

C I R C U M S P I C E

NEWSLETTER 44: SPRING 2012

CHAIRMAN'S VIEW

2011 was a roller coaster year for the PMSA and I hope you will see, now we are in 2012, the benefits of a great deal of hard work by our Trustees.

After a period when we needed to consolidate I am pleased that this edition of Circumspice will give a full run down of all the activities we are involved in. If there is one area where we have not been so active it has been in our communication with members. Hopefully this edition will make amends and also whet your appetite for the future.

You will read of the activity we have been undertaking on all fronts and realise that we now have a sound plan for the future. Keeping the PMSA running long term and fulfilling its original aim is what we are all seeking to achieve in what is a very challenging financial climate for all organisations like ours. I feel that we have a very capable team working on a range of fronts to ensure that the PMSA is seen as the leading one for public sculpture.

I hope you have by now received the latest edition of the Sculpture Journal; an edition which I think may well become a collector's item in the future, so hold onto it! You will also read in this edition of other publications and a range of activities that we fulfil to protect public monuments and sculpture. Theft is in the headlines a great deal lately and we have been instrumental in setting up a joint network with the police to consider how to protect and combat theft. As we know theft has been for artistic value in the past but more these days it is to realise a paltry amount in metal sales.

I hope that this edition will make amends for a recent lack of contact but equally I hope that you will be inspired to engage with the PMSA in 2012, renew your membership and join us for more talks and visits.

Peter Brown
Chairman

NATIONAL RECORDING PROJECT

This project is the core of the PMSA's work and its success to date has been considerable. Some 40% of the country including Scotland and Wales has been recorded, that is every public statue and monument, and this is all available on the PMSA web site. This work has been done by the regional network of archivists and academics first set up by Jo Darke and colleagues who have gone on to produce a series of books based on the database; the Public Sculpture of Britain series published by Liverpool University Press.

The task ahead is to finish the recording. The initial work was fulfilled by a substantial grant from the lottery and by support from English Heritage. We still have a small grant from EH but to make more headway into the unrecorded areas we need to operate with others to bid for funding. Currently there is work going on in Edinburgh, Portsmouth and Cumbria.

Last year we held a workshop for the Regional Archive Centres so we could engage with those still operating in this area and also to work out how we make progress. We were also minded that computer technology has moved on at such a pace in the last 3 years that we also need to keep up with that potential too.

Fortunately, we have developed a partnership arrangement with Brighton University which has developed an expertise in heritage information and education as well as integrating new technology like iPhones, apps and 3D imaging which it is hoped in the near future will be able to produce replica sculptures. We will develop some detailed plans this year with them so that users of the web site can contribute as they would to other social networking sites.

The workshop was very successful in reinvigorating locally based activity and we will build on that energy this year. In some areas our team has moved on as a result

of reductions in cash or retirement so we are seeking successors to help complete the work.

Our lead Trustee is Bob Lisney so if you feel you can assist this project, perhaps by offering to be involved with data collection and research in those areas where we need to record data, please contact him at; boblisney@uk2.net

NEW WEB SITE

We have been developing an upgrade to our web site for a number of months and now you can access a different site entirely with new graphics, better search facilities, more news and regular, indeed weekly updates, as well as more pictures and links.

www.pmsa.org.uk

We see this as a phase one update which we have done very economically whilst we work out how to get ourselves ready for the IT world as it is now. It will have more information for members, be easier for you to search the site, provide a better ability to contact us and to use the blog to express opinions or share information and ideas.

Please contact us and let us know your views and let us have suggestions for the phase two developments.

NEW PUBLICATIONS

Two new volumes have been produced in the last year; and are now available to buy. The first was the 'Public Sculpture of Outer South and West London' by Fran Lloyd, Helen Potkin, and Davina Thackara. It is a hardback edition of 496 pages and is available for £45. It is consistent to the usual high standard of authorship and a welcome partner to other London publications.

