



**LYNN CHADWICK**

**THE SCULPTURES AT LYPIATT PARK**

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Cover Image: *The Watchers*, 1960

Frontispiece: *Stairs*, 1991

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# **INTRODUCTION**

**SARAH CHADWICK**

My father spent several family holidays in Gloucestershire, so it was not surprising that in 1946, when he had a more regular income, he moved there from London. At first he rented a cottage on the estate of the architect Detmar Blow and later another cottage, Pinswell, near Cheltenham, where he stayed for 10 years.

In the spring of 1958, my father bought Lypiatt Park, near Stroud, on the brow of a hill overlooking the Toadsmoor Valley. Surprisingly, this was the first house he had owned and he was able to buy it from sculpture sales following the XXVIII Venice Biennale – where he was awarded the coveted International Prize for Sculpture. The house, outbuildings and 10 acre garden were all very run down; the previous owner had wanted to knock down the house and sell the bricks. Originally Lypiatt Park was a medieval manor house surrounded by outbuildings dating from the 14th century, including a dovecot, granary and chapel. The house was extensively modified during the 19th century in the Gothic style and to give it the appearance of a castle crenellations were added, as well as a stable block.

My father was attracted to the large rooms where he could display his work and from 1958 he gradually restored the house, moving into different areas as work was completed. By the late 1970s we had eventually spread out to occupy the whole house. The ground floor with its high ceilings and long galleries was like a showroom for his work, and his vision for the interior design was to paint the whole inside of the house white. He restored the gardens, simplified the Victorian designs and displayed his larger work in the grounds. In 1986 he was able to purchase 250 acres of the original parkland below the house, planting 15,000 trees and improving the grasslands. Gradually he placed his monumental sculptures on designated concrete bases in what was to become the Sculpture Park. He placed them very deliberately on their bases to show their 'attitude' – the figures' expression through their stance.

Lypiatt Park offered the perfect seclusion for my father, who was a very private man. He had a studio in the chapel at first, then in the house and eventually in the stable block. He also started a small foundry in the 1970s to cast smaller works where he could have more control over the patination of his bronzes. He always followed a routine when working: rising early, working until lunchtime then stopping for a proper sit-down lunch, followed by a session of working until teatime. He usually worked alone and as children we rarely went into his studio. In the house we were surrounded by his sculptures in the long gallery downstairs and elsewhere and often climbed on the larger works in the grounds. It was a wonderful place in which to grow up.

My father came from a background in architecture, so it was not surprising that his working method reflected this. As an architect might draw lines on a page, he developed a technique of drawing in space, taking steel rods and welding them together to criss-cross, join and radiate out, forming three-dimensional shapes in space akin to the architect's space frame. This armature, formed by the welded rods was filled with an industrial compound called Stolit, a mixture of iron filings and plaster that could be applied wet and then chased when dry to achieve the desired surface. Sometimes the result was textured, sometimes smooth, like a skin, but with the rods still visible. He often described the sculptures as being like crabs with their bones on the outside, particularly his early work.

He discovered, however, that over time, the rods rusted and became distorted in the Stolit, losing the 'attitude' he had strived so hard to achieve. He therefore decided to cast small editions of his work in bronze, a medium which was far more durable. However, not all the foundries he worked with could accurately translate his sculptures into bronze and this led to my father setting





up his own small foundry in the stable block at Lypiatt. In the early eighties, Rungwe Kingdon and his wife Claude Koenig, who later became responsible for casting all his work, came to work in the foundry. They went on to set up their own foundry, Pangolin Editions, in 1985. By working closely with my father, they came to understand what he was searching for in bronze casting and were able to reproduce the delicate texture, subtle colour and accurate stance that gave the bronzes their 'attitude'.

The vast majority of all his original sculptures – the working models – are still together at Lypiatt Park, where my father had always wanted to keep them. In the future, once all the works are cast out according to his instructions, the family intends to form a foundation with a specially designed building by my brother Daniel to house these historical sculptures.

My father was unusual, perhaps unique, in that he made sketches and drawings after making the sculptures. Being responsible for his archives, I am indebted to him in that after he made his first mobile he called it 'number 1' in his newly-purchased notebook. He continued this practice of numbering the works in sequence until the early 1970s when my stepmother Eva took over the notebooks and kept more extensive records in other formats. The sketches were a record of each sculpture, with dimensions and sometimes details of to whom it was sold, particularly in the early notebooks. Later there was also a record of the casting foundry and gallery.

