

PMSA Notes and Queries Archive 2009

December 2009

'Symbolism, Meaning and Function in Architectural Sculpture - A Case Study: London 1920-40' (1997)

Jeremy Haslam contacted us to say that his 1997 thesis, Symbolism, Meaning and Function in Architectural Sculpture - A Case Study: London 1920-40, is now available to download as a pdf from his website: <http://jeremyhaslam.wordpress.com> There are several other very interesting papers available for download on the site. You can also see some fine examples of Jeremy's photographs of public sculpture at:

<http://www.flickr.com/photos/artisan7/sets/72157612022965506/>

Charles Nathaniel Stoatt (1860-1937)

We have had an enquiry from a descendant of this sculptor who had a photographic studio at 253 Goldhawk Road, Shepherd's Bush, Hammersmith in 1881. In 1901 he was listed as a moulder to the Victoria & Albert Museum Manufacturing Art Department, and was living in Barnes where he died. His name is referenced on page 379 of our Public Sculpture of the City of London volume in connection with the commissioning of the Statue of Queen Anne in front of St. Pauls Cathedral.

If anyone has any more information about this sculptor and his work, please let us know and we will pass on the information to our enquirer.

Protection of painted murals

We have had an enquiry about the protection of painted murals such as those funded by Lambeth Council and the Greater London Council after the Brixton riots in 1981. A gallery of these particular murals can be found at:

http://en.wikipedia.org/wiki/Brixton_murals#Brixton_murals_gallery

Our enquirer says, "It seems that there are some great pieces of artwork on London walls, that have no protection and are open to being painted over, vandalised and left to rot. As many are fading, there is no incentive for people to care about their preservation as they become an eyesore". Of the Brixton murals she says, "One is pretty much gone, one in a very bad state and a couple with the beginning of deterioration. There is nothing to make sure these are preserved, protected, restored or to stop people from just deciding to paint over them". She directs us to a web image of one London mural in the process of being painted over:

<http://www.thegreenwichphantom.co.uk/2008/06/mural-vanishes.html>

As the PMSA is primarily concerned with murals that have sculptural elements, in the first instance, we have directed our enquirer to the Tiles and Architectural Ceramics Society (<http://www.tilesoc.org.uk/>) and, to the 20th Century Society who currently have a campaign focusing on the protection of murals (<http://www.c20society.org.uk/docs/campaigns/murals.html>) If anyone knows of any organisations specifically looking at the preservation of painted murals or would like to offer support to our enquirer, please let us know and we will pass on the details. It certainly seems to be a rather neglected area.



'The Big Splash', 30 x 40 feet. 1985, by Christine Thomas, assisted by Dave Bangs and Diane O'leary. Glenelg Road, Brixton. Photograph: Iemanja75

(<http://en.wikipedia.org/wiki/File:Thebigsplash.jpg>)

November 2009

The Paolozzi Mosaics.1980-1986 by Eduardo Paolozzi (7 March 1924 – 22 April 2005)

Tottenham Court Road Tube Station, London



A concerned member of the public enquired about the conservation of the Paolozzi mosaics during the current renovations to the station. Earlier this year, Transport for London said that the murals would remain in situ wherever possible. They also stated that they were working with Art on the Underground and the Paolozzi Foundation to ensure that if any part of the murals is damaged, it is repaired. They had already commissioned an artist for the work. We have contacted Transport for London for an update on the work and the

condition of the murals and will post an update here when we receive a response, which they have promised in January.

Neon Tower. 1972 by Philip Vaughan (1945-) and Roger Dainton (1943-)

The Hayward Gallery, South Bank, London

The same enquirer who raised concern over the Paolozzi murals also wondered about what was happening with the missing Neon Tower from atop the Hayward Gallery. The tower had fallen into disrepair in the last few years due to a lack of funds. Tel Aviv born designer, Ron Arad, earlier this year launched a petition to have the work restored. There are currently 160 signatures on the online petition. Boris Johnson, the Mayor of London has endorsed the restoration campaign, saying, "The Hayward Gallery Neon Tower is an iconic part of the London skyline. Since the 1970s it has inspired a generation of designers and artists to think again about what sculpture is, and to see the creative possibilities of light, technology and public space. I wholeheartedly back the campaign for its restoration and hope it will inspire a new generation of Londoners to gaze up in admiration." More information about the tower and the campaign to restore it can be found on Philip Vaughan's website at:

<http://www.philipvaughan.net> We have contacted the Hayward Gallery and requested an update on the restoration and will post further news here when we receive a response.

