



KEN COOK
OUT OF THE WORKSHOP

PANGOLIN LONDON



Ken Cook with Elisabeth Frink
Goggle Head II (Teeth)

FOREWORD

When Claude and I were starting Pangolin, the art foundry that most inspired us with a sense of quality and innovation was Ken Cook's. His immaculate craftsmanship and inspired, unusual patinas were in complete contrast to the vast majority of bronzes produced in the country at that time.

As with all foundries, the craftsman is reflected in the aura and reputation of the artists they work for and Ken is no exception: Lis Frink, Ralph Brown, Ann Christopher, Leonard McComb, Robert Clatworthy to name but a few. However, Ken's techniques and touch positively and significantly contributed to the feel and look of their sculptures. Often becoming close personal friends, Ken's and "his Artist" client's lives became closely entwined, including visits to France when Lis Frink and Ralph Brown bought property there.

Ken was among the first students trained at the Royal College of Art where the head of sculpture, Bernard Meadows, employed the Italian founder Alberto Angeloni to teach lost wax casting. The post war resurgence of sculpture led to a higher demand for quality casting in Britain as most artists were travelling to French, German, Swiss and Italian foundries to find the quality they pursued. It was while teaching in Bristol that Ken met his future wife Ann Christopher; a union that was then and remains professionally as well as personally catalytic. The demanding forms, surfaces and colours of Ann's sculptures were a challenge readily embraced by Ken and the resulting bronzes immediately attracted attention even while she was still a student. Very long-term collaborations, especially with Lis Frink and Ralph Brown were equally important and the quality of their bronzes attracted other artists to

seek out Ken, his foundry and his skills.

The studio/life culture was a seductive one; art, wine, food and impassioned debate means that Ken has an un-ending series of stories of big characters, international exhibitions, late night shenanigans entwined with the hard work of moulding, casting, chasing and patinating bronze.

Always keeping his foundry to studio scale means that Ken kept control of everything, containing himself to a handful of assistants at any one time. Many of his work associates went on to start studios of their own or became artists in their own right, which is another aspect of Ken's legacy.

Teaching trips to India introduced Ken to an alternative tradition of casting and aware of his invaluable experience when Claude and I were building the Ruwenzori sculpture foundation in Uganda, he was our collaborator of choice to lead one of the workshops held at Makerere University. On numerous occasions since, we have worked on projects together in the workshops of Rwenzori Founders in the foothills of the Mountains of the Moon imparting skills, guidance and craftsmanship to another generation of founders.

As fellow founders we share passions for the arts and processes of casting, and through this we have built a close friendship. In tribute to his influence on us we wanted to showcase the role of a master craftsman in the realm of bronze sculpture. Ken's artist clients knew well the role their founder played in the finished work. To their bronzes his skills added a magical element that in the timeless process of casting honoured the traditions of the past while celebrating the present.

RUNGWE KINGDON

INTRODUCTION

First I must explain who I am – a 14-year-old boy who lived on the rural outskirts of Bristol. Life was idyllic, both countryside and town - it could not have been better. My parents did not know about Art or Crafts (my father was a wood machinist, my mother a housewife) but our next-door neighbour's son John Gerrish was a student at Kingswood Grammar School, as was I later. I saw John brought home one day in the car of one of his teachers, Mr Williams, carrying a standard light, it was wonderfully bright – yellow, red, green and blue. It was a revelation to see this object that took me by surprise for its brightness of colour after what was the dour greyness of the Second World War. Colour was new to me.

At that time my father would take me train spotting at Temple Meads station on Saturdays, a cunning way to get me to learn to write numbers. One day a train pulled in and out jumped the first of the Windrush people from the West Indies. They were all dressed in what was to me another explosion of bright colours: red, blue, green and yellow jackets, trousers and skirts. My involvement with colour and the art world had arrived.

John (Gerrish) later went to the West of England College of Art studying Furniture and Interior Design, and I followed a little while later. I had been a pupil at Kingswood Grammar School near Bristol under the tutorship of firstly Harold



(LEFT)
Ken Cook working on Ralph Brown's *Jeune Fille Assise*, c. 1976 © Photography: AC

(RIGHT)
Ken Cook and Nigel Goulding working on Ann Christopher's *Square Line* © Photography: AC

Watts and then Roland Porchmath. It was suggested by Porchmath, my A Level teacher, in 1961 that I apply for a place at The West of England College of Art – I went for an interview and was accepted.