The second volume is being launched on March 29th in the House of Lords at an event hosted by our Vice president Lord Cormack. Appropriately it is the 'Public Sculpture of Historic Westminster Volume One' by Philip

Ward-Jackson. This is another excellent book covering an area rich in sculpture and monuments. At 596 pages it is a comprehensive volume impeccably researched and comes in Hardback at £70 or Paperback at £30.

Both are fully illustrated with many photographs and are available by contacting Liverpool University Press direct; Janet Smith • 4 Cambridge Street, Liverpool L69 7ZU
Tel. +44 (0)151 795 2149 • Fax +44 (0)151 794 2235 •
Email: janmar@liv.ac.uk

These volumes maintain the high standard of those published to date and are quite substantial in their wealth of information and as a record of our public heritage. There is a steady pipeline of publications in preparation and we shall see volumes on Sussex, Edinburgh, and Sheffield and South Yorkshire soon. Authors are working on volumes for five other books for publication over the next few years.

In addition to the LUP series we have also worked with Frontier Publishing on a one off volume on the British Sculpture of India.

'British Sculpture in India. New Views and Old Memories;' by Mary Ann Steggles and Richard Barnes with a Preface by Benedict Read and a View by Tapati Guha-Thakurta. This is a hardback volume of 320 pages and is available from the Frontier Publishing for £50.00. www.frontierpublishing.co.uk

As PMSA's Ben Read's Preface says, why is British Sculpture in India so little known? The difficulty of appreciation will be familiar to anyone who has tried to talk about sculpture to a wide range of audiences. Incomprehension turns to disbelief when an audience is informed that the statuary of Manchester or Glasgow is rivalled if not excelled by that of Mumbai or Calcutta. According to Ben Read Mumbai's array of works by Chantrey, Theed, Noble, Foley, Marochetti, Woolner and Gilbert outstrip Glasgow and Manchester combined.

BRITISH SCULPTURE IN INDIA

New Views & Old Memories



Mary Ann Steggles and Richard Barnes

With a Preface by Benedict Read
and a View by Tapati Guha-Thakurta

Jolyon Drury of PMSA writes;

'I have been fascinated by the quality, variety and history behind public monuments from the British rule in India for some time. I have visited some, but by no means the range examined in this book. I raised the subject in the AGM of 2006, and found that I shared this fascination with Jo Darke and others.

It was in 2009 that Richard Barnes got in touch again with his proposal for the book as a result of the earlier piece in *Circumspice*. The book has been three years in the making, the publication assisted by a grant from the Henry Moore Foundation. Mary Ann Steggles' comprehensive review of the subject covers the historical background from the East India Company through the Raj to partition and independence. She explains the nature of patronage, the subjects for commemoration, and how a sculptor was selected. She also sets out what became of many of the works after independence. Richard Barnes profusely illustrated inventory covers sculpture in Calcutta, Madras, Mumbai, Bangalore, Lucknow, Lahore,

of course Delhi, and exiled and repatriated statues. Each work described covers the subject, the sculptor, the history behind the commission. I had not realised how many works had been commissioned by important Indians themselves.

It is a beautifully produced book, and is thoroughly recommended to those interested in 19th century British sculpture.'

We have also just been informed of a novel new book "Curious Carvings, Odd Odes and Tall Tales of the Isle of Wight" by Glyn and Dan Roberts. Details of the book can be found at www.isle-of-wight-sculpture.info. Stone carvings, stories and poems (on bronze plaques) are found across the Island and relate to true incidents or people from William the Conqueror to Theodore Racine Searle (a 'Gentleman of the Road') who wandered the Island for 28 years from 1959 to 1987. The copy we have been sent is full of interesting stories relating to the characters that have contributed to the Island's history and also champions their heritage in the sculptures and carvings found around the island.

SCULPTURE JOURNAL

We continue to publish twice a year our much esteemed journal which has a global readership. The latest edition has just been published and is devoted entirely to Bernini, although as editor Kate Eustace says in her introduction 'it is less about Bernini than about his coevals, particularly Algardi and Finelli; less about the well known, firmly attributed masterpieces and more about the less obvious, the debateable attributions, juvenile works and the contentious area of shared responsibilities in the creative process.'

