carved ten marble statues representing characters from Shakespeare for Ridley’s London house (1843–7) as well as a marble frieze for the staircase, with Shakespeare seated at the top of the stairs, and scenes from *The Tempest* and *Macbeth* running downwards to the right and left (1863). For Blagdon in Northumberland, he carved a colossal figure *Milo* (exhibited 1827) and four statues — *Deer Slayer, Boar Hunter, Shepherd* and *Eagle Slayer* — for the bridge on the main approach drive (1869–71). Lough’s public sculptures include the statues *Queen Victoria* (1845) and *Prince Consort* (1846) for the Royal Exchange; *Comus* for the Egyptian Hall in the Mansion House, London (1853–6); *Sir Henry Lawrence* (1862) for St Paul’s Cathedral; and the figures for the George Stephenson Monument (also 1862) for Westgate Street, Newcastle.


Number of works in catalogue: 1

**Richard Cockle Lucas** (1800–83)

Lucas was apprenticed to his uncle, a Winchester-based cutler. During his apprenticeship he learnt to carve knife handles in wood, bone and ivory, and consequently turned his skills to sculpture. He joined the Royal Academy in 1828, winning silver medals in 1828 and 1829, and exhibited continuously between 1829 and 1859. In 1845 Lucas made a model of the Parthenon in its original state, with the sculptures moulded in wax. This was purchased by the Trustees of the British Museum and proved so successful that they ordered the sculptor to make a second model showing the building immediately after the explosion of 1867. Lucas exhibited ivory and imitation bronzes at the Great Exhibition of 1851. His work included statues, busts and a large number of wax portraits, but he was at his best in his smaller works. He designed his own house in Chilworth, writing an account of the building titled *An Artist’s Dream Realized: being a Residence designed and built by R.C. Lucas, Sculptor, 1854*.


Number of works in catalogue: 2

**Michael Lyons** (b.1943)

Michael Lyons, who trained at Wolverhampton College of Art, Hornsey College of Art and the University of Newcastle upon Tyne, has exhibited widely in Britain, Europe, North America and the Far East. Lyons has a considerable reputation as a sculptor of large-scale abstract works in steel and bronze that are inspired by the overwhelming forces of nature. He was Head of Sculpture in the Department of Fine Arts at Manchester Metropolitan University for a number of years before leaving in 1994. His work has been strongly influenced by the residencies he held at Lethbridge University, Alberta (1987) and Zheziang Academy, China (1993). His *Canada Sky* series, for example, alludes to the powerful visual impact of cloud formations sweeping across the Canadian prairies. His major commissions in Britain include *Doves of Peace* (1986, Manchester), *Pinnacle* (1990, Sheffield), *Argonaut* (also 1992, Plymouth), *Spring Tide* (1993, Bradford), and *Dawn of Time*, (Dudley, 2001). Recently, he has worked extensively in China, producing his *Dragon Light Series* (1998–9), *Resurgence* (Tianjin, 2000), *The Lake Affire* (Hangzhou, 2000) and *Greeting the Sun* (Yanqing, 2001). In late 1977 he helped to set up Wakefield’s Yorkshire Sculpture Park, the largest outdoor exhibition space for sculpture in the UK. He was elected vice-president of the Royal Society of British Sculptors (1994–7) and has also been a director of the Ironbridge Museum of Steel Sculpture. There was a major retrospective of his work at the Yorkshire...

Number of works in catalogue: 1

Walter MacFarlane & Co. Ltd (fl.1849–1965)
Also known as the Saracen Foundry, MacFarlane’s was the most important manufacturer of ornamental ironwork in Scotland, producing drinking fountains, bandstands, lamp standards, prefabricated buildings and architectural features for clients from countries as far afield as Australia and Brazil. Founded by Walter MacFarlane in 1849 in Saracen Lane, Glasgow, the firm moved to a purpose-built foundry on Sir Archibald Alison’s Possil Estate in 1872. The firm mass produced designs by the architects James Boucher, James Sellars, John Burnet and Alexander ‘Greek’ Thomson, employing sculptors to craft the commemorative busts and other interchangeable sculptural features incorporated into the designs as required. Though little of their free-standing work survives in Britain, many examples of their castings can be seen elsewhere, providing evidence of the firm’s importance on the global market and the elegance and durability of its products. In the inter-war years, the firm produced cast-iron panels for commercial buildings, including Selfridges, London (1928). In 1965 MacFarlane’s was taken over by Allied Founders, which was itself absorbed by Glynewd Ltd; the Possil Park works were demolished two years later. In recent years, the firm’s patterns have been revived and reproduced by Glasgow-based Heritage Engineering.

Number of works in catalogue: 1

Jamie McCullough (d.1998)
Although trained as a sculptor at Chelsea College of Art, McCullough combined art, science and engineering in his work. He built a number of bridges and worked on landscape projects including Meanwhile Gardens, Paddington (1978), Beginner’s Way, Exeter Forest (1980), and Willow Bridge, Harrogate (1993). In 1990 he held a four-month residency in the Department of Civil Engineering at Strathclyde University. Following the success of this project, he was awarded a grant by the Engineering and Science Research Council to work at the university for four months a year for the next three years, exploring the role of creativity in teaching civil engineering. His ecological concerns drew him to look at the possibilities of using sculpture to oxygenate slow moving and polluted rivers, and he began working with engineers from Newcastle University on a river at Quaking Houses in Co. Durham that had been polluted by mineral wastes. In 1996, following the end of his contract with Strathclyde University, he wrote up his experiences in a report called Skybook Underneath. He died following a motorbike accident while working as the Lead Artist on the Black Country Route in Bilston.

Number of works in catalogue: 2

John McKenna (b.1964)
McKenna studied art and design at Worcester Technical College and Middlesex Polytechnic. In 1987 he was awarded a three-year bursary to study under the patronage of Elisabeth Frink at the Sir Henry Doulton School of Sculpture. In 1991 he founded Art for Architecture, an informal association of artists, designers and craftspeople who collaborate on public art commissions. Since then, he has worked primarily on public art schemes in a variety of media, including stone, terracotta, brick, bronze, welded steel and fibreglass. His commissions include a polychrome brick relief for Bilston Job Centre (1995); Glass Blower, Stourbridge town railway station (in collaboration with Steve Field, 1995); the brick relief of Boulton Paul aircraft, Pendeford, Wolverhampton (1995); the bronze relief panels at St John’s Retail Park, Wolverhampton (1995); Phantom Coach and Horses, Canley Railway Station, Coventry (1995); The Commuter, Snow Hill Railway Station, Birmingham (1996); and Droitwich Saltworkers Fountain (1998).

Number of works in catalogue: 7

H.H. Martyn (1906–25)
Firm of sculptors, carvers and modellers producing architectural sculpture, metalwork and ornamental plasterwork, with reproductions of Grinling Gibbons’ carving a speciality. Founded in London, the company also had studios in Cheltenham, Birmingham and Glasgow.

Number of works in catalogue: 3

Sally Matthews (b.1964)
Sally Matthews trained at Loughborough College of Fine Art and Design (1983–6). Her work reflects her concern with the form and movement of animals. She first started creating sculptures of animals in the outdoors with
Boars at Grizedale Forest in 1987. Since then she has made two further pieces for Grizedale and has become well known for her prints and her sculptures of animals, which use scrap metal and discarded wood. Other works include Four Cows, Beamish (1989); Five Dogs Chasing a Peacock, Prudential Insurance, London (1992–3); Five Bison, Aberdeen (1993); Three Ponies, Bilston, near Wolverhampton (1997); and Fallow Deer, Diss, Norfolk (1998).

Matthews’ work has been shown at Gateshead Garden Festival (1990), in a touring exhibition of Carlisle, Jarrow and Cardiff in 1994, and at Smiths’ Gallery in London (1995).


Number of works in catalogue: 1

Colin Melbourne (b.1928)

Following a period working with Wedgwood, Colin Melbourne attended the Royal College of Art (1948–51). After graduating, he taught at both Stoke-on-Trent College of Art and North Staffordshire Polytechnic, becoming Head of the Art and Design Faculty at the latter. Although he has produced several significant figurative pieces of public sculpture in bronze and steel for the Stoke area, he sees himself primarily as a teacher rather than a sculptor. He has been deeply involved in art and design education at the national level as well as locally, having been chairman of the Three Dimensional Design Board of the National Council for Academic Awards.


Number of works in catalogue: 4

Moelwyn Merchant (1913–97)

Born in Port Talbot, Merchant graduated in English and History from University College in Cardiff and began teaching at Carmarthen Grammar School in 1935. Before turning to sculpture, he held a number of academic posts, including professor of English at Exeter University (1961–74). He was ordained as a clergyman in 1940, and wrote a series of books, including Wordsworth’s Guide to the Lakes (1952), a series of poems entitled Breaking the Code (1975), Fire from the Heights (1989), and Fragments of a Life (1990). He was also Chancellor of Salisbury Cathedral from 1967 to 1971. His career as a sculptor began in 1964. Influenced by Barbara Hepworth, his sculptures are looser in form, and exploit the rhythmic undulation of shapes and surfaces. He worked in a variety of media, including slate, glass, aluminium and bronze. His sculptures normally stand erect, and their subjects range from the human to plant forms and symbolic images.


Number of works in catalogue: 1

Dhruva Mistry (b.1957)

Born in India, Mistry was trained at Baroda University and held his first solo exhibition in New Delhi before becoming a British Council Scholar at the Royal College of Art in London (1981–3). In 1990 he represented the UK at the third Rodin Grand Prize Exhibition in Japan. He was made a Royal Academician in 1991 (the youngest since Turner) and a fellow of the Royal Society of British Sculptors in 1993. In 1996 an exhibition of his works at the Yorkshire Sculpture Park surveyed his previous six years’ output. Mistry returned to live and work in Baroda in 1997. His work ranges from huge public commissions to maquettes and wall reliefs, related in part to Hinduism and Buddhism, but also encompassing influences from Egyptian and Cycladic art and European traditions of figurative sculpture. It has been praised for its sensitivity to the values of diverse cultures, assimilating ideas from his Indian background into modern contexts. This aspect of his work, with its references to art forms as diverse as Picasso’s minotaurmachy, Egyptian sculpture and Romanesque architecture, has led to his being regarded as thoroughly post-modern. He is often compared to Anish Kapoor, another artist who integrates Indian culture into Western art forms, but Mistry is more rooted in the figurative tradition. His works include Sitting Bull, Liverpool Garden Festival (1984); Her Head, Stoke-on-Trent (1987); and River, Youth, Guardians and Object, Birmingham (1993).