Over time, my father developed a working practice, working on a theme, such as *Sitting Couples*, until he felt he had achieved what he wanted. However, he also often re-visited and adapted a theme. For example, *Two Seated Figures II*, 1973 (page 40) emerged twenty years later as *Sitting Couple on Bench*, 1990 (page 73).

In 1995 he stopped working – though he was not ill or infirm. When Rungwe asked him why, he said "There are only so many things to say and only so many ways to say them and I've done that now."

While final preparations were being made for his retrospective at Tate Britain, on 25th April 2003 my father died peacefully at Lypiatt Park and is buried in the Pinetum.

Sarah Chadwick

**WORKS**







*Stranger III*, 1959, Bronze, 218 x 264 x 82 cm



*Beast Alerted I*, 1990, Bronze, 228.5 x 183 x 324.5 cm



*Moon of Alabama*, 1957, Bronze, 152 x 135 x 95 cm



*Conjunction XII*, 1967, Bronze, 203 x 102 x 60 cm



*Encounter VI*, 1956, Bronze, 153 x 85 x 38 cm



*Black Beast*, 1960, Bronze, 101 x 208 x 82 cm



*Back to Venice*, 1988, Bronze, 193 x 276 x 152 cm



*High Wind IV*, 1995, Bronze, 175 x 67 x 120 cm



*Sitting Couple on Bench*, 1990, Welded stainless steel, 263 x 303 x 249 cm



*Lion I*, 1990, Welded stainless steel, 162.5 x 132 x 345.5 cm



*Beast Alerted I*, 1990, Welded stainless steel, 228.5 x 183 x 324.5 cm







*Stretching Beast I*, 1990, Welded stainless steel, 232.5 x 82 x 112 cm



*Rising Beast*, 1989, Welded stainless steel, 216 x 244 x 190.5 cm



*Crouching Beast II*, 1990, Welded stainless steel, 183 x 213.5 x 472.5 cm



*Rocker*, 1977, Welded stainless steel, 526 x 338 x 257 cm



*High Wind II*, 1988, Bronze, 188 x 94 x 98 cm



*High Wind*, 1984, Bronze, 190 x 75 x 130 cm



*Two Seated Figures II*, 1973, Bronze, Female: 173 x 188 x 70 cm, Male: 165 x 228 x 109 cm



*Sitting Couple*, 1989, Bronze, 192 x 166 x 152 cm



*Sitting Couple*, 1989–90, Bronze, 255 x 331 x 224 cm



*Encounter VIII*, 1957, Bronze, 185 x 80 x 47 cm



*Diamond*, 1984, Bronze, Male: 198 x 106 x 213 cm, Female: 198 x 122 x 183 cm



*Pair of Walking Figures – Jubilee*, 1977, Bronze, Female: 200 x 94 x 125 cm, Male: 198 x 81 x 153 cm