When a naïve lad called Ken Cook entered the institutionalised building of the West of England College of Art in September 1962, he was first sent to the Life Room by Les the porter who appeared from his hiding place next to the entrance. The Life Room was a very big space with large windows on the north side, a model's dais and an arc of 30-35 artists donkeys placed around this dais. A man sat to one side of the dais introduced himself as Leonard McComb, later to be known affectionally as Len. He wore a velvet jacket, grey shirt, grey trousers and odd socks. In his hand was a book of the letters Vincent Van Gogh had written to his brother Theo and, after the register of names was taken by Len, being an art student began. Len, on that first Monday morning and every other Monday morning, during our first year, would read from the Van Gogh tome, hoping that it would inspire and guide us as artists.

Len seemed to be there and not be there, but at the appropriate moment he would appear at your shoulder and make some comment of valid criticism of your drawing or words of encouragement.

At one point it was decided that we should have a staff versus student football match on The Downs in Bristol. A pitch was hired and the game began. Roger Baker (tutor) ran everywhere, Ron Fuller (tutor) was hopeless and Harry 'the Rangers' Walker (technician)



played their parts. Len was centre forward (staff). His skills were astonishing, he didn't touch the ball once during the whole game, but his skill at organising his forward line was as good as any manager in the Football League (First Division at the time). Len also starred in an 8mm film with Heather Curry as the female lead, and was filmed / directed etc by Ron Fuller (print making tutor).

Back to the Art School proper. It was obvious that Len was not that interested in the Applied Arts ie graphics, textiles etc; his was drawing, painting and sculpture. Whilst still a student Len asked me to give a hand with the making of an armature for a life size male figure. This figure reappeared later in our relationship. Len left Bristol after my first year but he had not left me.

The next four years were spent experimenting with materials, while at the same time trying to come to terms with the difficulties of craftsmanship. The qualification NDD at the time was very much craft-based with a little life modelling, painting and drawing. But during this period the curriculum was changing drastically;

DIP AD arrived and with it a new approach to the teaching of Art. DIP AD was more about development of sculptural ideas as opposed to a craft-based education. The tutors at the WECA were unqualified to teach and unequipped intellectually in this new concept, so it was fortunate that Ralph Brown had moved from Digswell to a small house with a garage near Stroud, not far from Chalford.

My fellow student and friend Carl Plackman and I looked Ralph Brown up in what we students knew as 'The Bible' - Herbert Read's 'A Concise History of Modern Sculpture' - he was in there so we deduced he must be famous. He was a man of a certain style – bow tie, cigarette holder etc. He drove a Ford van and was married to his second wife Caroline. He had had two children, Matthew

and Sarah, with his first wife Betty. He transformed Bristol Sculpture School and introduced many different approaches to drawing – one time using long sticks with drawing implements on the end. He also brought in visiting tutors like Mike Kenny, a part time tutor, and John Hoskin, a visiting tutor.

During that period John Huggins (tutor), Harry Walker (technician) and myself (still a student) became interested in a technique of using polystyrene as part of the casting process. Mike Kenny would turn up on a Friday with a work in polystyrene and we would cast it using Mansfield red sand. At approximately 4.30pm he would disappear with his castings down Queens Road towards Temple Meads Station with a suitcase leaving a trail of steam from the fresh castings having been sprayed with water.

Ken Cook and Peter Charlton pouring bronze into the fired moulds at Ed Sims's foundry in Keynsham.
© Photography: AC



During this period Ralph Brown was looking for someone to help with studio chores and came into the Life Room one Friday asking if anyone had a car. Ralph wanted someone to do some work at his studio in Far Oakridge. Pete Powis and I both had cars, but as Pete was doing something that weekend, it was me that went. A long relationship began.

I went to Far Oakridge in 1964 to do some general maintenance but a little while later was asked back to help with the production of a large aluminium sculpture 'Confluence'. It had been cast at an industrial foundry in Gloucester, the many pieces welded together after casting to accommodate the rather simple techniques of sand casting at the time.

I continued with my NDD course until 1966. I passed the exams but what was I to do? The only outlet for my skills, I thought, was teacher training so I applied to Brighton and was accepted. 'Oh God' I thought 'I don't really want to do it'. At the same time Ralph, who was a visiting lecturer at the Royal College of Art, suggested I should apply to do a foundry course there run by Mr Albert Angeloni – I got in, thank god, and started in the autumn of that year. Len by this time was also living in London. It was 1966/67 and somehow we met again in this great metropolis. He had had some bronze heads cast and asked if I could advise on how to finish them, which I did. Would our paths cross again?