Number of works in catalogue: 1

Henry Charles Mitchell (act. 1920s)

Mitchell was a monumental mason based in Tamworth who exhibited at the Royal Academy in 1931 as a landscape painter. He produced 13 known war memorials in Derbyshire, Leicestershire, Staffordshire and Warwickshire.

Source: Noszlopy, George T., Public Sculpture of Warwickshire, Coventry and Solihull, Liverpool, 2003, p.262f.

Number of works in catalogue: 1
Rowland Morris (1847–98)
Morris studied as a ceramic sculptor at the Hanley School of Art. He was awarded a National Scholarship in 1863, and in 1864 went to the South Kensington Museum (now the Victoria and Albert) with William Wright (act.1862s) and J.F. Marsh (act.1862s) to work on sculptures for the Wedgwood Memorial Institute, Burslem. Seven years later, Morris returned to the Potteries area to work in the employ of Robinson & Leadbeater as a modeller, and soon became chief designer. Under Morris’s direction the firm produced high-quality statuary. Between 1885 and 1890 he worked for the Moore Bros of St Mary’s Works, and for James Wilson of St Gregory’s Works. Soon after 1890 Morris became a freelance ceramics modeller, working for Shelley and Wileman.


Number of works in catalogue: 1

Andrew Nash (b.1963)
Since studying for a BA in Fine Arts at the University of Central England (1990–3), Andrew Nash has worked as a lecturer in Three-Dimensional Art and Design at Tamworth and Lichfield colleges. He has had a number of public art commissions, including Offa’s Seat (Tamworth, 1995) Echoic 3 (Tamworth, 1977), Caribees Gate and Compass Mosaic (Consett, Co. Durham, 1998).

Source: Information provided by the sculptor, 18 May 2002.

Number of works in catalogue: 1

Matthew Noble (1818–76)
The portrait sculptor Matthew Noble was born near Scarborough, but went as a young man to London, where he studied under John Francis (the father of Mary Thornycroft, the sculptress). He exhibited regularly at the Royal Academy from 1845 until his death, one of his first busts being that of the Bishop of York. He became recognised after winning the competition to build the Wellington Monument in Manchester in 1856. Also important are his colossal marble Statue of the Prince Consort for Thomas Worthington’s Albert Memorial, Manchester (1865) and his bronze statue Oliver Cromwell (Liverpool, 1875). Copeland’s copied some of his works in miniature for production in Parian ware. Never in robustly good health, he died rather young, and his assistant J. Edwards completed his unfinished works. Noble’s sculptures in London include Franklin in Waterloo Place (1856), Lord Derby (1874) and Sir Robert Peel (1876) in Parliament Square, and Sir James Outram on the Embankment (1871).


Number of works in catalogue: 2

Joseph Nollekens (1737–1823)
After showing an early talent for modelling, Nollekens was apprenticed to Peter Scheemakers in 1750. Having won a number of premiums at the Society of Arts between 1759 and 1762, Nollekens went to study in Rome. He found work with Bartolomeo Cavaceppi, the most active and successful of the Roman restorers of antique sculpture, later setting up his own studio close to Cavaceppi’s. The first definite record of work by Nollekens comes in 1764, when the 2nd Viscount Palmerston ordered a copy of Cavaceppi’s Boy on a Dolphin from him. His first portrait busts, including David Garrick (1764), Laurence Sterne (1766) and Piranesi (1769) were all carved before his return to England in 1770. Elected a Royal Academician in 1772, he exhibited there most years until 1816. Nollekens generally favoured the antique style of sculpture, although his modelling after 1800 tended to be more recognisably neo-classical in that the features in the portrait busts for which he was best known tended to be more generalised and less vigorous. His first portrait of the politician Charles James Fox (1791, now in the Hermitage Museum, St Petersburg) is said to have considerably enhanced the sculptor’s reputation. Nollekens also produced over 100 funerary monuments in the well-established academic tradition. His monument Mrs Howard (1800, Holy Trinity, Wetheral, Cumbria), in which Religion comforts the dying mother and child, was the most successful, being favourably compared by Benjamin West to works by Antonio Canova. His success in obtaining commissions ensured...
that by the time of his death he had amassed a personal fortune of £200,000.


Number of works in catalogue: 2

Ondre Nowakowski (b.1954)

Nowakowski studied fine art at Staffordshire Polytechnic (1980–3) and completed his Masters in Fine Art at Manchester Polytechnic (1983–4). Since then, he has worked as a public artist, completing a large number of commissions for cities throughout the UK. His commissions include large wooden figures in states of motion for the National Garden Festival (Stoke-on-Trent, 1986), A Man Can’t Fly (Stoke-on-Trent, 1987); Sun Dial (Gwynedd, 1990), and work for several hospitals, including the Royal Oldham Hospital (1996), the Salford Royal Hospital (1997–8) and the Countess of Chester Hospital (2002). He is currently a senior lecturer in Visual Arts at Manchester Metropolitan University. Since 1994, he has exhibited widely throughout the UK as well as in Poland, Estonia and France. His most recent exhibitions were at the Estonian Academy of Arts (1998), the Laznia Centre for Contemporary Arts in Gdansk (1999) and the Potteries Museum and Art Gallery in Stoke-on-Trent (2000).


Number of works in catalogue: 1

Eilis O’Connell (b.1953)

O’Connell trained at Crawford School of Art, Cork (1970–7), with a period spent at the Massachusetts College of Art, Boston (1974–5). Two travelling fellowships followed: one awarded by the Arts Council of Northern Ireland to work at the British School in Rome (1983–4) and the Art Council’s PS1 (New York) Fellowship (1987–8). Her first solo exhibition was at the Hendricks Gallery, Dublin, in 1981. Major prizes include the Dublin Sunday Tribune Visual Artist of the Year Award (1996) and the Royal Society of Arts Award (1998). Whilst O’Connell has exhibited her work widely since the early 1970s, she has built her career largely through public commissions, some of which are on a very large scale. The distinctive sense of place that she manifests in her work may possibly have contributed towards her success in this area. Her commissions have included Secret Station (1991) for Cardiff Bay Art Trust at the Eastern Gateway, Cardiff; The Space Between (1992), commissioned by the Milton Keynes Development Corporation; and Pero’s Footbridge, Bristol (1999). She works in a variety of materials, including stone, rubber, sheet metals, glass, plaster and bronze. In addition, she hoards found objects such as discarded agricultural tools and dairy vessels, which may eventually find their way into her sculpture.


Number of works in catalogue: 1

Denis O’Connor (b.1959)

O’Connor studied at Limerick School of Art and then Birmingham Polytechnic (now the University of Central England). Since 1983, he has shown in exhibitions throughout the Midlands as well as in Ireland and Germany. He has taught at St Martin’s School of Art (1986–8) and Derby School of Art and Design (1988–90). His public art commissions include works for the Peartree Library in Derby (1998) and the Derwent Housing Association (2001). He uses a wide range of materials to create his works, which are sometimes enigmatic and have a strong humorous streak. Despite this, they are serious in intent. In his most recent sculptures, he deals with the contrast between spiritual aspirations and the wear and tear of material existence. Ladders and houses are recurring motifs, the former symbolising escape from the day-to-day existence represented by the houses that threaten to fall at any minute.

Sources: Buckman, D., Dictionary of Artists in Britain since 1945, Bristol, 1998, p.920; Cavanagh, T. and Yarrington, A., Public Sculpture of Leicestershire and Rutland, Liverpool, 2000, p.378; O’Connor, D., Denis O’Connor: Biography, Derby, 2002, vertigo.derby.ac.uk/research

Number of works in catalogue: 2

Dennis Parsons (b.1934)

Parsons served a seven-year apprenticeship with the ecclesiastical sculptors Robert Bridgeman & Sons of Lichfield, and studied part time at Birmingham College of Art. At Bridgeman’s he worked on pieces for local churches as well as several works for Westminster Abbey. Since leaving Bridgeman’s, he has undertaken a number of both public and private commissions, including Madonna and Child for St Mary’s Hospital in London, a statue of Sir William Dugdale in Atherstone, and life-size heraldic lions in Banbury.

Sources: Letter from Dennis Parsons, 25 July 1999; Lichfield Post, 23 September 1999.

Number of works in catalogue: 1
Anuradha Patel (b.1961)
Since graduating in Fine Art from Lanchester Polytechnic (now Coventry University) in 1983, Anuradha Patel has exhibited throughout England and Wales, although predominantly in the Midlands. She specialises in brightly coloured images of the human figure cut out from sheets of metal that reflect local community concerns. Her commissions have included decorative gates and railings for St Thomas’s Peace Garden, Birmingham (1992), Vabana (1993), a decorative screen for McDonald’s, Erdington, Birmingham (1995), gates and railings for Stockingford School in Nuneaton (1995), decorative metal plaques for Waddensbrook Lane, Wednesfield (1995), and design features within the car park at The Hawthorns railway station, West Bromwich (1995).


Number of works in catalogue: 1

John Birnie Philip (1824–75)
Philip entered the Government School of Design at North Warwickshire College of Technology and Art in Nuneaton. He is mainly involved in collaborative projects with architects and engineers developing public spaces. His commissions include Baskerville Monument (1900, Birmingham), Attwood Scrolls (1900, Halesowen), and Amphitheatre, University Square, Sheffield (in collaboration with Jane Kelly, 1994). He helped to develop the public art strategy for the Coventry Canal Corridor (with Maurice Maguire, 1994–5), and has also been involved with public art schemes in Sheffield and Cardiff. From 1996 until 2000, he worked on the design of the c/PLEX development in the centre of West Bromwich.