*High Wind III*, 1990, Bronze, 200 x 112 x 114 cm





*Trigon*, 1961, Bronze, 250 x 66 x 61 cm



*Sitting Figures*, 1989, Welded stainless steel, 192 x 166 x 152 cm



*Sitting Couple on Bench*, 1990, Welded stainless steel, 194 x 211 x 183 cm



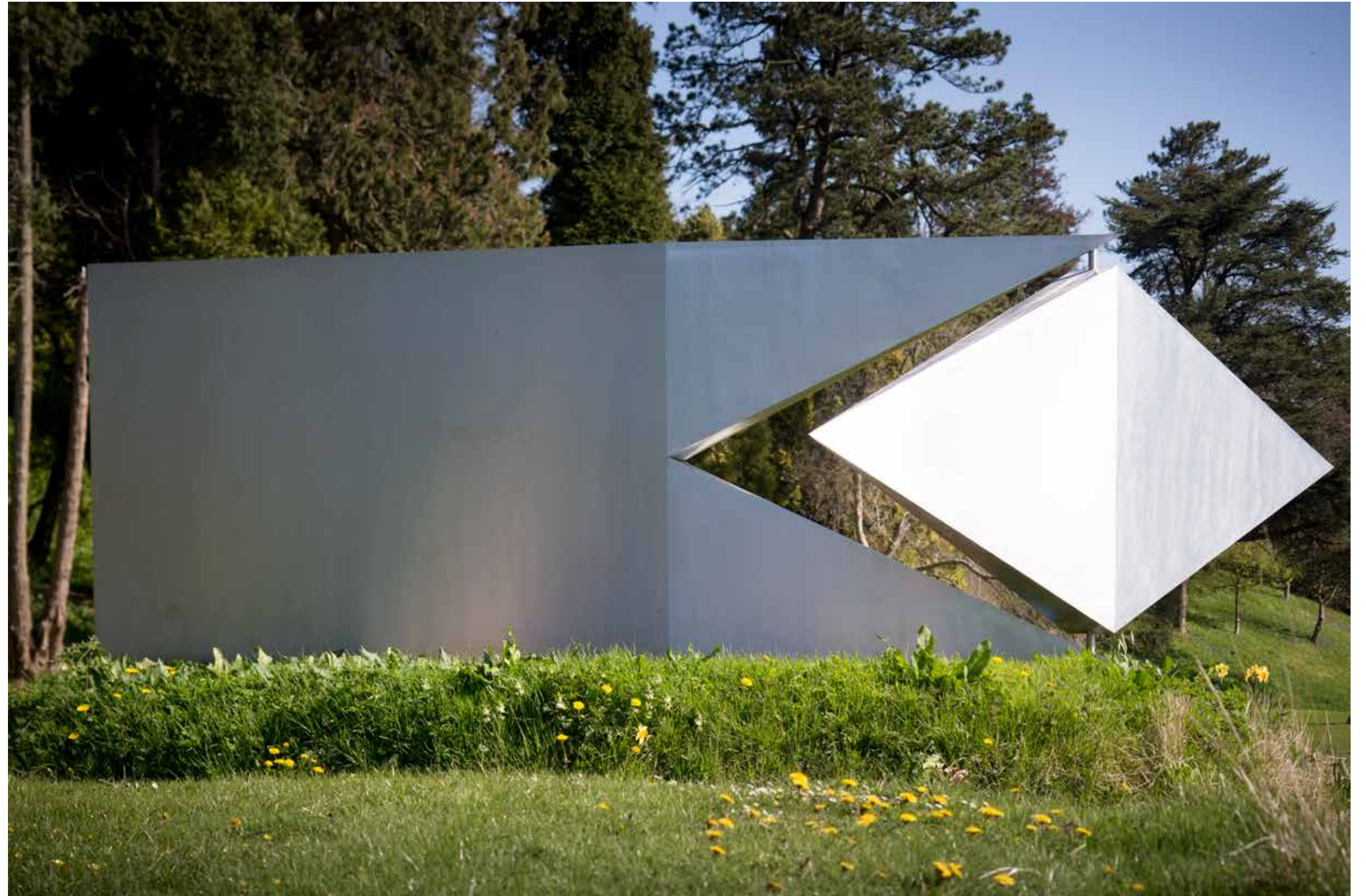
*Conjunction IX*, 1960, Bronze, 233 x 130 x 81 cm



*Sitting Figure*, 1962, Bronze, 152 x 183 x 94 cm



*Stairs*, 1991, Bronze, 239 x 160 x 112 cm



*Ace of Diamonds III*, 1986–96, Welded stainless steel, 230 x 670 x 45 cm



*Little Girl II*, 1987, Bronze, 173 x 122 x 132 cm



*Little Girl*, 1987, Bronze, 178 x 120 x 120 cm



*Little Girl III*, 1987, Bronze, 175 x 120 x 124 cm





*Three Elektras*, 1969, Bronze (black), 226 x 223 x 219 cm



*Walking Woman*, 1984, Bronze, 213 x 106 x 178 cm



*Sitting Figures*, 1979–80, Bronze, Female: 180 x 84 x 122 cm, Male: 193 x 94 x 142 cm



*Beast XVI*, 1959, Bronze, 78 x 173 x 87 cm





*The Watchers*, 1960, Bronze, Left: 228 x 74 x 57 cm, Centre: 233 x 66 x 60 cm, Right: 228 x 72 x 59 cm