This edition pulls together all the recent debate that has been presented at conferences in Italy, Canada and the USA and is illustrated with some wonderful colour photographs.

The journal is sent free to members who have chosen a journal inclusive membership but not others.

THE FOUNTAIN SOCIETY

After extensive discussions between Trustees, the Fountain Society decided to discontinue its operations at the end of 2011 and pass the bulk of its funds and its active members to the PMSA, who have offered a year's free membership and a warm welcome to ex-Fountain Society supporters.

The PMSA has always considered fountains as part of its remit and this association with a society founded on very similar principles to our own, will significantly increase our reach, knowledge and responsibilities in this area. We are maintaining a separate Fountain website which, like the PMSA's recording project, is attempting to build a database of all the Fountains in the UK for those particularly interested in that aspect of our work. It can be accessed at www.fountainsoc.org.uk and will remain as a separate site for at least two years, under the control of a dedicated committee.

FUNDRAISING

During the quarter, the Association was successful in its bid for funds from the Big Give. This was very much a pilot exercise lead by the Chairman and Trustees, using limited funds from established donors that were then 50% matched by the Big Give, a useful addition to our funds.

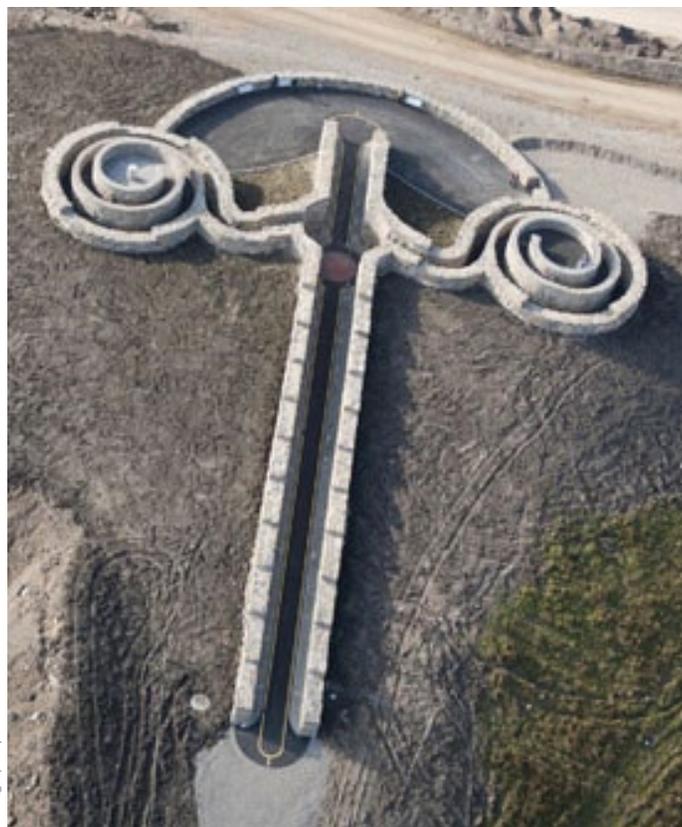
We may repeat this next year on a bigger scale, when we will ask members to donate £10-£100 each as this would be doubled by the Big Give donors which, plus the Gift Aid attached to these donations, could give a useful boost to the Association's reserves.

We have received some core funding from English Heritage (EH) to maintain the development of the NRP but this requires us to match it with other sources which we continually seek. It is very gratifying that EH sees the

importance of supporting this project as it fits completely within their remit of recording and protecting our heritage.

MEMBERS EVENTS/VISITS

Andrew Sabin's Coldstone Cuts, Nidderdale, Yorkshire winner of the Marsh Award for Excellence in Public Sculpture 2011
Photograph by Paul Harris ©



THE MARSH AWARD FOR PUBLIC SCULPTURE

The Marsh Award for Excellence in Public Sculpture 2011 was presented by Bruce McLean to Andrew Sabin for Coldstones Cut, Nidderdale, Yorkshire on 2nd November at the Gallery at 70 Cowcross Street in London's Clerkenwell district. Competition was brisk this year, with more than twenty submissions being whittled down to a short list of four, visited by our expert external assessors Professor Brian Falconbridge PPRBS, Sue Ridge, Christine Midgely and Michael Paraskos. Coldstones Cut was finally selected as an outstanding example of ground form sculpture serving a public purpose as a viewing platform for a quarry complex. The aerial photograph here is not seen by the

visitor: inside the labyrinthine structure, the visitor is immersed in the stone form whilst being led by the form of the sculpture to the two viewing points.