Number of works in catalogue: 1

Frederick William Pomeroy (1836–1924)
Pomeroy was apprenticed to a firm of architectural sculptors, while attending the Lambeth School of Art part time, where he learnt modelling from Jules Dalou and W.S. Frith (1876–80). He was at the Royal Academy schools from 1880 to 1885, winning both the gold medal and a travel scholarship, which enabled him to study in France and Italy. On his return to London, Pomeroy carved the marble version of Leighton’s Antelope with a Python (1891, private collection). His ideal statues, most notably the bronze Perseus shown at the Royal Academy in 1898, reflect the ethos of the ‘New Sculpture’ movement, though he would later revert to a beaux-arts style. Although Pomeroy produced many public statues including Dean Hook, Leeds (1900); W.E. Gladstone, Houses of Parliament (1900); and Monsieur Nugent, Liverpool (1906), he was most prolific as an architectural sculptor. He worked on a number of buildings including the Central Criminal Court, Old Bailey, London (1907), where he was responsible for the famous gilt bronze Justice surmounting the dome. Pomeroy exhibited at the Royal Academy from 1885 until 1925, and was elected a Royal Academician in 1917. A member of the Art Workers’ Guild from 1887 (Master in 1908), he was a medallist at the Paris International and Chicago exhibitions of 1900 and, in 1911, a founding member of the Society of Portrait Sculptors.


Number of works in catalogue: 1
John Poole (b.1926)
Born in Birmingham, Poole studied Industrial Design at Birmingham School of Art (1938–9). For two years during the war he worked in William Bloye’s studio, where he learnt the art of letter-carving in the tradition of Eric Gill. He later completed his National Design Diploma at Birmingham School of Art (1949–51) and went on to teach sculpture part time at the Mid-Warwickshire College of Art and Walsall School of Art (1952–61). Poole, who set up his own studio in 1949, was mainly an architectural sculptor and letter-carver, but also worked in stone, wood, concrete and metal. His commissions include The Sower, Cannock Central Library (1959); Life and Times of Liverpool, St John’s Precinct, Liverpool (1965); and the memorials Sir Basil Spence and John Hutton, Coventry Cathedral (1978). His work from the later 1960s onwards is more experimental, combining cast and welded elements. Poole’s architectural restoration work includes the Council House annexe, Edmund Street, Birmingham (1958) and the entrance front, Aston Hall, Birmingham (1972). He was elected a fellow of the Royal Society of British Sculptors in 1969. He is a one-time chairman of the Society of Church Craftsmen, and a member of the Arts League of Great Britain.


Number of works in catalogue: 2

Constantin Popovici (1938–95)
Popovici studied Sculpture at the Nicolae Grigorescu Institute of Fine Arts in Bucharest (1958–64), becoming a member of the Union of Fine Arts in 1966. His awards include the Union of Fine Arts First Prize for Sculpture (1971), first prize, Academy of Romania (1983), European Medal, Rome (1986), and the Grand Prix of the Union of Fine Arts, Romania (1992). From 1967 onwards, he exhibited widely throughout Europe. Popovici was Romania’s leading public sculptor, and his commissions include Prometheus (1971, Vidrau HEP station); a statue of the Romanian poet George Bacovia (1971, Bacau); Victory (1975, Vaslui); Independence (1982, Oradea); and La Grande Lacustrine (1988, Parc Olympique, Seoul, Korea). His style is eclectic, varying with the subject matter of his works.


Number of works in catalogue: 1

Peter Price (b.1959)
A self-taught stonemason from Cheadle in Staffordshire, Peter Price gave up his former career as a pot-bank manager to set up Churchwall Gargoyles in 1991. The firm specialises in producing garden sculptures, including green men, giant leaves and images based on medieval gargoyles. All the pieces are carved in York stone or the local Hollington sandstone. His best-known works are probably his carvings around the entrance of the Alton Towers Hotel, but he has also produced public art for Stoke City Council and the village of High Leigh in Cheshire.

Source: Information provided by the artist, 2003.

Number of works in catalogue: 1

Augustus Welby Northmore Pugin (1812–52)
Gothic Revival architect who was also the designer of many decorative elements in architecture, furniture, stained glass, church vestments, etc., and a controversial and influential writer on architectural and religious matters. Pugin converted to Catholicism at an early age, and began independent practice as an architect in 1836. For him, architecture became entwined with the reawakening of feeling for the Roman Catholic Church in England. He published many books, the most famous of which are the two early polemical discourses Contrasts... Shewing the Present Decay of Taste (1836) and The True Principles of Pointed or Christian Architecture (1841). His books expanded his theories that Gothic architecture could be built with modern materials and methods whilst being both beautiful and Christian. In 1836 he collaborated with Charles Barry in the preparation of the competition design for the new Houses of Parliament and then assisted with many aspects of its detailed ornamentation and interior design until his early death at the age of 40. His many churches include St Mary’s, Derby (1837–9); St Giles’, Cheadle, Staffordshire (1840–6); and St Augustine’s, Ramsgate (1845–7). He also designed the Convent of the Sisters of Mercy in Handsworth, Birmingham (1840).


Number of works in catalogue: 9

Tessa Pullan (b.1953)
Between 1971 and 1974, Tessa Pullan studied in France under John Skeaping (known as a portrayer of horses). She then undertook a Diploma course at the City and Guilds School of Art (1974–7), followed by postgraduate studies at the Royal Academy Schools (1977–80). Her work is mainly figurative, and she has two styles of working: as a traditional animal sculptor, producing naturalistic bronze portraits of horses and dogs; and as a more innovative sculptor of animals, creating large-scale, highly stylised animal sculptures, predominantly of horses. She has carried out a number of major commissions, including a
bronze statue of a horse for Lloyds Bank, Cambridge (1977); a portrait of Troy, the 200th Derby winner for Willie Carson (1980); and several items for Paul Mellon, including a bronze portrait of Sea Hero, the 1993 Kentucky Derby winner (1994). Her most recent commissions include American Civil War Horse outside the Virginia Historical Institute in Richmond, USA, and her only work in steel, Horse and Rider, for the Black Country Route in Wolverhampton (both 1997). She has exhibited at the Royal Academy since 1978, and is a member of the Society of Equestrian Artists and an associate of RBS (the Royal British Society of Sculptors).


Number of works in catalogue: 1

Walenty Pytel (b.1941)
Born in Sarny, Poland, Pytel studied graphic design at Hereford College of Art (1956–61). Working first as an illustrator for a book publisher in London, he moved to Hereford in 1962 and opened two commercial art studios there, turning to sculpture in 1965. He first made models in metal and subsequently taught himself welding. Pytel’s welded metal sculptures consist mainly of birds, animals and heraldic beasts. His most important commissions include Woodpecker, H.P. Bulmer’s, Hereford (1969); the Silver Jubilee Monument, Parliament Square, London (1977); The Fossor, JCB Factory, Rocester, Staffordshire (1979); the Planet Walk Sculptures, Tamworth (2000); the Hawkesbury Gateway feature, Coventry Canal (2000); and Dragonfly and Butterfly, Bristol (2000). His exhibitions include the RSPB Centenary Exhibition, Walsall Museum and Art Gallery (1989); and those of the Society of Wildlife Artists, Mall Galleries, London (1989–93). He is a member of the Royal Society of British Sculptors, and has works in private collections in Britain, Europe, the USA, Australia and Canada.


Number of works in catalogue: 3

Ronald Rae (b.1946)
Working mainly in granite, Rae trained at Glasgow School of Art (1964–6) and Edinburgh College of Art (1968–9). His first major work, The Deposition, was begun during his period at Edinburgh, and is now in Rozelle Park, Ayr. Other major commissions include Abramab (1982, Royal Edinburgh Hospital); Return of the Prodigal (1982, General Accident World Headquarters, Perth); Famine, (1985, St John’s Church, Edinburgh); The Good Samaritan (1988, Glenrothes Development Corporation); Sheep and The Shepherd (1988, Glasgow Garden Festival); and Young Bull (1994, Glenlivet Property Company). Ronald Rae has inherited the tradition of carving to reveal ‘the spirit in the mass’ from Brancusi, Epstein and Henry Moore. Rae feels deeply for the tragedies of the human condition, as is apparent in his Gethsemane and Hiroshima Departed. By the end of the 1980s, the strain of making this tragic sculpture was becoming difficult to deal with, and he turned from the agonised postures of his religious and memorial pieces towards animal sculpture. His figures became less anguished and contorted. He has not abandoned the human figure by any means, but there is a new tenderness about his Mother and Child (1991), and less primitive stylisation.


Number of works in catalogue: 1

Mark Renn (b.1952)
Mark Renn trained in Birmingham during the 1980s, gaining a BA (Hons) in Fine Art and an MPhil in Mural Studies. While he was artist-in-residence in Sedgley near Wolverhampton (1988–9), he undertook an environmental sculpture commission, Garden of Hope (1989). Other environmental sculpture commissions followed, including the Tsunami Sculpture Garden, Moseley (1992). He also assembled works from a variety of recycled, non-art materials. Examples of his work in this field include Meet the Future, Cannon Hill Park, Birmingham (1989), made from used cars, bandages and powdered brass; Another Summit, Sandwell (1991), created from blankets, bread and transistor radios; and Icarus Ltd, Telford (1992), made from steel office furniture, candles and a soundtrack. Since 1994, he has worked collaboratively with Mick Thacker on a number of public art projects, including a giant padlock and a series of 16 bronze pavement inserts for the Jewellery Quarter in Birmingham (2000) and a kinetic lighting feature for Browning Street Bridge, also in Birmingham (2001). They work in a variety of media and styles, gearing their approach to the needs of specific sites rather than creating artworks that exist as discrete features. Since 1997, they have collaborated on several sculpture commissions that include fibre-optic elements. Their most recent commission is for the Darwin Gate in Shrewsbury, which is due to be unveiled towards the end of 2004.


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Paul Richardson (b.1967)
Figurative sculptor in various materials, especially steel. Richardson studied Graphic Design (1983–5) at Loughton College of Further Education before taking a degree in Fine Art at Birmingham Polytechnic (1986–9). He lived and worked in Birmingham until September 1995, during which time he was a member of the Rhubarb Studios at the Custard Factory, Digbeth, amongst others. He now lives in Suffolk and works in a studio in Brewery Yard, Ipswich. His public artworks include Busker (archway feature) and the Canaletto murals, Windmill Estate, Smethwick (1993); Aboy, Cannon Hill Park, Birmingham (1993); Gun Powder Plot, Snibston Discovery Park, Leicestershire (1994); Divers, Whitstable Leisure Pool, Whitstable (1995); and Blondin, Ladywood Middleway, Birmingham (1995). Since 1993, he has exhibited throughout the Midlands.


