

Free Spirit Story

Free Spirit sculptress Georgie Welch ASEA specialises in limited edition bronzes. Winner of the British Sporting Art Trust Award in 1998 Georgie was selected in 2010 as one of the best in show at the Society of Equestrian Artists' International Open Exhibition at the Mall Galleries in London. Based in Chippenham, Wiltshire all her sculptures are cast in the lost wax method at the renowned **Pangolin Foundry** based in Stroud, Gloucestershire. Pangolin specialises in bronze casting and over 30 years has worked with the foremost sculptors of our time. Reputed to be the best fine art foundry in the UK Pangolin will provide a complete sculpture casting service.



Feb 17

The Free Spirit Story begins.....



Feb 17

A hard copy is made to ensure a match with the bronze maquette



Feb 17

A resin copy of the maquette is cast
The resin model is compared to the bronze maquette



Feb 17

The angles and altitudes are compared to ensure they are correct



Mar 17

The steel is delivered in 7.5 metre lengths. Largest box section 160mm



Mar 17

The "dolly" is made. The dolly is the steel base for the making of the sculpture but will not be cast. The dolly is on casters and it is an essential element that must be strong enough to manage the weight of the armature and around 500 to 600 kilos of clay

Free Spirit Story



April 17

The dolly is covered with ply which has a grid drawn on to it. The grid is a scaled version of the maquette grid. It means that three points of reference can be obtained to plot the armature



April 17

A laser level is used to provide correct horizontal and vertical axis. The building of the armature begins. The armature is the equivalent of a skeletal support so has to be central in position



April 17

This is the solid framework for the 1/2 tonne of clay to be modelled on.

Each point has been cross referenced and proportions are all correct



April 17

Once the armature is complete it is clad in preparation for the clay. The images shows plaster and scrim on the steel armature. The plaster has been coated with shellac to prevent the plaster drawing moisture from the clay. The tail is plotted next in aluminium wire. Once this is completed the armature is ready for the clay



April 17

The clay is delivered

Each packet weighs 25kg - a total of half a tonne in this delivery

Free Spirit Story



April 17

This image shows early stages of blocking out in clay

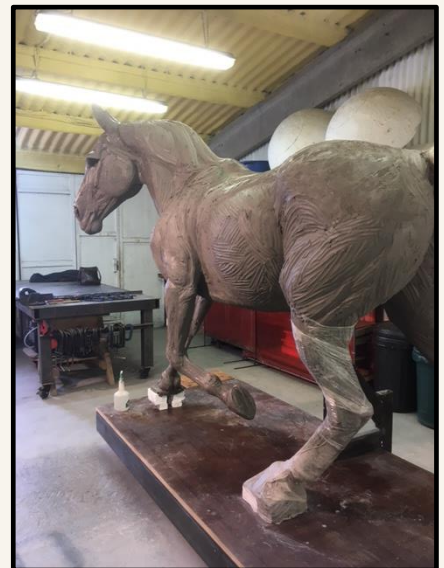
Half a tonne of clay has been used to date. Another half a tonne has been delivered

April 17

The clay has been wrapped. The plastic prevents the clay from drying out so it remains malleable to model. The metal sticking up from the head is a reminder where the poll sits accurately and is removed once the horse head develops