Edward Michael Lowry

We have had an enquiry about the career of Edward Michael Lowry from a gentleman who is married to the sculptor's granddaughter. He tells us that Lowry had a fairly prominent career as a sculptor between 1875 and 1910. After his marriage in 1875 he raised a large family in the Thames Ditton and Kingston areas of London and elsewhere. He undertook work for Colchester Town Hall, The Ashton Monument in Lancaster and the Trade Hall in Manchester. In London, he worked on Waterloo station as well as other buildings. He appears to have been employed at one time by the architect, Sir John Belcher. Our enquirer would like to hear from anyone who has any information about the sculptor and his work. He is particularly interested in where Lowry acquired his skills as a stone mason. He believes that Lowry came to England during the Irish potato famine and may have grown up in Liverpool or Manchester. His father was described as a farmer when he married in 1875 and his son, Edward Michael Lowry Junior died in 1923, aged 82 years.

If anyone has any information about this sculptor or has any advice as to where our enquirer might locate further details, please let us know and we will pass on the information to him.

October 2009

Tomb of Sir Sydney Hedley Waterlow (1822-1906).

St. Mary the Virgin, Stansted, Kent.



We have been contacted by The Old Westminster Citizens' Association (OWCA) with regard to the above tomb. They tell us that Waterlow founded their school (Westminster City School) and that a statue of him, in fact, stands in front of the building and a copy stands in Waterlow Park, Highgate. They recently discovered that the tomb of their patron in the churchyard of St. Mary the Virgin, Stansted, had been quite severely vandalised. The monument was designed by Sir William Reynolds-Stevens in the Art Nouveau style and is mentioned in Pevsner.

The OWCA have decided to restore the monument but are having difficulty in finding good quality photographs of the tomb, particularly of the bronze fittings. This makes the repair and restoration of the piece very difficult. If anyone has photographs or can suggest where some might be found, please let us know and we will pass on the details.

Statue of King Edward VII, Carrara marble, bronze supports, stone pedestal. 1913 by Albert Toft (1862-1949).

Highgate Park, Birmingham.



Rodney Melville and Partners Ltd, Chartered Architects and Historic Building Consultants of Leamington Spa, are involved in the restoration and relocation of this statue in Birmingham. Up until 1986 there were three bronzes on the plinth which represented Education and Progress, Peace and Saint George. They have many sources to find good quality images from which copies of the bronzes can be made but without success. They have images of the statue but they do not include the plinth in its original condition. They have already been in touch with Yale University Press to see if they have the negatives or quality images of the two plates of photographs in Susan Beattie's *The New Sculpture* but unfortunately they do not. They have also been in touch with the Birmingham Archives and National Archives who hold copyright documents and photographs but again their photographs are only of the actual statue. If anyone has any suggestions as to where they might look next or if you can provide images for this important restoration project, please let us know.

An entry for this statue can be found on page 165 of our volume *Public Sculpture of Birmingham* by George T. Noszlopy. You can also find an entry for the statue on our National Sculpture Database in the Western Central Counties section

'Statue of Edward VII', Carrara marble, bronze and stone. 1913, by Albert Toft

War Memorial, 1923 by E.J. Jones.

Aberbanc, Wales

We have had a request for information about this war memorial in Aberbanc, Dyfed. The memorial is surmounted by the figure of a soldier with hands clasped on the butt of his

downward pointing rifle. It was unveiled on 5 October 1923 and was Grade II listed on 4 June 1996. If you can provide any information with regard to the war memorial itself or the sculptor, please let us know and we will pass the details on.



Totem pole, Columbian pine. 1969 by Douglas Cranmer (1927-2006).

Outside Furness House, (formerly Manchester Liners House), Furness Quay, Salford.

We have been informed that this sculpture was removed from its site in 2005 on the grounds of public safety. A local councillor became aware of this recently and tracked the pole to a warehouse in Ipswich. The object has now been brought back to Salford and placed in storage. A campaign is being mounted to re-erect it in a prominent position in the city close to the old docks area.