Number of works in catalogue: 1

Walter Ritchie (1919–97)
Although Ritchie’s first sculptures were modelled and cast, he soon decided that casting debased the original clay sculpture, and turned to working in stone. He learnt techniques from local stonemasons, and at the age of 18 trained under Eric Gill (1882–1940). Ritchie thought of sculpture essentially as part of a social and architectural scheme, and always wanted his work ‘in the street’ as opposed to in an art gallery. From 1947 onwards he worked primarily for local authorities, making works for schools, fire stations and other civic buildings. Due to a demand for large-scale sculptures with restricted budgets he started experimenting with unusual techniques, including working metal by repoussé, carving brick walls and flame-cut steel. In 1976 he held an exhibition of his innovative works in brick at the Building Centre in London, contrasting these with Carl André’s controversial pieces in the same medium, then showing at the Tate Gallery. Notable examples of his work include the Len Hutton Memorial at the Oval cricket ground in London (1988–93) and the panels for the Bristol Eye Hospital (1986). In 1996 he held his first gallery retrospective at Ramsgate Library, and in 2000 a major retrospective exhibition of his work was held at Leamington Spa Museum and Art Gallery.


Number of works in catalogue: 2

John Roberts (b.1946)
Educated at Gloucestershire College of Art in Cheltenham (1964–8), and the City and Guilds of London Art School (1976–8), Roberts was employed as a stone-carver at Westminster Abbey (1979–81), and taught stone and wood-carving part time at the City and Guilds of London Art School. Recently appointed artist-in-residence with the Portland Sculpture Trust in Dorset (2000–1), he believes that art should have a social function and be capable of communicating its meaning without words. His commissions include a series of panels to replace the eroded Romanesque originals on the West Front frieze of Lincoln Cathedral (1992–6); the tympanum detail of a pediment at Woburn Abbey, awarded first prize by RIBA (1991); three life-size statues for Westminster Abbey (1999); and a marble Pietà for Coleorton Church, Leicestershire (1999). His most recent exhibitions are of two heads in the 36th exhibition of the Society of Portrait Sculptors, London (1999), the RBS Summer Exhibition (2000), and the 2001 Exhibition of the Society of Portrait Sculptors at the Gallery in Cork Street. He is a member of the Art Workers’ Guild and an Associate Member of the RBS.


Number of works in catalogue: 1

George Thomas Robinson (1828–97)
Robinson, a Leamington-based architect, was a pupil of John Hamilton and James Medland of Gloucester. He set up his own practice in 1848, and was working in partnership with Henry John Paul in Manchester around 1868. However, he mainly designed churches and additions to churches in the West Midlands counties. Latterly, he was principally a decorative artist. Pevsner regarded him as something of a rogue architect.


Number of works in catalogue: 1

John Roddis (1839/40–87)
Prominent architectural sculptor with premises on Aston Road, Birmingham. Roddis did much carving for churches, including most of that for St Augustine’s, Edgbaston (c.1870); St Catherine’s of Siena (1875, now demolished); Goulburn Cathedral, South Australia; and, incomplete at his death, Christchurch Cathedral, New Zealand. He also completed the exterior carving of Birmingham Museums and Art Gallery, except for the pediment (c.1885). He was responsible for many monuments including the Earl of Derby’s tomb, Knowsley (1872) and the Augustine...
Memorial erected by Lord Granville on the Isle of Thanet. He was a founder member of the Midland Arts Club (being elected its president in 1885) and a member of the Municipal School of Art Committee. He worked in partnership with Nourse from 1870 until his death, and the firm continued until 1900.


Number of works in catalogue: 2

**Thomas Roddis** (d.1845)

Stonemason, based in Sutton Coldfield. A pupil of Francis Chantrey, he was brought to Birmingham by Joseph Hansom to work on the carving of the Town Hall (1832–4). He worked for A.W.N. Pugin on carving fittings for St Mary’s College, Oscott (1837–8), St Augustine’s, Solihull (1838) and St Giles’, Cheadle (1840–2). Roddis was also engaged in the restoration of Perry Hall, Handsworth, for John Gough (c.1830).


Number of works in catalogue: 4

**John Charles Felix Rossi** (1762–1839)

Rossi studied under, and then worked for, the sculptor Locatelli. In 1781 he entered the Royal Academy Schools, winning a silver medal in 1784. In 1785 he won the travelling scholarship and went to Rome, staying until 1788. On his return he worked at the Derby China Works and shortly afterwards for Coade’s of Lambeth. Later Rossi was to develop an artificial stone of his own composition, executing two friezes *The Progress of Navigation* and *The Seasons* in this medium for Buckingham Palace (1827–9). His practice flourished and he received a number of prestigious commissions, none more so than those for national monuments in St Paul’s Cathedral. Although he held the post of sculptor to both George IV and William IV, his career faltered in the 1810s and he even considered taking up the offer of a commission in Haiti. However, he stayed in England and in 1819 won a commission to execute the terracotta caryatids for the Church of St Pancras, London. He exhibited at the Royal Academy between 1782 and 1834 (elected Royal Academician, 1802). Despite achieving recognition, he died in fairly straitened circumstances – his large family absorbing so much of his income that, according to his obituary in the *Art-Union*, he ‘bequeathed to his family nothing but his fame’.


Number of works in catalogue: 1

**Louis-François Roubiliac** (1702–62)

In 1730, Roubiliac won second prize as a pupil at the Académie Royale de Peinture et de Sculpture in Paris for a relief of an Old Testament subject. He worked briefly in the Paris studio of Nicolas Coustou, but by 1735 had moved to London because of the persecution of Huguenots in France at that time. Henry Cheere gave him employment and helped him to obtain his first commission, a marble statue of Handel erected in Vauxhall Gardens in 1738. It attracted considerable publicity on account of its startling informality and its capturing of the sitter’s transitory mood. By 1740, Roubiliac had set up his own studio in London, where he began to build up a reputation as a maker of portrait busts that captured the character of the sitters. An early example of one of these is his bust William Hogarth (1740, National Portrait Gallery) in which the sitter is shown en négligé, in the French tradition for artists or writers. During the 1740s, Roubiliac began to obtain a small number of commissions for tombs outside London, the most important being that to Bishop Hough in Worcester Cathedral (1747). His major innovation lies in the drama and asymmetry of the design, which depicts the deceased turning his head abruptly as if he had just seen a vision. However, it was only with the Monument to the Duke of Argyll for Westminster Abbey (1745–9) that the full force of his dramatic late baroque style was revealed. Perhaps his most strikingly dramatic monuments are *General William Hargrave* (1757) and *Lady Elizabeth Nightingale* (1761), both of which are also in Westminster Abbey. His greatest strength, though, lay in the realism of his portraiture, which was less formal in approach than that of his contemporaries, and revealed an interest in the real rather than the ideal. Among those he portrayed were Jonathan Swift (1749), David Garrick (1758), Joseph Wilton (1761) and a series of distinguished members of Trinity College, Cambridge (1751–7). In Rupert Gunnis’s estimation, ‘Roubiliac was probably the greatest sculptor to work in England during the eighteenth century’.


Number of works in catalogue: 3

**Peter Scheemakers** (1691–1781)

The son of the Antwerp sculptor Peter Scheemakers the Elder (1640–1713), he trained in Copenhagen under the court sculptor Johann Adam Sturmburg (1683–1741). After briefly studying sculpture in Rome, he travelled to London where he gained employment under Francis Bird (1667–1731) and François Plumier (1688–1721). In 1728 Scheemakers went back to Rome with Laurent Delvaux (1696–1778), studying there for several years and developing...
being followed in the next four years by two auction of many of his prints and drawings, this 1753 regularly undercut to gain a commission. In 1753 he announced his retirement with an auction of many of his prints and drawings, this being followed in the next four years by two more sales of his work. In fact Scheemakers continued to work in England until 1771, when he left the country and returned to Antwerp.


Number of works in catalogue: 3

Thomas Scheemakers (1740–1808)
Son of Peter Scheemakers. He worked for his father until 1771 and continued the association with James Stuart, with whom he produced a number of understated neo-classical monuments combining portrait medallions and sarcophagi after the Antique. A volume of his own designs in the Victoria and Albert Museum confirms his limited scope. His one remarkable monument is Mary Russell (1787, church of Saints Peter and Lawrence, Powick, Worcestershire), which is of a recumbent effigy lying on a sarcophagus carved with musical trophies.


Number of works in catalogue: 1

Frederick Emil Eberhard Schenck (1849–1908)
Schenck studied sculpture at Edinburgh, winning the bronze medal in 1872. After three months gaining working experience with Wedgwood, he spent two years at the National Art Training School, South Kensington (now the Royal College of Art). He returned to Edinburgh in 1875, where he trained for three years in the Life Class of the Royal Scottish Academy. During his time there, he exhibited a number of busts and also began free-lance designing and modelling for the George Jones Pottery in Stoke-on-Trent, mainly specialising in low-relief work. In 1878 or 1879 he took up an appointment as Modelling Master at Hanley School of Art. While in the Potteries he produced designs and models for Wedgwood and other pottery firms. In 1888 he moved to London and became prominent as an architectural sculptor. His first work of major importance was the Council Chamber for the Municipal Buildings in Bath, completed in 1891. He formed a particularly close working relationship with the architect Henry Hare, and their first project together was the County Buildings, Stafford, for which he produced relief panels of classical figures for several rooms, including the Council Chamber. Subsequently, in 1896, replicas of four of these were exhibited at the Royal Academy. His other works with Henry Hare included sculptured panels for the interior of Oxford Town Hall (1897); exterior sculptures on the Municipal Buildings and Public Baths at Shoreditch (1899) and Crewe (1903); and the Central Libraries at Hammersmith (1904–5) and Islington (1905). His last major work, again with Henry Hare, was Ingram House, the building of the United Provident Institution at 196, Strand (1906, demolished in 1961). He played an important part in the movement to encourage closer co-operation between architect and sculptor.