Andrew Sabin studied sculpture at Chelsea College of Art from 1979 to 1983. Since then he has exhibited widely in Britain and throughout Europe.

In addition, a special commendation was presented to the Harlow Art Trust for the longstanding commitment to commissioning, siting and care of public sculpture and for its newly adopted name of Harlow Sculpture Town. In particular the award acknowledged the activities of The Harlow Art Trust which has worked closely with the borough council since 1953 on the town's sculpture collection. In all over 100 public sculptures are spread over the town, including works by Henry Moore, Elizabeth Frink, Lynn Chadwick and Barbara Hepworth.

This is the first time that PMSA judges have offered an award to an entire town, here commemorating Patricia, Lady Gibberd, who died in 2006, a leading figure in founding and developing the Trust.

For 2012, PMSA Trustee Jolyon Drury has taken over the chairmanship of the Award from Ian Leith, and with the work of the Fountain Society now being incorporated into the PMSA, he will also oversee the Marsh Fountain of the Year Award.

We organised a visit to see an outdoor exhibition of Henry Moore sculpture in the grounds of Hatfield House. We were guided around the exhibition by Laura Robinson, Sculpture Conservator from The Henry Moore Foundation, Perry Green, who was able to provide insightful information on Moore's sculpture and practice. It was good to see not only members from the PMSA but also members from the Fountain Society, the visit provided the opportunity for members of both societies to meet and discuss one of Britain's greatest

sculptors in an informal atmosphere. We are hoping to organise more events with the Royal Society of British Sculpture and also give announcements of their exhibitions. Indeed a full set of events and talks is being developed at the moment and we shall look forward to telling you about them in the next newsletter.

MEMBERS' NEWS

It is with much sadness we report that a stalwart of our Association and one of our earliest members, Ann Thompson, has died.

Ann was a Trustee, who for many years held the post of Hon. Membership Secretary. She maintained the membership records meticulously, in fact as one Committee member commented recently, "Our records have never been so well kept."

A good friend of our founder Jo Darke, Ann was the sort of committed Trustee all societies long for, working diligently, seldom missing a meeting whatever the weather and always turning up cheerful and positive.

It is perhaps because she was such a modest and



unassuming person that we knew little about her apart from her interest in sculpture and monuments, but I think others who remember her will be as fascinated as I was to learn a little more about her life. Born in Leeds in 1933, Ann's family moved to London shortly after her birth, where she attended the Royal College of Music specialising in the violin and the harp. She then joined the BBC where she was responsible for organising concerts. Around this time she developed an interest in archaeology and it was on an archaeological trip to Denmark that she met her future husband, Michael. In 1974 they removed to Cardiff when Michael was appointed Inspector of Ancient Monuments for Wales. On his retirement they settled in Cambridge, where incidentally Ann had been evacuated during the war. Here Ann returned to her music, playing the violin as a member of the Cambridge Philharmonic Orchestra and joining the Cambridge Sinfonietta, where now playing the viola she became leader of the orchestra.

Her family is unsure when Ann first became interested in public monuments, but recall that in her early twenties she started purchasing postcards of public monuments, which eventually became a collection of hundreds, and that she catalogued them in a scrapbook leaving spaces for her own photographs, which she took touring around the countryside in her Morris Minor van. It was perhaps this collection that led her to Jo and the PMSA.

Ann played a valuable part in the running of the PMSA for many years and she will be greatly missed. We extend our condolences to her husband, Michael and her daughter, Elizabeth.