An entry for this statue can be found on our National Sculpture Database in the Greater Manchester section. There is also an interesting image of Douglas Cranmer working on a totem pole at:

<http://vancouverartinthesixties.com/archive/117>

'Totem Pole ',
Columbian Pine. 1969, by Douglas Cranmer

Report on London's War Memorials

The Planning and Housing Committee of the London Assembly have recently completed a report into London's War Memorials. The report calls for more protection for the capital's 6,000 war memorials to prevent their loss to neglect, theft or redevelopment. It concludes that the existing planning system does not offer sufficient protection to this unique aspect of London's built heritage and local history. The report calls on London boroughs to tighten planning policies to specifically cover the preservation of memorials. At the moment boroughs rely on generic policies relating to street furniture and heritage features that are not adequately protecting war memorials – and many boroughs do not even know where the memorials in their local area are. The report highlights the work of the London Boroughs of Harrow, Bromley and Bexley as best practice, and urges other boroughs to follow their example. These boroughs have established an inventory of their local memorials so proper consideration can be given to any planning application that affects a memorial.

A full copy of the report can be downloaded from:

<http://www.london.gov.uk/assembly/reports/plansd/ph-war-memorials-030709.pdf>

September 2009

Sculptural relief, concrete. 1978 by Henry (1910-1994) and Joyce (1912-1974) Collins.
Sainsburys Supermarket, Southampton.



The Arts and Culture Department of Southampton City Council, tells us that they are hoping to re-erect a large cement relief, in several panels, designed by Henry and Joyce Collins in 1978, in a new location in Southampton. The panels, depicting key events in Southampton's history, were commissioned for Sainsburys Supermarket, but were taken down several years ago and given to the city council. The PMSA has written a letter of support for an HLF bid for this worthy project which, it is stressed, is still in the

early planning stage. The Arts and Culture Department asks if any member could provide any further detailed information about the artists and their work.

An entry for another of their concrete reliefs can be found on page 125/126 of our volume Public Sculpture of North East England by Paul Usherwood. You can also find an entry for one of their reliefs on page 343 of our volume Public Sculpture of Greater Manchester by Terry Wyke.

Entries can also be found on our National Sculpture Database in the North East and Greater Manchester section. The Public Sculptures of Sussex database at:

www.publicsculpturesofsussex.co.uk also features one of their pieces in Bexhill.

Statue of a water nymph, ?terracotta. 1895.

Burslem Park, Staffordshire.

The Programme Manager for Stoke-on-Trent City Council tells us that he is currently managing a project to restore the historic Burslem Park in Staffordshire. They are well-advanced in the Heritage Lottery Fund's bidding process. The project team are searching for any images of Burslem Park and specifically for some record of a statue of a water nymph which was originally donated by Henry Doulton in 1895, a year after the park was opened. The terracotta plinth still exists but the statue 'disappeared' some years ago, and they have been unable to find any images - either photos or drawings. If anyone has any images of this statue or of the park or might have any suggestions as to where some might be found, please let us know.

Launch of the International Directory of Sculpture Parks & Gardens

Birkbeck University of London

Birkbeck announces the launch of the new International Directory of Sculpture Parks and Gardens. Based on the research of Cameron Cartiere and the archive of Benbow Bullock this directory covers over 500 sculpture parks and gardens from around the world. The site serves as a directory, a source of links for valuable information in the field and features a gallery for a virtual tour of a variety of parks and gardens. This site is useful to anyone who might enjoy sculpture in an outdoor environment including artists, collectors, curators, architects, urban designers, landscape architects, city planners, public art administrators, educators and garden enthusiasts.

Visit: www.bbk.ac.uk/sculptureparks

For comments, queries and suggestions email: sculptureparks@gmail.com

'Locomotive', galvanised steel. 1971 by Charles Sansbury (1916-1989).

Stephenson Shopping Centre, Killingworth.