Sources: Information provided by David Schenck, grandson of Frederick Schenck; Staffordshire County Council, A Guide to County Buildings Stafford, Stafford, 1995, p.15.

Number of works in catalogue: 1

Michael Scheuermann (b.1967)
From 1988 until 1991, Michael Scheuermann undertook a three-year apprenticeship in stone-carving with Hugo Krauter Steinmetzmeister. He spent two years working as a stonemason in Germany and Austria before becoming an assistant to the German sculptor Rudolph Kurz in Ellwangen. He came to Britain in 1995, studying for a BA Honours degree in Art and Design (Sculpture with Ceramics) at the University of Wolverhampton. While still a student, he assisted in the carving of the Lone Rider sculpture there for Steve Field (1996) and won a competition held by Sterling Tubes Ltd of Walsall to design a sculpture for the firm. The resulting piece, Icarus (1997), was his first major work. He also carved the Lunar Society Monument designed by Steve Field in Great Barr, Birmingham (1998). More recently, he has undertaken several commissions for the Sandy Lane Hotel, Barbados, carving relief panels, furniture and free-standing sculptures out of coral stone.

Source: Information provided by Steve Field, Dudley Borough Public Artist, and by the artist, 2002.

Number of works in catalogue: 2

Sir George Gilbert Scott (1811–78)
Leading Gothic Revival architect particularly interested in the restoration of ecclesiastical buildings. Scott built his first churches in the late 1830s, though not yet in the Gothic style for which he was to become best known. His first Gothic work (following his meeting with Pugin) was Martyrs Memorial, Oxford (1841–2), while his first church in the Gothic style was St Giles’, Camberwell (1841–4). He later used the same style for his secular buildings, a practice he defended in his book, Remarks on Secular and Domestic Architecture, Present and Future (1857). In 1856 he entered the competition to design the War and Foreign
Offices – a competition which became a centre of conflict between advocates of the Gothic and the classical schools of architecture. Scott was eventually appointed to build the Foreign Office, but only after he had been forced to change his design from Gothic to Italian Renaissance (completed 1873). His most notable buildings in the Gothic style are Kelham Hall, Northumberland (1857), the Albert Memorial (1864), and St Pancras Station and Hotel (completed 1874). By this time, he was recognised as one of the leading practitioners in the field: in 1859 the Royal Institute of British Architects awarded him its Royal Gold Medal, and in 1873 it elected him president. From 1868 he was Professor of Architecture at the Royal Academy, and in 1872 he was knighted. His architectural firm designed around 1,000 buildings including the Home Office and Colonial Office (1858); and Glasgow University (1865).


Number of works in catalogue: 6

Kathleen Scott (also known as Lady Kennet and Lady Hilton Young) (1878–1947)
Kathleen Scott studied with Henry Tonks (1862–1937) at the Slade School of Art (1900–2). Between 1902 and 1906 she lived a bohemian life in Paris, attending the Académie Colarossi and becoming acquainted with Rodin, who was impressed with her skills as a modeller. She exhibited every year between 1905 and 1909 at the Salon of the Société Nationale des Beaux Arts alongside some of the more advanced sculptors of the day. The full-length bronze statue of her first husband, Captain Scott, which her widow sculpted shortly after his death on his second Antarctic expedition, was unveiled in Waterloo Place, London in 1915, and replicated in marble for Christchurch, New Zealand (1916–17). In 1922 she married Sir Edward Hilton Young, who was later created the first Baron Kennet. Travelling widely, she drew on her experiences for her sculptures, which were largely bronze portrait busts, figures and monuments. She had a particular enthusiasm for the work of Augustus John (1878–1961) and was influenced by the twelfth-century figures at Chartres Cathedral. Scott exhibited at the Royal Academy from 1913, and was elected a Fellow of the Royal Society of British Sculptors in 1946.


Number of works in catalogue: 1

Francis Skidmore (1817–96)
Victorian metalworker very much in demand for his decorative ironwork. Born in Birmingham, he moved to Coventry as a child. Following his training in his father’s jewellery business, his first commissions were for church plate, which he designed in a Gothic Revival style. Some of these early works were shown at the Great Exhibition of 1851. In 1861, the firm broadened its interests to include large-scale structural ironwork. Among his best-known works are the foliated iron structure supporting the glass roof of the quadrangle of Oxford University Museum (1859), the choir screens for Lichfield, Hereford and Salisbury Cathedrals designed by Sir George Gilbert Scott (1861, 1862 and 1872 respectively), the decorative ironwork for St Pancras Station and the metalwork of the flèche of the Albert Memorial (1868). His firm exhibited work at the Paris Exhibition of 1867.


Number of works in catalogue: 1

George Smith & Co. Ltd, Sun Foundry (fl.1858–99)
Founded in Glasgow in 1858, George Smith & Co. Ltd were contemporaries and business rivals of Walter MacFarlane & Co. Ltd. Although the latter eventually outstripped them in terms of production and sales, they were of comparable size to Saracen in the 1870s and 1880s. The Sun Foundry produced a range of designs for gates, railings, bandstands and ornamental fountains (of which one of the best examples is that in Fountain Gardens, Paisley (1868), complete with cast-iron walruses and rocks).


Number of works in catalogue: 1

Ivan Patrick Smith (b.1965)
Ivan Smith trained at Amersham College of Art and Design (1982–5) and Birmingham Polytechnic (1985–8). His work, which is frequently staged in decaying urban environments characterised by an underlying sense of menace, often employs scrap materials as well as found objects and sound. Examples of his work include Grass Room, staged in a disused tower block in Smethwick (1992), Curl Up and Dye, exhibited in a graffiti-filled service tunnel under Spaghetti Junction (1993), Scrap Metal Fountain in Smethwick (1993), and The Last Train Leaving, installed in a redundant coalmine in Coalville (1994). Although he was artist-in-residence for Triangle France, Marseille, in 1998, his work is chiefly to be

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George Edmund Street (1824–81)

English architect who played a crucial role in the development of the Gothic Revival after A.W.N Pugin’s death. In 1841 he was articled to Owen Carter (1865–59), who practised as an architect in Winchester. After two years as his pupil, Street served a further year as his assistant, but in 1844 he moved to London and became an assistant to George Gilbert Scott, remaining in Scott’s office for the next five years. In 1847 Street was commissioned to design his first church, near Par in Cornwall, and in 1849 he set up his own office in London (later moving to Oxford). In 1854 Street travelled through northern Germany, afterwards publishing articles on its brick churches in the Ecclesiologist. The following year he published his Brick and Marble in the Middle Ages: Notes of a Tour in the North of Italy. By this time, Street’s own work was already showing the influence of continental Gothic architecture. A particularly notable example of this was his church of Sts Philip and James (1865–5) in north Oxford. In 1856, Street moved back to London, where he practised for the rest of his life. Throughout the remainder of his career Street continued to be chiefly occupied with building new churches and restoring old ones. Among his most important executed churches were St John the Divine, Kennington (1871–4), and St Mary Magdalen, Paddington (1867–73), both in London; St Peter’s, Bournemouth (1854–79); St Saviour’s, Eastbourne (1865–72), and St James’s, Kingston, Dorset (1873–80). As a restorer of churches and a member of the Society for the Protection of Ancient Buildings, Street was conscientious and determined to retain all that he could of the original work. In the design of furnishings, as in his architecture, Street held that the ‘earnestness and reality’ of thirteenth-century Gothic made it the best source of inspiration. Through his many articles and lectures at the Royal Academy, Street wielded enormous influence and his buildings were greatly admired.


Number of works in catalogue: 2

James 'Athenian' Stuart (1713–88)

Although only a minor architect, Stuart is important for his part in the first accurate survey of examples of Greek architecture. Together with Nicholas Revett, he visited Greece between 1751 and 1755, later bringing out three volumes of The Antiquities of Athens, the first in 1762. Much of Stuart’s architectural output consisted of ornamental buildings based on his researches in Athens: examples of these are his Greek Doric temple at Hagley Park, Worcestershire (1758) and the garden buildings at Shugborough, Staffordshire (begun 1764).


Number of works in catalogue: 4

William Larner Sugden (1850–1901)

Architect born in Leek. William Larner Sugden trained with his father, becoming a partner in the business in 1881. He is usually credited with the design of the buildings produced by the firm from the 1880s onwards, and was elected a Fellow of the Royal Institute of British Architects in 1892. A socialist in the William Morris tradition, he proved a controversial figure in the town, especially during his last few years, because of his involvement in the labour movement and his support for the Boers at the time of the Boer War. Along with William Morris, he was a member of the Society for the Protection of Ancient Buildings (founded by Morris in 1877). There are echoes of Morris’s work in Sugden’s buildings: much of his decoration has similar qualities. He was also influenced by Norman Shaw, sharing his interest in the English vernacular. After Morris’s death in 1896, Sugden supervised the conversion of the old Friends’ Meeting House in Leek into the William Morris Labour

Number of works in catalogue: 4

Anthony Stones (b.1934)

Anthony Stones studied at St Bede’s College (1945–9), Manchester Regional College of Art (1950–1) and Auckland Teachers College (1959–61). He has won several awards, including one from the Derby Civic Society for his equestrian statue of the Young Pretender, Charles Edward Stuart (1995). He works in bronze, creating statues and portrait busts of many notable figures, include figures of Captain Cook at the National Maritime Museum, Greenwich (1993) and Cook’s Landing Place, Gisbourne, New Zealand (1994). At Expo ’92 in Seville, he exhibited seven statues of Pacific explorers in the New Zealand pavilion. He is a Fellow of both the Royal Society of British Sculptors and the Royal Society of Arts, and has served as president of the Society of Portrait Sculptors. His works can be seen in a number of countries, notably New Zealand, where he lived from 1952 to 1983.

Sources: Invitation to unveiling of Northwood statue with information from Merry Hill Marketing Department, November 1999; Society of Portrait Sculptors website, Entry for Anthony Stones, accessed 8 March 2002, www.portrait-sculpture.org

Number of works in catalogue: 1
Church, used from 1896 until 1930 for meetings and lectures by local socialists.