April 17

The tools show callipers and modelling tools that are in constant use



May 17

750 kilograms of clay have been used and there is still quite a way to go

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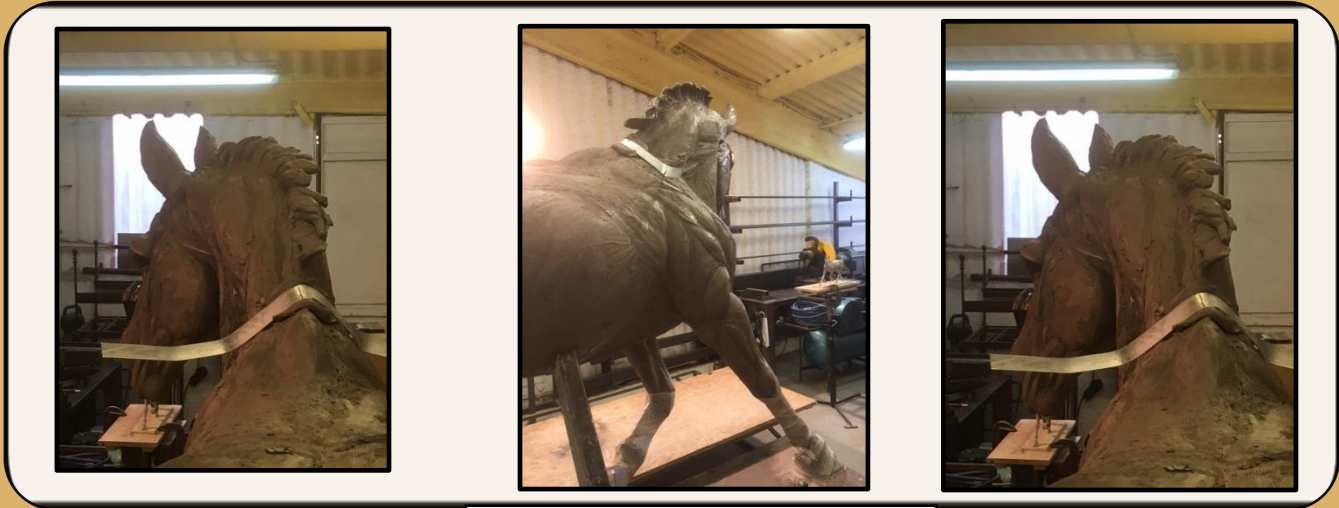
June 17

The sculpture is changing everyday and taking shape. The close up texture shows the change from using hands to modelling tools

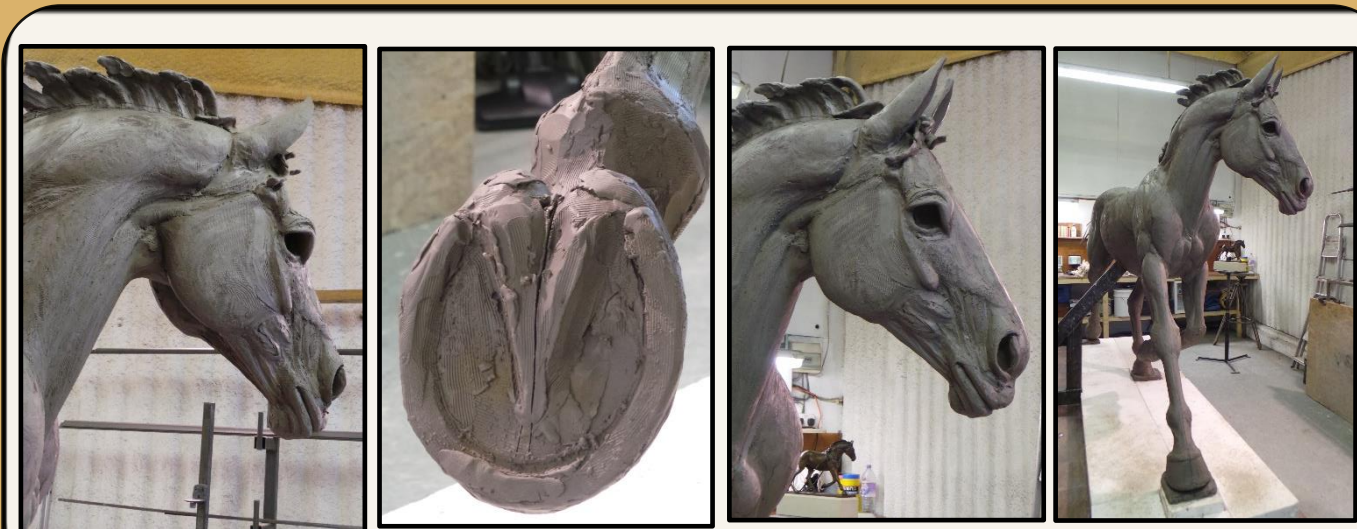


June 17

Free Spirit Story



July 17



August 17