A query was received from a resident of Killingworth, North Tyneside, about the above sculpture. He tells us that he understands that this sculpture is in storage somewhere with North Tyneside Council. It was apparently taken down from the long demolished shopping centre with the intention of erecting it on a strong enough wall when a new centre was built. The new shopping centre was opened in 2000, however the sculpture has not re-appeared. The NE region database entry reads, in part: 'A large cut-steel relief attached to a pedestrian overpass above the road, which also contained the 'Puffing Billy' pub. The sculpture depicted one of Stephenson's early locomotives with "force lines" to illustrate its movement along the track. Removed c.1986'. Latest news from North Tyneside Council is that the 'lost' sculpture has turned up in the grounds of the Stephenson Railway Museum. They are now looking at the possibility of restoring and resiting the work.

An entry for this piece can be found on page 220 of our volume Public Sculpture of North East England by Paul Usherwood. An entry can also be found on our National Sculpture Database in the North East section.

You can find further information about the sculptor at: <http://charlessansbury.com/>

August 2009

'Rush Hour', bronze. 1983-1987 by George Segal (1924 - 2000)

Broadgate Development, Finsbury Avenue Square, London.



It was reported to the office that one of the six bronze figures from this piece was missing. On enquiry, British Land, the real estate investors who own the site, inform us that the figure had become loose thereby putting the general public and the statue itself at risk. The figure was removed and has been placed in safe storage and it is planned to return it to its previous site in the very near future.

You can find out more about this piece and the sculptor in our Public Sculpture of the City of London volume; on our National Sculpture Database and more about the sculptor at:

<http://www.segalfoundation.org/bio.shtml>

Fountain. 1957 by Margaret Wrightson (1877-1976)

Fountain House, Fenchurch Street EC3



We have received an enquiry about this fountain that used to stand outside Fountain House. The fountain depicts a youth (modelled on the father of our enquirer) standing on top of a globe holding a ship and a plane in either hand. Water poured from under the globe which is upheld by four seahorses. On the rim of the basin are two dolphins which spout water. Also, at the side of the rim, are two eagles, one the American and the other the wedge-tailed Australian. The main trade routes across the oceans are indicated by aircraft, the 'Mayflower' and other ships. The whole work, except the figure of the boy in aluminium, is executed in bronze. Before the globe was closed a sealed cylinder was placed within it containing coins and an appropriate selection of documents and newspapers from November 1957. We would very much like to trace the present whereabouts of this fountain. If anyone does have any information at all about this piece, please contact us.

Other work by Margaret Wrightson and a biographical entry can be found in our 'Public Sculpture of the City of London' and 'Public Sculpture of North-East England' volumes.

Stevenson Arthur Blackwood Memorial Drinking Fountain, 1880-1881

Crayford Road, Crayford

The Senior Project Officer for the London Borough of Bexley has contacted us to say that this drinking fountain has recently been relocated so that it now resides in its former position, i.e. forming part of the boundary separating Crayford's waterside Gardens and the High Street. The



fountain has also been professionally cleaned. Stevenson Arthur Blackwood was an Evangelist preacher who lived at Crayford Manor House. He was the father of Algernon Blackwood.

An entry for this fountain can be found on our National Sculpture Database in the East London section.

Sculptural reliefs, (c1935)

Glaramara Outdoor Centre, Seatoller, Borrowdale, Nr Keswick, Cumbria



We have had a most interesting enquiry, from a co-owner of the above outdoor centre, with regard to stone reliefs erected he assumes when the Centre was built in 1935. For some time now he has been trying to establish the name of the sculptor but, his efforts in studying paperwork associated with the building's history and, contact with various art and museum institutions have not led to any conclusions.

Eric Gill had been mentioned to him as a possible sculptor but enquiries to a range of experts agree that they are not the work of Gill nor of Joseph Cribb, one of Gill's pupils. If anyone can provide any information about these stone reliefs, please contact us.

You can find out more about the centre at: <http://www.glaramara.co.uk/>

'Cader Idris'. 1999 by William Pye (1938 -)

Central Square, Cardiff



Cardiff Council has kindly contacted us to let us know that this sculpture has been moved from its previous site outside the Central Station on Central Square to the Cardiff Bay Wetlands area adjacent to the waters of Cardiff Bay. The sculpture was inspired by the painting of Cader Idris by Richard Wilson.

An entry for this fountain can be found on our National Sculpture Database in the Wales section. William Pye's work also features in several of our volumes in the 'Public Sculpture of Britain' series.

You can also find out more about the sculptor at: <http://www.williampye.com/>