Number of works in catalogue: 4

Michael Talbot (b.1959)
Talbot studied at the Newcastle School of Art and then at the North Staffordshire Polytechnic, where he graduated with a BA (Hons) in Sculpture (1980). After graduating, he went to the Royal Academy Schools in London for his postgraduate diploma in Sculpture (1983). From 1986 until 1988, he studied under Colin Melbourne ARCA and Dame Elisabeth Frink RA at the Sir Henry Doulton School of Sculpture. He first exhibited with the Young Contemporaries in August 1981, and since then his work has been widely shown throughout the UK. His figurative commissions include Icarus for Keele University (1987), life-size sculptures of Reginald Mitchell and A.V. Roe for the Hall of Aviation in Southampton (1990), and the Silverdale Mining Memorial (1995). Between 1991 and 1996, he was the course leader for the HND in Figurative Sculpture at Stafford College.

Number of works in catalogue: 4

Charles Heathcote Tatham (1772–1842)
Architect who initially worked as a draughtsman for Henry Holland and later visited Italy (1794–6), where he made numerous drawings of architectural details and acquired a large number of antique Roman fragments on Holland’s behalf. On his return to England, he began to practise as an architect, exhibiting frequently at the Royal Academy. However, his severe neo-classical taste and his unwillingness to compromise restricted his opportunities for employment. Picture galleries, libraries and mausoleums formed a large part of his practice.

His best-known works are the Sculpture Gallery that he designed for Lord Carlisle at Castle Howard (1800–1) and the mausoleum at Trentham, Staffordshire (1806–7). Tatham's publications were important in providing exemplars for neo-classical decoration and furniture: they include Etchings of Ancient Ornamental Architecture drawn from the Originals in Rome and other Parts of Italy (1803) and Etchings representing Fragments of Grecian and Roman Architectural Ornaments (1806), in which his linear engravings followed the style established by Flaxman. He himself designed candelabra and other ornamental metalwork of high quality and, through his brother Thomas Tatham, a leading cabinet-maker of the day, probably had a direct influence on the design of contemporary furniture.

Number of works in catalogue: 1

Rosemary Terry (b.1953)
Rosemary Terry trained at Norwich School of Art (BA Hons, 1975) and the University of Central England (MA, 1993). Working predominantly in wood, she disrupts viewers’ expectations of scale and materials with the aim of enabling them to see everyday objects in a different and unfamiliar way. One example would be her Into the Interior (1993), comprising three elements – a door, a shelf, and a table with a bottle, a glass and a jug standing on it. All are on a monumental scale; the shelf is inaccessibly high and the door cannot be opened. Since 1983, she has undertaken a variety of public art commissions, including sculptures for the Town Park in Telford (1983), the National Garden Festival, Stoke-on-Trent (1986) and the Washlands Sculpture Trail, Burton-upon-Trent (1993), carved entrance features and bollards for Bilston Art Gallery (1995), decorative brickwork and paving for Northfield Station in Birmingham (1996) and sculptures for bus information points at three sites in Birmingham (2001). Her first solo exhibition was held at Winchester Art Gallery in 1977. However, since the mid 1980s, she has exhibited her work predominantly in the Midlands region, notably Wolverhampton. From 1983 onwards, she has also taught fine art part time in Bilston and Wolverhampton.

Number of works in catalogue: 1

Hugh Tessier (b.1945)
Since training at Cardiff College of Art (1962–5), Tessier has had a very varied career in the arts. From 1965 until 1970, he worked as a scene painter and prop maker for the Welsh Opera Company in Covent Garden and also assisted in the setting up of exhibitions by the Welsh Arts Council. Later, between 1970 and 1988, he was employed as a graphics technician by a number of London colleges. He set up his own company, Art Folly, in 1988, choosing to focus upon making sculpture and interactive installations, predominantly in steel and modern industrial materials. During the 1990s, his commissions included Ionic Order (1991, Wolverhampton), Virtual Lite, an abstract mural that changes with the ambient light and the relative angle of the passing viewer (Luton, 1994), his temporary maze Shoes, Chalk and Chips (1995), and his Sugar Lump Labrynth (1999). Since 1990, he has exhibited his work in London, New York, Canada and Australia.

Number of works in catalogue: 1

William Theed the Younger (1804–91)
After some initial training in his father’s studio, Theed attended the Royal Academy Schools and also studied for five years in the studio of E.H. Baily. In 1820 he won the Silver Palette from the Society of Arts for a figure of
Hercules and, two years later, their Silver Isis Medal. In 1826 Theed went to Rome, where he studied under Thorwaldsen, Gibson, Wyatt and Tenerani, sending over several busts to the exhibitions of the Royal Academy. Returning to London in 1848, he soon received a large number of commissions, chiefly for public statues, including Sir Isaac Newton (1857) for New College, Oxford, Edmund Burke for the Houses of Parliament (1848), the figure Africa for the Albert Memorial (1869), the figures Adam Smith, Locke and Bacon for the façade of the University of London (1869), and the statues John Bright (1878) and Gladstone (1879) for Manchester Town Hall. Between 1853 and 1859, Theed produced a series of works for the Royal Family. These included two reliefs The Birth of Venus and Venus Bringing Armour to Achilles for the dining-room gallery at Buckingham Palace, models of seated figures of Morning and Evening for Queen’s Gate, Hyde Park, and Queen Victoria and Prince Albert in Anglo Saxon Dress (1868). The royal connection was probably instrumental in bringing Theed prestigious commissions for sculpture in the Palace of Westminster. He was renowned for his classical subjects and for biblical works, such as The Return of the Prodigal Son, a subject which he worked on while still at Rome, but which he probably enlarged for exhibition, first at the Royal Academy in 1850, and then again at the Great Exhibition the following year, where he also showed a statue of Prometheus. Five figures of Cities by Theed (1856) adorn the new wing of Somerset House facing the Waterloo Bridge approach. At the International Exhibition of 1872 he exhibited reliefs of the Four Acts of Mercy that he had made some years earlier for the monument of the Duchess of Gloucester in St George's Chapel, Windsor.


Number of works in catalogue: 2

**Thomas Thornycroft (1815–85)**

*Studied under John Francis, meeting and marrying the sculptor’s daughter Mary in 1840. Following a trip to Rome in 1842–3, he established his own studio in London, but was initially slow to secure commissions. After his Jealousy of Medea had been shown in the Westminster Hall Exhibition of 1844, he received commissions for statues of Henry, Earl of Hereford, and Roger, Earl of Norfolk, for the House of Lords (1848). At the Great Exhibition of 1851 he showed an equestrian statue of Queen Victoria. The consolidation of his relationship with Prince Albert and Queen Victoria led to a series of important commissions, particularly following the Prince’s death, when he produced a number of commemorative equestrian monuments, including those of the Prince Consort in Halifax (1864), Liverpool (1866) and Wolverhampton (1866), as well as the groups Engineering and Commerce for the London Albert Memorial. In 1867, the sculptor, assisted by his wife Mary, executed two statues of James I and Charles I for the Houses of Parliament (now in the Sessions House, Old Bailey). Thornycroft’s best-known work in London is the great group Boadicea and her Daughters at the northern end of Westminster Bridge, first begun in the 1850s. His son, Sir John Thornycroft presented the model for this to the nation after the sculptor’s death, but it was not cast in bronze until 1902 (under the supervision of another of his sons, Sir Hamo Thornycroft).


Number of works in catalogue: 2

**Sir William Hamo Thornycroft (1850–1925)**

Son of sculptors Mary and Thomas Thornycroft. Born in London, he trained first at his father’s studio and subsequently at the Royal Academy Schools, following this with a period of study in Italy from 1871 to 1875. On his return he assisted his father with the Poets Fountain, Park Lane, modelling the figures Fame, Comedy and Shakespeare (1875). In 1875 he won a gold medal for his group A Warrior Bearing a Wounded Youth from Battle. His first major success was Artemis, shown as a plaster at the Royal Academy in 1882. Influenced by the sculpture of George Frederick Watts, Frederick Leighton and Alfred Gilbert, Thornycroft’s Mover (1884) and Sower (1886) introduced a contemporary note to figures that were nonetheless ideal. Success brought with it increasing demand for public monuments and statues, including the memorials General Gordon (London and Melbourne, 1888), Oliver Cromwell (Westminster, 1899), King Alfred (Winchester, 1901), Gladstone (1903, London) and Lord Curzon (1909–13, Calcutta). Thornycroft became a founder member of the Art Workers’ Guild in 1884. His friezes in high relief for John Belcher’s Institute of Chartered Accountants, City of London (1891) were immediately recognised as an important realisation of the aims of the Guild. He exhibited portrait busts and genre pieces at the Royal Academy from 1872 until 1925, and was elected a Royal Academician in 1888. He taught at the Royal Academy Schools from 1882 until 1914, and was knighted in 1917.

Albert Toft (1862–1949)
Exponent of the New Sculpture. The son of the designer and pottery modeller Charles Toft, he studied at Birmingham, and then at Hanley and Newcastle under Lyme Schools of Art. During this time he was also apprenticed to Wedgwood as a modeller. In 1879 he won a National Scholarship to the National Art Training Schools (now the Royal College of Art), London, where he studied for two years under Edouard Lanteri. His first great success was with a figure of Lilith (1889, Birmingham Museums and Art Gallery). Other major works include Spring (1897, Birmingham Museums and Art Gallery); The Spirit of Contemplation (1901, Laing Art Gallery, Newcastle upon Tyne); The Metal Power (Cardiff, 1913) and The Bather (1915, Chantrey Bequest, Tate Gallery). Throughout his career he produced portrait busts including George Wallis (1890, now in the Victoria and Albert Museum); Sir George Frampton RA (1915); Sir Henry Irving RA (1919); and Sir Alfred Gilbert RA (1935). After the turn of the century, Toft took up commemorative public sculpture, with figures of Queen Victoria for Leamington (1902) and Nottingham (1905), several Boer War Memorials, including those in Birmingham (1903) and the Welsh National Memorial in Cardiff (1909), and, after the First World War, many more war memorials, notably the Royal Fusiliers Memorial, Holborn (1922–4) and the four figures symbolising the armed services surrounding Birmingham’s Hall of Memory (1923–4). His sculptor’s manual, Modelling and Sculpture, was published in 1911. He exhibited at the Royal Academy between 1881 and 1947, and was elected a Fellow of the Royal Society of British Sculptors in 1938.