*Cloaked Figure IX*, 1978, Bronze, 185 x 101 x 140 cm



*Dancing Figures (Two Dancing Figures)*, 1956, Bronze, 184 x 110 x 69 cm



*Teddy Boy and Girl*, 1979, Bronze, 190 x 75 x 60 cm





*Sitting Couple on Bench*, 1990, Bronze, 262 x 303 x 249 cm



*Sitting Couple on Bench*, 1990, Bronze, 194 x 211 x 183 cm



*Duttan's Beast*, 1990, Welded stainless steel, 142 x 84 x 305 cm



*Crouching Beast I*, 1990, Welded stainless steel, 122 x 142 x 315 cm



*Jubilee IV*, 1985, Bronze, Male: 259 x 175 x 289 cm, Female: 254 x 145 x 343 cm



*Two Watchers V Third Version*, 1967, Bronze, 176 x 110 x 69 cm



*Ace of Diamonds V*, 1986–96, Bronze, 195 x 335 x 23 cm



*Two Winged Figures*, 1962, Welded Steel, 296 x 559 x 328 cm







*Encounter VI*, 1956, Iron and composition, 153 x 85 x 38 cm



*Maquette IV Moon of Alabama*, 1957, Bronze, 33 x 28 x 27 cm



*Teddy Boy and Girl II*, 1957, Bronze, 208 x 65 x 60 cm



*Trog*, 1960-61, Bronze, 84 x 38 x 23 cm



*Dancers*, 1967, Bronze, 183 x 70 x 53 cm



*Pyramid Black/White*, 1966, Formica on wood, 242 x 81 x 65 cm



*High Hat Man*, 1968, Bronze, 232 x 62 x 58 cm  
*High Hat Woman*, 1968, Bronze, 237 x 70 x 51 cm

## **LIST OF WORKS**

- 18 *Stranger III*, 1959  
Bronze  
218 x 264 x 82 cm  
(85 $\frac{7}{8}$  x 104 x 32 $\frac{1}{4}$  in)  
Edition of 4  
Cat Rais: 285
- 24 *Black Beast*, 1960  
Bronze  
101 x 208 x 82 cm  
(39 $\frac{3}{4}$  x 82 x 32 $\frac{1}{4}$  in)  
Edition of 4  
Cat Rais: 324
- 31 *Beast Alerted I*, 1990  
Welded stainless steel  
228.5 x 183 x 324.5 cm  
(90 x 72 x 128 in)  
Edition of 6  
Cat Rais: C110
- 20 *Beast Alerted I*, 1990  
Bronze  
228.5 x 183 x 324.5 cm  
(90 x 72 x 127 $\frac{3}{4}$  in)  
Edition of 9  
Cat Rais: C110B
- 25 *Back to Venice*, 1988  
Bronze  
193 x 276 x 152 cm  
(76 x 109 x 60 in)  
Edition of 9  
Cat Rais: C74
- 34 *Stretching Beast I*, 1990  
Welded stainless steel  
232.5 x 82 x 112 cm  
(91 $\frac{1}{2}$  x 32 x 44 in)  
Edition of 6  
Cat Rais: C105
- 21 *Moon of Alabama*, 1957  
Bronze  
152 x 135 x 95 cm  
(59 $\frac{7}{8}$  x 53 $\frac{1}{8}$  x 37 $\frac{3}{8}$  in)  
Edition of 6  
Cat Rais: 246
- 26 *High Wind IV*, 1995  
Bronze  
175 x 67 x 120 cm  
(69 x 26 x 47 $\frac{1}{2}$  in)  
Edition of 9  
Cat Rais: C136
- 35 *Rising Beast*, 1989  
Welded stainless steel  
216 x 244 x 190.5 cm  
(85 x 96 x 75 in)  
Edition of 6  
Cat Rais: C94
- 22 *Conjunction XII*, 1967  
Bronze  
203 x 102 x 60 cm  
(79 $\frac{7}{8}$  x 40 $\frac{1}{8}$  x 23 $\frac{5}{8}$  in)  
Edition of 4  
Cat Rais: 539
- 29 *Sitting Couple on Bench*, 1990  
Welded stainless steel  
262 x 303 x 249 cm  
(103 x 119 x 98 in)  
Edition of 6  
Cat Rais: C97
- 36 *Crouching Beast II*, 1990  
Welded stainless steel  
183 x 213.5 x 472.5 cm  
(72 x 84 x 186 in)  
Edition of 6  
Cat Rais: C108
- 23 *Encounter VI*, 1956  
Bronze  
153 x 85 x 38 cm  
(60 $\frac{1}{4}$  x 33 $\frac{1}{2}$  x 15 in)  
Edition of 4  
Cat Rais: 214
- 30 *Lion I*, 1990  
Welded stainless steel  
162.5 x 132 x 345.5 cm  
(64 x 52 x 136 in)  
Edition of 6  
Cat Rais: C114
- 37 *Rocker*, 1977  
Welded stainless steel  
526 x 338 x 257 cm  
(207 $\frac{1}{8}$  x 133 $\frac{1}{8}$  x 101 $\frac{1}{8}$  in)  
Unique  
Cat Rais: 741