At the Royal College of Art I was lucky to meet artists such as Bryan Kneale, Bob Clatworthy, John Hoskin and Bernard Meadows alongside students such as Nigel Hall, John Maine and Ken Draper all of whom later became members of

the Royal Academy. During my time at the RCA I continued to help Ralph at Far Oakridge from time to time. Too soon it was time to leave London and the RCA.

Unbeknown to me Ralph had found me a possible job at Manchester Art School, but the West of England College of Art contacted me and asked if I would return there to the post of Senior Technician running the foundry in Bower Ashton on the outskirts of Bristol. It was a period when money was readily available for art education with new buildings being constructed all over the country and money for materials (wood, metal, stone, fibre glass & resin). It was a buzz; students who were so inventive included Ann Christopher (who later became my wife and partner), Susan Lewis, the Frith brothers, Perry Roberts, Mark Dunhill, John Brennan and many, many more.

On my return to Bristol, Ralph was still a tutor and had invited Bob Clatworthy, who I had previously met when I was a student at the RCA, to join him in the running of the now DIP AD course at Bristol. He accepted and dealt exclusively with the first year students. While there Bob asked me if I would cast two small dogs for which he paid me £10 each, he was broke he said. I later discovered that Bob was always broke even as a student at the West of England College of Art in the 1950s.

Whilst at Bristol I got to know Bob quite well and after I'd left, he started to use my newly opened foundry in a small village nearby. In the early 1970s both Ralph and Bob left Bristol with Bob eventually taking on Head of Fine Art at Central College of Art. Ralph on the other hand



Ken Cook welding
in his workshop.
© Photography: AC

resolved to stop teaching and decided to go and live in France. They bought and renovated a former strawberry farm, but with very little money left for living the diet seemed to consist of snails and garlic bread and of course strawberries to follow. It was bleak but beautiful with the spectacle of the Corniche de Cevenne and the valley below.

They moved to this area because of Elisabeth Frink, Lawrence Durrell and Charlie & Shirley Watts. Others living nearby included John Skeaping, who was the former Head of Sculpture at the Royal College of Art when Ralph was a postgraduate student there. Ralph and Carrie took Ann and myself to meet Skeaping. He was at the time modelling a life-size portrait of a horse owned by the Paul Mellon Stud. It was extremely impressive using an old fashioned razor blade on the surface scraping away the

minutest amount possible of the slightly hardened clay. During one of the summer visits to Ralph and Carrie, Ann and I went to meet Shirley Watts near St Jean du Gard. Shirley had been a student of Ralph's at the Royal College of Art. She asked if I could cast a couple of pieces for her – a little running hare and a small dog.

Unfortunately France did not work out for the best for Ralph and Carrie. Work was not selling well in Europe with only sales at the Royal Academy, of which Ralph was a member, keeping them just about afloat financially. It was decided that they would return to England, having not been able to finalise on the sale of their French house. They had arranged to rent a house in the Cotswolds and rang us to ask if they could borrow £200 to pay the rent for the month – no problem. We met on the motorway bridge near Chippenham and the money was handed over

and off they went – it would have looked very suspicious to an outsider!

Whilst in France Ralph had made a life size female nude, the model for which was Marie-Laure Cauvin. He asked if I could cast it and I readily accepted but having never done anything that large before I was rather apprehensive, but felt it was helping with Ralph's financial problems given it would have cost much more to use a commercial foundry. Thankfully it cast beautifully – whoopee!

Ralph returned to Bristol as a tutor in the mid 1970's and it was suggested by him that I apply for a fellowship at Wolverhampton. I got the appointment and started to set up a foundry there. I lasted four weeks, staying with friends families and driving back and forth to Bath. The worst thing was, for the first time, seeing a very

depressed city where there appeared to be blood spat on the pavement all over the city which I thought might be signs of pleurisy or tuberculosis. It was in fact the product of Betel nut chewing!