Joanna Barnes

SCULPTURE IN THE NEWS

Monuments to Fryderyk Chopin

Vice-President, Professor Andrew Ciechanowiecki has drawn our attention to the activity of the Polish Heritage Society, which over the last year has been instrumental in erecting two public monuments to the composer

and pianist, Fryderyk Chopin. The monuments which commemorate the 200th anniversary of the Polish composer's birth in 2010 were not actually unveiled until 2011.

In May 2011 the Duke of Gloucester unveiled the bronze statue of Chopin by the Polish sculptor, Bronislaw Kubica outside the Royal Festival Hall on the Southbank. It is an imposing abstract design with Chopin's head emerging in rather surreal fashion from folds of bronze drapery



Bronze, monument to Chopin by Bronislaw Kubica, unveiled by our President HRH the Duke of Gloucester on the Southbank, London in May 2011. Photograph courtesy of Dr. Marek Stella-Sawicki.

and is not in fact a new monument, but a freshly restored old friend. Rescued from neglect in storage, it was taken to Poland and restored there by the Polish figurative sculptor, Robert Sobocinski, who is renowned for his monument to the Polish Armed Forces in the National Arboretum.

The Chopin monument was originally unveiled by the Duke's late mother, HRH Princess Alice, Duchess of Gloucester at the same location in 1975. At the time *The Daily Telegraph* commented, "Its austerity is in tune with the buildings around it, but it has sufficient references

to direct human connotations to evoke an immediate response, providing an admirable foil to the surrounding buildings." Having remained in situ for about ten years, it was moved into storage for its protection during the development works on the Southbank and was never reinstated. The Polish Heritage Society, together with the Polish ambassador to the UK campaigned for its restitution.

The monument was originally presented to the UK government in 1975 by Poland in recognition of our countries' mutual support during World War II. Inscribed as a memorial to the 250,000 Poles who fought under British command "for your freedom and ours", it was paid for by public subscription, contributions coming from Polish people living in the UK and from Poland. The ensuing fiercely fought competition for its design and execution was won by the little-known Polish sculptor, Bronislaw Kubica.

Although aesthetically the statue has met with mixed reviews, which may partially account for it languishing in storage, it has huge symbolic significance. The original monument had an urn attached which contained earth taken from Chopin's birth-place at Zelazowa Wola (lost together with its base while in storage) and as *The Polish Heritage Society* points out for Polish people Chopin's music is regarded both as the highest expression of patriotism and an emblem of their country's historic struggles.

There is a similar theme of Poland's struggle for survival to be found in the second monument to Chopin, commissioned by the Chopin Memorial Monument Committee and the Polish Consulate from the Poznan-born, Robert Sobocinski. It was unveiled last year, in September, outside Centurion House on Deansgate in the commercial district of Manchester, a gift to the people of Manchester from the Polish community.

The monument rests on a 2m high sandstone plinth and is the largest statue of the composer outside of Poland.



Bronze Monument to Chopin by Robert Sobocinski outside Centurion House, Deansgate Manchester
Photograph courtesy of Dr. Marek Stella-Sawicki.

It shows Chopin sitting at a grand piano looking across at his lover and muse, Amantine Lucile Aurore Dupin, better known to us under her pseudonym as Georges Sand, the novelist. An eagle in flight is carved into the work a symbol of Poland for over a thousand years and also a battle scene symbolising Poland's fight for freedom. In addition, the bronze includes material dating from 1831 the year of the November uprising by the Poles against the Russian Empire. The monument celebrates the composer's one and only visit to Manchester in August 1848. By this time, however, Chopin was in poor health and was alarmed when he arrived to find he had an audience of over one thousand, consequently the ensuing concert was not a particular success.

This monument too has attracted some criticism. Jonathan Schofield at Manchester Confidential, for example, derided the modelling of the muse's waving arm which he found "twig-like". He also commented that the back of the monument presents a blank aspect to the passer-by and that the location is cramped. Nonetheless, the Manchester Chopin monument represents an

important symbol of the friendship between Poland and the UK.

While both these monuments have been challenged by some on aesthetic grounds, they are exemplary in fulfilling other valuable functions of monuments - commemoration and symbolism – and in helping to humanise our urban centres.