- 38 *High Wind II*, 1988  
Bronze  
188 x 94 x 98 cm  
(74 x 37 x 38 $\frac{1}{2}$  in)  
Edition of 9  
Cat Rais: C77
- 43 *Encounter VIII*, 1957  
Bronze  
185 x 80 x 47 cm  
(72 $\frac{7}{8}$  x 31 $\frac{1}{2}$  x 18 $\frac{1}{2}$  in)  
Edition of 4  
Cat Rais: 229
- 49 *Sitting Figures*, 1989  
Welded stainless steel  
192 x 166 x 152 cm  
(75 $\frac{1}{2}$  x 65 $\frac{1}{4}$  x 60 in)  
Edition of 6  
Cat Rais: C92
- 39 *High Wind*, 1984  
Bronze  
190 x 75 x 130 cm  
(74 $\frac{3}{4}$  x 29 $\frac{1}{2}$  x 51 in)  
Edition of 6  
Cat Rais: C20
- 45 *Diamond*, 1984  
Bronze  
Male: 198 x 106 x 213 cm  
(78 x 42 x 84 in)  
Female: 198 x 122 x 183 cm  
(78 x 48 x 72 in)  
Edition of 6  
Cat Rais: C7S
- 50 *Sitting Couple on Bench*, 1990  
Welded stainless steel  
194 x 211 x 183 cm  
(76 $\frac{1}{2}$  x 83 x 72 in)  
Edition of 6  
Cat Rais: C156
- 40 *Two Seated Figures II*, 1973  
Bronze  
Female: 173 x 188 x 70 cm  
(68 x 74 x 27 $\frac{1}{2}$  in)  
Male: 165 x 228 x 109 cm  
(65 x 90 x 43 $\frac{1}{4}$  in)  
Edition of 6  
Cat Rais: 663
- 46 *Pair of Walking Figures – Jubilee*  
1977, Bronze  
Female: 200 x 94 x 125 cm  
(79 x 37 x 49 $\frac{1}{4}$  in)  
Male: 198 x 81 x 153 cm  
(78 x 32 x 60 $\frac{1}{2}$  in)  
Edition of 6  
Cat Rais: 769
- 51 *Conjunction IX*, 1960  
Bronze  
233 x 130 x 81 cm  
(91 $\frac{3}{4}$  x 51 $\frac{1}{8}$  x 31 $\frac{7}{8}$  in)  
Edition of 6  
Cat Rais: 327
- 41 *Sitting Couple*, 1989  
Bronze  
192 x 166 x 152 cm  
(75 $\frac{1}{2}$  x 65 $\frac{1}{4}$  x 60 in)  
Edition of 9  
Cat Rais: C93
- 47 *High Wind III*, 1990  
Bronze  
200 x 112 x 114 cm  
(78 $\frac{1}{2}$  x 44 x 45 in)  
Edition of 9  
Cat Rais: C115
- 52 *Sitting Figure*, 1962  
Bronze  
152 x 183 x 94 cm  
(60 x 72 x 37 in)  
Edition of 4  
Cat Rais: 381
- 42 *Sitting Couple*, 1989–90  
Bronze  
255 x 331 x 224 cm  
(105 x 130 x 88 in)  
Edition of 9  
Cat Rais: C96
- 48 *Trigon*, 1961  
Bronze  
250 x 66 x 61 cm  
(98 $\frac{3}{8}$  x 26 x 24 in)  
Edition of 4  
Cat Rais: 348
- 53 *Stairs*, 1991  
Bronze  
239 x 160 x 112 cm  
(94 x 63 x 44 in)  
Edition of 9  
Cat Rais: C126S