On my way home and having told Wolverhampton I would not be staying I called in to see Ralph to apologise and tell him what had happened. I told him that I was setting up a foundry of my own in a small village near Chippenham. He said: 'good – I have today arranged to have a show at Taranman gallery in London and you can cast it!'. So began my foundry in earnest which is still running today. I have the greatest respect for the artists I have worked with and have enjoyed getting to know them and their work and enabling them to realise their ideas.

KEN COOK



Left to right: Ken Cook, Elisabeth Frink, Ann Christopher, Jean Frink on a beach in Macau in 1989 during Frink's exhibition in Hong Kong, which Ken helped install. © Photography: Mike Csaky



RALPH BROWN

1928 - 2018

I first met Ralph in 1964 when he was teaching sculpture at the West of England College of Art (WECA) in Bristol where I was a student. He was a man of a certain style – bow tie, cigarette holder complete with French Gauloise and a smart jacket. Ralph was looking for a studio assistant part time to help with the finishing of an aluminium sculpture 'Confluence' and asked if I could help – the answer was yes.

From that early involvement with his work our relationship developed over the next few years. During this period Ralph spent some time living in France (1973-75) and Ann and I visited several times. They had bought a large house on an ex strawberry farm, but with very little money left for living the diet for us all consisted of home gathered snails with garlic butter and of course strawberries to follow. Ralph and Caroline moved to the area partly because Lis Frink, Laurence Durrell and Charlie and Shirley Watts lived nearby – all friends. Whilst there Ralph produced a work that was to be called 'Jeune Fille Assise' and on his return to the UK asked if I could cast it as by now I was running the foundry at WECA. I was rather apprehensive but said yes – it cast beautifully!!

Eventually I left WECA and decided to set up my own foundry/workshop. Ralph was preparing for an exhibition at Tarranman Gallery, London and

asked "Would I like to cast all the works for the show?" I was off!!! For the next 24 years I cast, finished and patinated all of Ralph's sculpture.

Ralph liked houses and it was not long after returning from France that Ralph moved to Bath – it was a time when Ann and I got even closer to knowing Ralph and Carrie, drinks or supper seemed to happen every weekend. This particular house was to prove that Ralph was accident prone – whilst sanding a floor in their new home a belt sander attacked his leg; then he fell through the roof of the garage, which he was using as a studio, onto a



(LEFT)
Ralph Brown
Swimming
1959, Bronze
Edition of 6
92 x 95 x 36 cm

(RIGHT)
Dot Davis, Ralph Brown,
Ken Cook and Jeremy the cat
in the workshop, circa. 1985.
© Photography: Royal Academy
of Arts, London / Anita Corbin



(TOP)
Ralph Brown
Studies for Clochard
1955, Ink on paper
Unique
38 x 47 x 4 cm

(BOTTOM)
Ralph Brown
with *Clochard*
at his exhibition
in Leeds, 1988.
© Photography:
Caroline Brown



(RIGHT)
Ralph Brown
Crouching Girl
1979, Bronze
Edition of 9
39 x 34 x 64 cm





life-size bronze figure. Later in another house he drank from what he thought was a bottle of apple juice – it was battery acid!!! In 1983 he had another accident that caused a neurological condition. Luckily he survived all of them.

In 1979, Ralph produced a plaster which was later to be called 'Green Girl' – the title acknowledging the colour of a new patina that I had developed which he liked. The development of patinas continued with the first cast of 'Le Voile' being placed in a bath of wood chips soaked in chemicals – yet another green had been produced. Ralph's way of working was to first model the sculpture in clay, casting it into plaster and refining the surface further. Finally a bronze was cast and further tightening of the surface would happen. Soft clay to harder plaster to the much harder bronze – this is where I came in.



On one occasion a standing figure arrived at my workshop, the right arm behind its back gripping the left arm that was by its side. Something was wrong, we counted the fingers on the right hand, it had grown an extra one!! Six. Ralph soon removed it and remodelled the area.

Ralph was enormously encouraging to both myself and my partner Ann Christopher. He introduced us to other artists who might use my bronze-casting workshop like Lynn Chadwick, Elisabeth Frink and Kit Williams. During my late teens into my twenties Ralph was always one move ahead of me, saving me from teacher training by getting me a place at the Royal College and generally and genuinely supporting us both. I worked for Ralph until 1999, 35 years of fun, talk, teaching and a glass of wine at the end of it.