Symbolism is both powerful and paramount in Antony Gormley's cast iron chair entitled *Witness*, which was unveiled in December 2011 on the piazza outside the British Library on Euston Road, London, where it joins Sir Eduardo Paolozzi's *Newton* and Gormley's own eight boulders of granite, *Planets*. *Witness* was conceived to celebrate the 90th birthday of English PEN. The charity holds an annual event each year, "the Day of the Imprisoned Writer" when writers all over the world commemorate colleagues who have been persecuted for their work. At the event an empty chair represents a writer who could not attend because he has been imprisoned or detained against his will.

Gillian Slovo, PEN's President in England commented



Witness by Antony Gormley, cast iron, British Library, London

that *Witness* is "...a sculpture that plays on the symbolism of PEN's empty chair. It will stand as tribute to, and reminder of, those writers who, because of censorship and tyranny, are not free to go to any library either in their country or in ours."

The British Library, the UK's National Library was regarded as the ideal location for the statue. Gormley himself acknowledged that "This is a place of witness"

and he further commented that the sculpture “is cast in massive iron that will simply rest, isolated for anyone, or no-one to occupy.”

It has been noted that *Witness* is a departure from Gormley’s usual oeuvre which tends to feature representations of his own body or sometimes the bodies of others, particularly in relationship to space at large. The symbolism of *Witness* can perhaps, therefore, be seen as all the more poignant in that this exploration takes place in the absence of the human body.

Joanna Barnes

GILDED SCULPTURE TO BE PRODUCED FOR THE ROYAL BARGE

Top British artisans are crafting a magnificent gilded sculpture to decorate the prow of the Royal Barge, the vessel that will carry The Queen, The Duke of Edinburgh and other members of the Royal Family in the Thames Diamond Jubilee Pageant. The sculpture was designed by Alan Lamb, head of historic carving at City & Guilds of London Art School with Emmy-winning Production Designer Joseph Bennett. It is being modelled in a secret location in South London by a small team of staff and students. Over two tonnes of terracotta clay are being used to create the model, which will be cast in acrylic resin and gilded with 22ct gold leaf.

The sculpture will include images of:

- The Royal Cypher
- A personification of “the fair wind”
- Cornucopias (horns of plenty) spilling over with shells and crabs
- Two enormous sculptures of Old Father Thames
- Two two-metre high statues of scaly sharp-toothed classical dolphins. Having long been a symbol of the Thames in London these also appear on the coat of arms of the Fishmongers Company who sponsor the Art School and on the lamp posts along the embankment
- Flowers and vegetables representing the four realms of the UK

- Figures of Britannia riding sea horses designed by Nina Bilbey, senior stone carving tutor at the college.

Royal Barge Production Designer Joseph Bennett said: “The magnificent sculpture that will adorn the front of the Royal Barge will truly be a thing of beauty. We’re delighted to have been able to tap into the vision and expertise of some of Britain’s highly skilled craftspeople and it has really been a privilege to work with them. The Royal Barge will be the jewel in the crown of the river pageant and with the eyes of the world upon it, it’s a chance for us to display just what Britain and its artisans can achieve.”

Alan Lamb said: “We want to produce a work of art worthy of the occasion but also something that people will find interesting and entertaining as well as majestic. While still based on traditional images, the dolphins and other sea creatures should appeal to children’s (and adults’) sense of fun, while Old Father Thames and Britannia lend the grandeur that the sculpture needs to perform its ceremonial function.”

THE FITZWILLIAM MUSEUM’S SERIES OF FREE OUTDOOR SCULPTURE EXHIBITIONS

The latest in the Fitzwilliam Museum’s series of free outdoor sculpture exhibitions will be opening on Tuesday 6 March with works by three internationally renowned contemporary sculptors; Cambridge based sculptor Helaine Blumenfeld, British sculptor Peter Randall-Page and Japanese sculptor Kan Yasuda. All three artists share a connection, each having worked in the renowned sculpture centre of Pietrasanta, Italy, working with the famous local Carrara marble.