- 55 *Ace of Diamonds III*, 1986–96  
Welded stainless steel  
230 x 670 x 45 cm  
(90½ x 263¾ x 17¾ in)  
Edition of 6  
Cat Rais: C157
- 61 *Walking Woman*, 1984  
Bronze  
213 x 106 x 178 cm  
(84 x 42 x 70 in)  
Edition of 9  
Cat Rais: C19
- 62 *Sitting Figures*, 1979-80  
Bronze  
Female: 180 x 84 x 122 cm  
(71 x 33 x 48 in)  
Male: 193 x 94 x 142 cm  
(76 x 37 x 56 in)  
Edition of 6  
Cat Rais: 786
- 63 *Beast XVI*, 1959  
Bronze  
78 x 173 x 87 cm  
(30¾ x 68⅞ x 34¼ in)  
Edition of 4  
Cat Rais: 284
- 64 *The Watchers*, 1960  
Bronze  
Left: 228 x 74 x 57 cm  
(89¾ x 29⅞ x 22½ in)  
Centre: 233 x 66 x 60 cm  
(91¾ x 26 x 23⅞ in)  
Right: 228 x 72 x 59 cm  
(89¾ x 28⅞ x 23¼ in)  
Edition of 3  
Cat Rais: 325
- 66 *Cloaked Figure IX*, 1978  
Bronze  
185 x 101 x 140 cm  
(73 x 40 x 55 in)  
Edition of 6  
Cat Rais: 770
- 67 *Dancing Figures*  
(*Two Dancing Figures*), 1956  
Bronze  
184 x 110 x 69 cm  
(72½ x 43¼ x 27⅞ in)  
Edition of 2  
Cat Rais: 175
- 69 *Teddy Boy and Girl*, 1979  
Bronze  
190 x 75 x 60 cm  
(78¾ x 29½ x 23⅞ in)  
Edition of 6  
Cat Rais: 785
- 72 *Sitting Couple on Bench*, 1990  
Bronze  
262 x 303 x 249 cm  
(103 x 119 x 98 in)  
Edition of 9  
Cat Rais: C97B
- 73 *Sitting Couple on Bench*, 1990  
Bronze  
194 x 211 x 183 cm  
(76⅞ x 83 x 72 in)  
Edition of 9  
Cat Rais: C156B

- 74 *Duttan's Beast*, 1990  
Welded stainless steel  
142 x 84 x 305 cm  
(56 x 33 x 120 in)  
Edition of 6  
Cat Rais: C103
- 75 *Crouching Beast I*, 1990  
Welded stainless steel  
122 x 142 x 315 cm  
(48 x 55⅞ x 124 in)  
Edition of 6  
Cat Rais: C99
- 76 *Jubilee IV*, 1985  
Bronze  
Male: 259 x 175 x 289 cm  
(102 x 68⅞ x 113¾ in)  
Female: 254 x 145 x 343 cm  
(100 x 57⅞ x 135 in)  
Edition of 6  
Cat Rais: C27
- 77 *Two Watchers V Third Version*  
1967, Bronze  
176 x 110 x 69 cm  
(69¼ x 43¼ x 27⅞ in)  
Edition of 4  
Cat Rais: 536
- 78 *Ace of Diamonds V*, 1986–96  
Bronze  
195 x 335 x 23 cm  
(76¾ x 131⅞ x 9 in)  
Edition of 9  
Cat Rais: C159B
- 79 *Two Winged Figures*, 1962  
Welded Steel  
296 x 559 x 328 cm  
(116½ x 220⅞ x 129⅞ in)  
Unique  
Cat Rais: 0372
- 82 *Encounter VI*, 1956  
Iron and composition  
153 x 85 x 38 cm  
(60¼ x 33½ x 15 in)  
Working model  
Cat Rais: 214
- 83 *Maquette IV Moon of Alabama*  
1957  
Bronze  
33 x 28 x 27 cm  
(13 x 11 x 10⅝ in)  
Edition of 4  
Cat Rais: 244
- 84 *Teddy Boy and Girl II*, 1957  
Bronze  
208 x 65 x 60 cm  
(82 x 25⅝ x 23⅞ in)  
Edition of 4  
Cat Rais: 227
- 85 *Trog*, 1960–61  
Bronze  
84 x 38 x 23 cm  
(33⅞ x 15 x 9 in)  
Edition of 4  
Cat Rais: 335
- 86 *Dancers*, 1967  
Bronze  
183 x 70 x 53 cm  
(72 x 27½ x 20⅞ in)  
Edition of 4  
Cat Rais: 538
- 87 *Pyramid Black/White*, 1966  
Formica on wood  
242 x 81 x 65 cm  
(95¼ x 31⅞ x 25⅞ in)  
Unique  
Cat Rais: 517
- 88 *High Hat Man*, 1968  
Bronze  
232 x 62 x 58 cm  
(91⅞ x 24⅞ x 22⅞ in)  
Edition of 4  
Cat Rais: 570
- 88 *High Hat Woman*, 1968  
Bronze  
237 x 70 x 51 cm  
(93¼ x 27½ x 20⅞ in)  
Edition of 4  
Cat Rais: 571



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