Number of works in catalogue: 1

Charles Upton (1911–92)
Born in the Midlands, Upton studied at the Birmingham School of Art under William Bloye, Clifford Webb, Noel Spencer and E.W. Dinkel. He exhibited at both the Royal Academy and the Paris Salon (where he gained an honourable mention in 1953). Between 1937 and 1946, he worked in partnership with Alan Bridgewater. His most noteworthy work during this period was his carving of the doors of Dudley Police Station in a deliberately naïve style. He then took up a post as Head of Sculpture at Portsmouth School of Art, a post he held until his retirement in 1975. Other work by him is in St Swithin’s School, Southsea, and Tichfield Parish Church, Hampshire. He was elected a Fellow of RBS in 1965, and gained the International Award for Sculpture in Biarritz in 1973.


Number of works in catalogue: 1

John Vaughan (b.1952)
Upon completing his training at Loughborough College of Art, Vaughan won a British Council scholarship to study Constantin Brancusi and other sculptors in Romania for a year. On his return, he worked as a stone-carver for Robert Bridgeman & Sons Ltd of Lichfield (1977–80), carving full-size figures for Westminster Abbey, Chichester Cathedral and other churches. From 1984 until 1989, he worked for Plowden & Smith Ltd in London, where his work included carving new statues and restoring old ones for the Portrait Gallery in London.


Number of works in catalogue: 4

George Edward Wade (1853–1933)

Wade originally worked as a barrister, only turning to sculpture at the age of 35. He was a protégé of the sculptor Sir Edgar Boehm, and on Boehm’s death took over his studio. He executed many royal statues and has major public statues in India, Sri Lanka, Hong Kong and Canada. His equestrian statue of Earl Haig can be seen at Edinburgh Castle. The Peace Memorial in Quarry Bank is his last major work.


Number of works in catalogue: 1

Ceri Walters

Ceri Walters began her professional career as an artist in 1982, when the Arts Council of Wales awarded her a setting-up grant to establish herself in business. Her commission for the Staffordshire Moorlands brick mural (1987) thus came relatively early on. Together with Chris Partridge, she formed the Mobile Arts Partnership (MAP) in 1993 after 15 years’ experience of running community arts groups for a variety of clients including children, the elderly, the disabled and young offenders. Since 1993, MAP has undertaken commissions for painted and mosaic murals for hospitals, daycare centres, homes for the elderly and adventure playgrounds in South Wales. They have been artists-in-residence at Ely Hospital in Cardiff (1990–7) as well as at three care-homes for the elderly in the city (1993–8) and another hospital in Bridgend (1998).


Number of works in catalogue: 1

George Frederick Watts (1817–1904)

English painter and sculptor. The son of a poor pianoforte-maker, Watts studied informally from 1827 in the studio of the sculptor William Behnes, where he drew from casts after the Antique. Although he entered the Royal Academy Schools in 1835, he found the teaching disappointing and spent little time there, later claiming his ‘only teachers were the Elgin Marbles’. Until the late 1860s, Watts worked as a painter of portraits, landscapes, literary and historical subjects in oil. He only turned to sculpture after seeing antique pieces excavated at Bodrum in Turkey (the ancient Halicarnassus) in 1856. In 1864, he was commissioned by the elder brother of his friend Reginald Cholmondeley to execute a life-size figure of him as a memorial (1867, St Mary and St Andrew, Condover, Shropshire). This free-standing kneeling figure may be seen as an intentional reversion to the type common in English seventeenth-century monuments: from a certain angle, one looks towards a set of kneeling figures representing the sitter’s ancestors. His marble bust Clytie (1868, London, Guildhall Art Gallery) was a revelation to young sculptors in its freedom of movement. In 1870, a commission from Hugh Lupus Grosvenor, 3rd Marquess of Westminster (later 1st Duke), for a depiction of his ancestor Hugh Lupus as an equestrian hunter (1884, Eaton Hall, Cheshire) inspired the equally monumental Physical Energy (cast, Kensington Gardens), which Watts worked on until the end of his life. The exaggerated musculature and dynamic pose of both horse and naked rider express in symbolic terms the energy Watts saw as characteristic of his age. Watts also executed a colossal statue of Tennyson for the city of Lincoln (1898–1903). His growing stature was underlined by exhibitions in Manchester (1882) and at the Grosvenor Gallery (1881–2). More than most English artists at the time, Watts actively sought an international audience for his work, exhibiting in New York and on the Continent, and presenting paintings to museums in the USA, Canada and France.


Number of works in catalogue: 1

Meic Watts

Based in Wales, Meic Watts is a sculptor who works in stone. After studying for his BA in Fine Art at Norwich School of Art (1982–5), Meic Watts served an apprenticeship with the sculptor and letter-cutter Jonah Jones in 1985. His commissions include carvings celebrating Welsh dramatists at the open air theatre at Parc Glynllifon (1989, with Howard Bowcott), Tidemark (Cardiff Bay, 1991), the Slate Rope Bench (Hull, 1992), Slate Book for the retiring Chairman of the Welsh Arts Council, Matthew Pritchard (1994, with poet Gillian Clarke), a carved slate Madonna for All Hallows Church, Llantrisant (1995), the John Evans Memorial (Waunfawr, 1999) and St Ffraid’s Cross (Trearddur Bay, 2000). As part of the Slate Valleys Initiative by Gwynedd County Council, from 2000 until 2003, he worked...
alongside Dominic Clare on the Slate Valleys Project, creating a series of sculptures and waymarkers in slate along circular walking routes in the former quarrying areas of Caernarfon and Gwynedd. Since 1986, he has exhibited widely throughout Wales as well as in Leicester, Salisbury, Bath, Hereford and London. In 1994, he represented Wales at the Europas Parkas Sculpture Park in Vilnius, Lithuania. Later, in 1997, he was one of nine Welsh artists showing at the Myth and Modernity exhibition in Hong Kong’s Rotunda gallery.


Number of works in catalogue: 1

Richard Westmacott the Elder (1747–1808)
Westmacott worked principally as a monumental sculptor in marble, but also carved marble chimney pieces. One of the most remarkable of these is that carved in 1778 for the music room at Cobham Hall, Kent (in situ), which has life-size figures of a shepherd boy and a dancing girl and a frieze relief of Aurora after Guido Reni, the whole demonstrating his sympathy with the baroque. His best-known monument is that to James Lenox Dutton in the church of St Mary Magdalene in Sherborne, Dorset (1791). In this work, a female angel shelters medallion portraits of the deceased and his wife Jane while trampling on a skeleton representing Death. Some of Westmacott’s other monumental works were made to designs by the architect James Wyatt; they worked together, for example, on the monuments William, 2nd Viscount Barrington (1793, St Andrew’s Church, Shivenham, Oxon) and Henry Herbert, 10th Earl of Pembroke (1794, Church of St Mary and St Nicholas, Wilton, Wiltshire). In 1796 Westmacott obtained the royal appointment of Mason for Kensington Palace, London, but, despite this recognition of his work and many commissions for monuments, he was declared bankrupt in 1803. He was able, however, to continue monumental work until 1805.


Number of works in catalogue: 2

Sir Richard Westmacott (1775–1856)
The son of Richard Westmacott the Elder (see above), he became the leading neo-classical sculptor of heroic monuments in England. He studied under his father before being sent to train under Canova in Rome in 1793. By 1795 he had been elected a member of the Academy of Florence and had won the gold medal of the Academy of St Luke for his bas-relief, Joseph and His Brethren. Returning to Britain in 1797, he soon established his own studio, running a flourishing practice producing statues, busts, ideal works, chimney pieces and monuments. Between 1797 and 1839, he exhibited 69 works at the Royal Academy, where he was made Professor of Sculpture in 1827. He won commissions for several of the national monuments in Westminster Abbey and St Paul’s Cathedral, his most accomplished being that to Charles James Fox (1810–23, Westminster Abbey). Between 1841 and 1847, he carved the sculpted pediment over the main entrance portico of the British Museum. One of the most prolific and well-known sculptors of his day, he was said to be earning £16,000 a year at the height of his success. The success of his practice was exceeded only by Chantrey. His prestigious public commissions included the colossal bronze Achilles (Hyde Park, 1822); closely modelled on one of the Dioscuri in Rome, it is a monument to the Duke of Wellington. Westmacott was knighted in 1837.


Number of works in catalogue: 2

Sir Charles Wheeler CBE (1892–1974)
Charles Wheeler trained at Wolverhampton School of Art under Robert Jackson Emerson (1908–12), gaining a scholarship to the Royal College of Art, London (1912–17), where he studied under Edouard Lanteri. He exhibited for the first time at the Summer Exhibition at the Royal Academy in 1914 and, from 1918, exhibited regularly there. His first commission, Madonna and Child, formed part of the War Memorial within Winchester College cloisters. He was elected an associate of the Royal Academy in 1934, though considered at that time something of a rebel. Immediately before the outbreak of the Second World War, he was commissioned to produce his most famous work, the Jellicoe Memorial Fountain in Trafalgar Square. In 1940, he was elected a Royal Academician, and in 1956 became President of the Royal Academy for ten years (the first sculptor to hold the post). Elected a Fellow of the Royal British Society of Sculptors (RBS) in 1935, he was president of the organisation from 1945 until 1949. In 1949 he received the RBS Gold Medal for distinguished services to sculpture. Later, he was instrumental in founding the Society of Portrait Sculptors (of which he became the first president in 1953).

After the Second World War, he contributed sculpture to Edward Maufe’s extensions to the Royal Navy War Memorials at Chatham, Plymouth and Portsmouth, and to the same architect’s Mercantile Marine Memorial at Tower Hill. He was also renowned for his busts, including a marble one of the present Queen. Two of Wheeler’s sculptures were
Joseph Whitehead & Sons (fl.1880s–1985)
Substantial carving and stonemasons’ business based in London, with branches in Aberdeen and Carrera. Its director and best-known sculptor was Joseph Whitehead who, on behalf of the firm, executed the monument to Father Damien for Molokai, Hawaii (1891). He also produced a dramatic effigy of John Rae (d.1893) for Kirkwall Cathedral and a statue of Charles Kingsley for Bideford (1906). By 1909, Whitehead’s had become the official contractor to the Metropolitan Drinking Fountain and Cattle Trough Association. After the First World War, the firm executed war memorials for London’s General Post Office and for Stafford.