Highlights of the 2012 displays will include:

- Little Seed - the prototype sculpture of Peter Randall-Page’s famous work on permanent display at the Eden Project in Cornwall
- Tensei Tenmoku - a monumental two part arch

sculpture by Kan Yasuda wrought in bronze

- The Space Within - cast in bronze with billowing, fluid movement, this three part sculpture by Blumenfeld represents and creates a space within for reflection.

This year's promenade has been curated by the Director of the Fitzwilliam Museum, Dr Timothy Potts who commented: "Each Sculpture Promenade thus far has been a resounding success, bringing in a wide variety of new visitors to the Museum, especially younger audiences who are those with an interest in contemporary art.

This year's Sculpture Promenade presents a selection of dramatic and impressive works by three very distinguished artists, united by their link to the famous Italian sculpture centre of Pietrasanta in Tuscany." Helaine Blumenfeld added: "I am thrilled to be exhibiting a number of my Monumental Sculptures in the Promenade. I look forward to seeing how people interact with them. A sculpture is only completed when it is enjoyed by the public. I have been dedicated to seeing sculpture re-enter the lives of people - not only in the art galleries but on the streets, in parks, in front of public buildings, to take its place as part of a restoration of the Public Spirit. The Fitzwilliam Museum's public profile, the visibility and accessibility of the site and the exciting education programme revolving around the exhibition, will create a suitable platform from which these artworks can inspire, provoke, engage and, ultimately, reach visitors of all ages and backgrounds. "

The PMSA endorses Helaine's sentiments wholeheartedly.

THE LANCASTERS UNVEILS EXCEPTIONAL SCULPTURE MAY 2ND 2012

The monumental sculpture Tempesta by Helaine Blumenfeld OBE will be unveiled as the crowning glory for The Lancasters development overlooking Hyde Park. Blumenfeld, the internationally renowned sculptor was commissioned to make the landmark sculpture, which will be set in front of the meticulously restored Grade II listed façade as the final element in the project, which has been ongoing since 2007.

Klas Nilsson, Chairman for developers Northacre said: 'Original works of art are increasingly being commissioned for luxury property developments, but we wanted something really exceptional for The Lancasters. I am a great admirer of Helaine Blumenfeld's work; the sculpture will perfectly reflect the grandeur of the original architecture and set off the award winning landscaping at The Lancasters.'

Helaine Blumenfeld recalls, 'the first time I was invited to see the renovation of The Lancasters, my breath was taken away by the incredible craftsmanship and respect for detail to restore the gracious 1850s façade. It is an immense honour and challenge to create a monumental sculpture that will stand at the entrance looking on to Hyde Park, one that will connect both with the residents and become part of the cityscape.'

Blumenfeld continues, 'As a sculptor I feel that I have an obligation when approached to create a sculpture for a public space to develop a model that will engage people and lift their spirits. I feel a commitment to provide a work that will not only enhance the environment but will increase awareness of the beauty around it. No longer are monumental sculptures commemorative or religious: they exist to give identity to a space, to create a place of meaning within a community.'

Blumenfeld carved the sculpture at her studio in Pietrasanta, Italy, where artists have been carving marble since Michelangelo. It is by far the most technically ambitious sculpture Blumenfeld has ever undertaken, testing the limits of marble as a medium in ways rarely seen in monumental sculptures. Beginning from a narrow base, and soaring up and out, the mammoth sculpture is carved so thinly in parts it allows light to pass through and illuminate the stone like light through porcelain.

Due to the innovative and daring form of the sculpture, Blumenfeld initially had to start work on the sculpture on its side. After 5 months of carving into the colossal 40 ton Carrara marble block, when the rough form of

the sculpture had been defined and cart loads of marble rubble were removed, it was then permanently attached to its vast 4 ton circular base and slowly winched upright. Once stood up and spreading its ‘wings’ freely the final carving could be done.

The final sculpture will measure 15 feet high and 8 foot wide.

Do you have any news about sculpture or public monuments in your area that other members would like to hear about? If so please do send it to Bob Pullen, The Executive Administrator, 70, Cowcross Street, London EC1M 6EJ or email PMSA@btconnect.com

NEW VICE PRESIDENTS

During the year we have been tempting a number of prominent persons in the arts and sculpture world to consider becoming associated with the PMSA and to become a Vice President. We shall be in a position to announce the new appointments soon. Their role will be to represent the interests of the PMSA with those who have the potential to help us meet our objectives by offering advice, pointing us to sources of funding and ensuring that we have the best expertise available.

SCULPTURE THEFT

Almost every day there seems to be a headline about the theft of a piece of sculpture for its metal content. We have been given examples from all over the country where much loved local works have been removed and it is thought melted down for the perceived value in the metal. As metal prices have rocketed, it is not just public art that has suffered but also rail lines and signalling equipment, manhole covers, lampposts and signs. There is little material value in metal sculpture as the sculpture is generally hollow and so the metal price gained will be quite low compared with the intrinsic value of the piece. Some thefts are for the artistic value but with more than 2 per month being stolen it is most likely that it is for the metal value.

We are aware of public outcry at the removal of inscriptions at war memorials and of much loved works commemorating local people. The PMSA is working with a network of organisations from the heritage sector and the police to determine how theft can be prevented called ARCH (Action to Reduce Crime against Heritage). We aim to develop a set of guidelines which will, if used, have



Removed from Dulwich Park!

two clear benefits: public sculpture will be more difficult to steal; it will be harder for thieves to avoid detection.

PLANNING POLICY

As a means of protecting public sculpture we have developed a planning policy brief which we shall be sending to all local councils and to Government and the Devolved Assemblies with the request to consider incorporating policies within formal local plans and thus ensuring there is a local recognition of the value and need for protection of this aspect of our heritage. The full text of our views is presented below;

“In considering development proposals via a planning application existing public monuments and sculptures should be preserved on their original or an adjacent site. Older monuments should be retained and used as a focus for the area’s historical heritage.”

If the monument or sculpture needs to be moved it should be subject to specific conditions regarding its location, movement, reinstallation, and with due consideration to its artistic impact so that it becomes an important fixture

in new community development, whether commercial or residential.

Costs of movement should fall to the developer. Conditions should also be imposed regarding any movement to ensure there is no damage to the structure. Exceptions could be made in certain circumstances where after independent consultation with specialists the monument is found to be unsafe, non repairable, could not sustain a move or would be incongruous with the proposed development. In such circumstances reference should be made to the PMSA for advice on its future.

New public sculpture, monuments, fountains, statues may

be suggested either by a developer, the community, or the local council, in these instances the planning authority shall ensure that the proposed site is recorded and full details submitted to the UK national database managed by the PMSA.

The council shall have a requirement to inform the PMSA of all movements to monuments and to ensure their condition is maintained.

The council shall also have a requirement to put in place an anti theft regime based on advice provided by ARCH.

The council shall also stimulate the promotion of new

SUBSCRIPTION RENEWALS

WE NEED YOUR SUBSCRIPTIONS TO HELP PROTECT MONUMENTS AND SCULPTURE

Sub renewals for 2012 fell due on 1st January.

If you have not done so already, please, please send in your renewal – we really need all our supporters to do this, if the PMSA is to achieve its objectives!

We are holding the subs at the same rate this year, but they will go up from 1st January 2013.

So if you are considering life membership, now is the time to take the plunge! It is only £400.

Subscription rates	with journal	without journal
Ordinary	£35.00	£25.00
Concessionary (Retired, student, unemployed)	£27.50	£17.50
EU	€55	€40
Outside EU	US\$75	
Corporate	£85	
Life membership	£400	

If you are receiving this newsletter as a guest or friend then you may be interested in joining the PMSA and receive all the benefits especially the Sculpture Journal.

Please send your details including contact address, especially email and the choice of membership required to the PMSA to Bob Pullen, Executive Administrator, 70, Cowcross Street, London, EC1M 6EJ

We would prefer payment by cheque or alternatively make an electronic transfer to:

Bank details: Santander Bank

Account name: PMSA

Sort code: 72-00-05

Account No: 83493602

THANK YOU!