Number of works in catalogue: 2

Steven Whyte (b.1969)
Steven Whyte is a member of the Society of Portrait Sculptors working in bronze, who says of himself: ‘I am primarily a sculptor of people, a historian, recording a likeness of yesterday’s community and today’s society for tomorrow’s viewer’. He was the only undergraduate student ever accepted by the Sir Henry Doulton School of Sculpture, where he trained under Dame Elisabeth Frink RA and Colin Melbourne ARCA (1988–91). Later, he won commissions from a number of members of Britain’s cultural and political élite, including the Bishop of Lichfield and the Earl of Stockton. Together with fellow sculptor Michael Talbot, he produced the syllabus for the course in figurative sculpture at Stafford College, where he taught from 1992 to 1995. During the 1990s, his range of work expanded to include a number of public monuments, including the Mining Memorial at Silverdale, Staffordshire (1996), a monument to John Booker VC in Stoke-on-Trent (1996) and a work commemorating the 50th anniversary of the Staffordshire Fire Brigade at their headquarters just outside Stone in Staffordshire (1999). More recently, following his move to California, his work has revealed an interest in classical mythology, particularly the tales of Bacchus and his followers.


Number of works in catalogue: 3

Francis John Williamson (1833–1920)
Williamson studied at the Royal Academy, where he was a pupil of John Bell. He later became the apprentice and then the assistant of John H. Foley, with whom he worked for 20 years. He became private sculptor to Queen Victoria in the 1880s and 1890s, reputedly modelling almost all the members of the Royal Family at his studio in Esher. The portrait busts he executed for them include Prince Alamaya of Abyssinia (1880), Prince Leonard, Duke of Albany and Prince Albert Victor, Duke of Clarence, all at Osborne House; and Arthur, Duke of Connaught (1883) at Windsor Castle. Although primarily a portrait sculptor, he also produced a considerable number of public statues and memorials, notably a statue of Queen Victoria for the Royal College of Physicians in London, with replicas in Croydon, Australia, India, Rangoon and Ireland. His sculptures also include a series of statuettes of Princess Alice of Albany, the infant Prince Edward of York, and Lord Tennyson (1894). Williamson was particularly noted for his skilled treatment of draperies and materials, and exhibited throughout his life at the Royal Academy and leading London galleries.


Number of works in catalogue: 1

W.J. and T. Wills (fl.1850–80s)
In 1859 the Wills brothers undertook to model some of the first iron drinking fountains provided by the Metropolitan Free Drinking Fountains Association under the artistic supervision of the sculptors John Bell and William Theed. The work included modelling the figure of Temperance for the fountain in front of the Royal Exchange. Becoming specialists in the design of such fountains, they developed a close working relationship with the Coalbrookdale Iron Works in order to facilitate production. In addition, they produced a number of commemorative figures, including Richard Cobden (Camden, 1868), Sir Humphrey Davy (Penzance, 1872), Lord Mayo (Cockermouth, 1875), Sir Thomas White (Coventry, 1883), Henry Edwards (Weymouth, 1886) and William III (Torbay, 1889). Based in London, they exhibited at the Royal Academy between 1856 and 1884.


Number of works in catalogue: 1

Sir William Wilson (1641–1710)
William Wilson is believed to have served an
apprenticeship with a statuary mason. Shortly before 1669, he carved the statue of King Charles II for the west front of Lichfield Cathedral (taken down in 1877, and now standing on the west side of the south transept). Other notable works from this period include carvings for the entrance porch of Sudbury Hall, Derbyshire (1670); the Wilbraham family monuments in Weston Church, Staffordshire (c.1671); and an equestrian statue of William, Duke of Newcastle, for the north-east front of Nottingham Castle (1679). In 1677 Jane Pudsey of Langley Hall, Warwickshire commissioned him to make a monument to her recently deceased husband. The exceptionally wealthy and influential widow evidently fell in love with him, secured a knighthood for him in 1681, and shortly afterwards married him. The couple lived at Moat House, Sutton Coldfield, which Wilson designed and built himself. Between 1693 and 1697, he was engaged on the building of Sir John Moore's School, Appleby Parva, and, from 1698, the rebuilding of St Mary’s Church, Warwick. His later sculptures include allegorical statues over the porch of Castle Bromwich Hall, Warwickshire (1697) and a statue of Edward VI (1707, destroyed 1813) for Edward VI Grammar School, Birmingham.


Number of works in catalogue: 1

**Vincent Woropay (1951–2002)**

Sculptor, draughtsman and teacher. After gaining a first class degree at Brighton Polytechnic (1974–7), he studied at the Slade School of Art (1977–9), and then won a scholarship to study at the British School in Rome (1979–81). His stay in Rome was particularly influential in developing his interest in stone-carving and the classical world. Many of his sculptures are of bodily fragments, often of gigantic dimensions, some of which are juxtaposed and curiously intermingled with architectural fragments. One example would be his *Small Giant* (1986, Bristol), in which a colossal hand holds up a fountain, which includes within it a giant who is himself holding up an obelisk. As in the paintings of De Chirico, the past is used as a source not of comfortable nostalgia, but of mystery and disquiet. His commissions include *Capo*, National Garden Festival, Stoke-on-Trent (1986); *Hand with Chronos*, at Stoke-on-Trent Railway Station (1988); *The Wattlisk*, Birmingham (1988); and *Rude Block 1 and 2*, Romsey Abbey, Hampshire (1993). From 1978 onwards, he exhibited regularly with New Contemporaries at the ICA. In 1985, he held an exhibition at Portland Clifftop Sculpture Park. His first major London exhibition was ‘Supra Limum’, held at the Fabian Carlsson Gallery in 1988. His work is to be found in various international collections.


Number of works in catalogue: 1
unanswered or only at the sketch model stage.


Number of works in catalogue: 2

**Thomas Wright of Durham (1711–86)**
Mathematician, astronomer and amateur architect. Born the son of a carpenter in Bishop Auckland, Co. Durham, he was apprenticed to a clockmaker at the age of 14. Between the ages of 18 and 22, he took on a series of jobs, including working as a sailor out of Amsterdam, as a mathematical instrument maker in London, and as a teacher of mathematics and navigation in Sunderland. He published a series of books on astronomy between 1733 and 1757, but is best known for his *Original Theory of the Universe* (1750), which explained the Milky Way as an optical effect resulting from the ordered distribution of an infinite number of fixed stars in a flat disc or plane. He began to attract numerous patrons, including the Earls of Pembroke and Essex, the Duke of Portland, and the Ansons at Althorp and Welles Bosworth. Since 1946, he has produced figures, portraits and animals – some carved, some modelled. Encouraged by Epstein, he made a portrait bust of Sir Thomas Beecham in 1947, which is now in the Festival Hall. He taught art at Lanford Grove School for Girls (1953–7), but since then has focused upon producing sculpture. Wynne’s work is characterised by his delight in the complex rhythms of nature. For example, in the late 1960s, birds were his primary theme as he developed various ways of suggesting the lightness of flight. His portraits of dolphins in the early 1970s conveyed similar impressions of lightness and movement. His commissions include *Boy with a Dolphin* (Cheyne Walk, 1974); *Five Swimmers Fountain* (Staines, 1980); *Risen Christ and Seraphim* (Wells Cathedral, 1984–5); *The Awakening Earth* (Geneva, 1988); *Gaia and Tresco Children* (Isles of Scilly, 1990); and *Goddess of the Woods* (Highgrove, 1991). Wynne designed the linked hands on the EEC 50 pence coin and the Jubilee Medal (1977) as well as the gates onto Hyde Park made in honour of the Queen Mother’s 90th birthday (1992). He was awarded the OBE in 1994.


Number of works in catalogue: 1

**Althea Wynne (b.1936)**
Althea Wynne trained at Farnham Art School (1953–5), Hammersmith College (1955–7) and the Royal College of Art (1957–60). Her work is mainly figurative, with many of her pieces being based on traditional figures, including Adam and Eve, Leda and the Swan, and the Unicorn and the Maiden. Others are based on paintings by artists such as Manet and Picasso, for example her *Dejeuner sur L’Herbe* (1996) and *La Source* (1998). In many of her works, it is possible to see the influence of both her love for animals and her admiration of early Greek sculpture. Her major commissions include *Swimmers* (1959, London), *Doves Rising* (1988, Hounslow), three horses for Minster Court in London (1989), *Family of Goats* for the London Docklands Development Corporation (1991), *The Family* for the new maternity hospital in Walsall (1995) and *Chalk Columns* for Bluewater Park (1999). She has held solo exhibitions in Henley (1994) and Winchester (1997), but has also participated in group exhibitions in both England and the USA during the 1990s. In 1994 she was elected a Fellow of the Royal Society of British Sculptors.


Number of works in catalogue: 1

**David Wynne (b.1926)**
Sculptor best known for figurative and animal pieces. After serving in the Royal Navy (1944–7), Wynne studied at Trinity College, Cambridge, where he developed an interest in art and took up sculpture, training under Georg Ehrlich, and later in Paris with Paul Landowski and Welles Bosworth. Since 1946, he has produced figures, portraits and animals – some carved, some modelled. Encouraged by Epstein, he made a portrait bust of Sir Thomas Beecham in 1947, which is now in the Festival Hall. He taught art at Lanford Grove School for Girls (1953–7), but since then has focused upon producing sculpture. Wynne’s work is characterised by his delight in the complex rhythms of nature. For example, in the late 1960s, birds were his primary theme as he developed various ways of suggesting the lightness of flight. His portraits of dolphins in the early 1970s conveyed similar impressions of lightness and movement. His commissions include *Boy with a Dolphin* (Cheyne Walk, 1974); *Five Swimmers Fountain* (Staines, 1980); *Risen Christ and Seraphim* (Wells Cathedral, 1984–5); *The Awakening Earth* (Geneva, 1988); *Gaia and Tresco Children* (Isles of Scilly, 1990); and *Goddess of the Woods* (Highgrove, 1991). Wynne designed the linked hands on the EEC 50 pence coin and the Jubilee Medal (1977) as well as the gates onto Hyde Park made in honour of the Queen Mother’s 90th birthday (1992). He was awarded the OBE in 1994.


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