(LEFT)
Ken Cook rewaxing
Meat Porters for Ralph's
exhibition in Leeds,
1988. © Photography:
Caroline Brown

(RIGHT)
Ralph Brown
Relief Lovers III
1969, Bronze
Edition of 9
65 x 61 x 4 cm



(LEFT)
Ralph Brown
Sketch for Confluence
c.1966, Pen on paper
Unique
52 x 41 x 4 cm

(RIGHT)
Ralph Brown
Confluence Maquette
1966, Aluminium
Edition of 8
40 x 53.5 x 36 cm





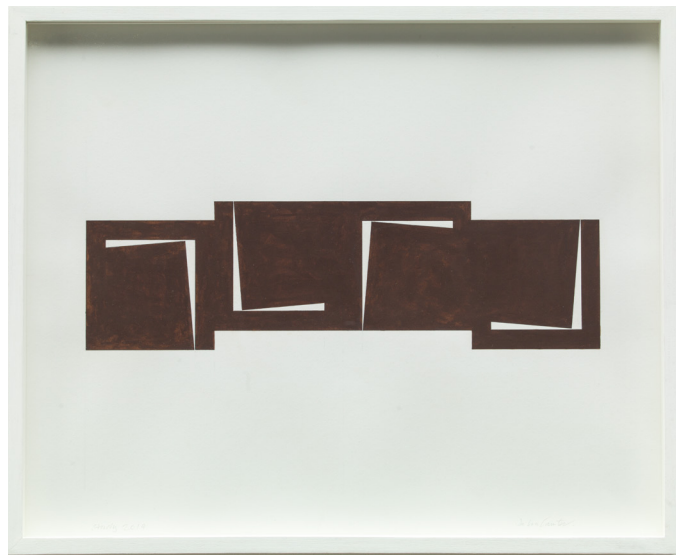
JOHN CARTER

b. 1942

One does not immediately associate John Carter with bronze casting, but John recently produced a sculpture fabricated in bronze, which he asked me to work on and to patinate. Although this is the only work I have done for John I have included him because what appears at first to be the manipulation of one or more straight forward shapes turns into a complex image with line, form, depth and colour, demanding a very different attention to detail. It was a joy to have such an elegant, considered and thought provoking sculpture in my workshop.

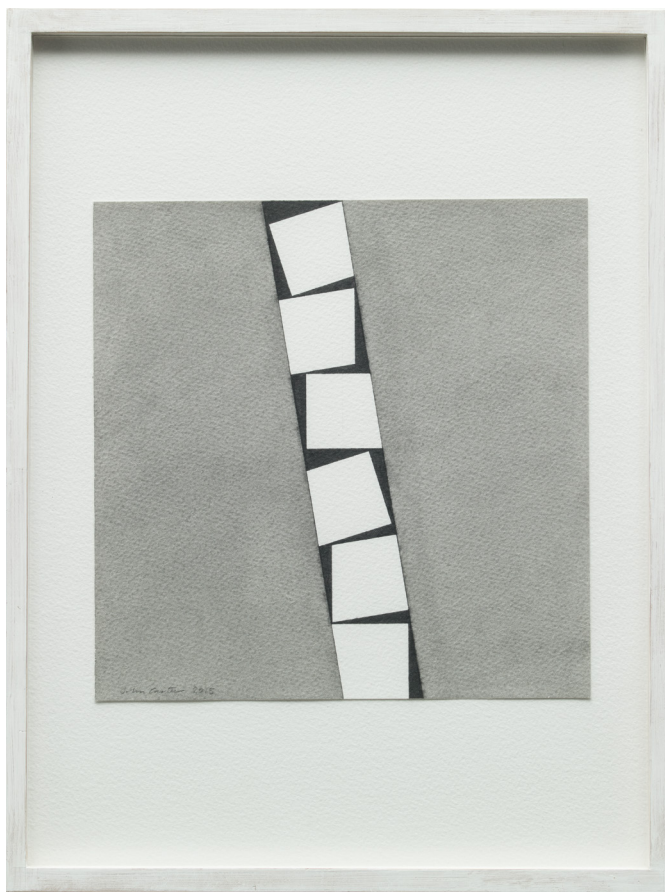
(LEFT)
John Carter
*Displacement: Horizontal
Format*
2019, Bronze
Edition of 6
24.5 x 66 x 9.5 cm
© Photography: The
Redfern Gallery / Alex Fox

(RIGHT)
John Carter
*Study: Displacement,
Horizontal Format II*
2019, Acrylic on paper
Unique
40 x 49 cm



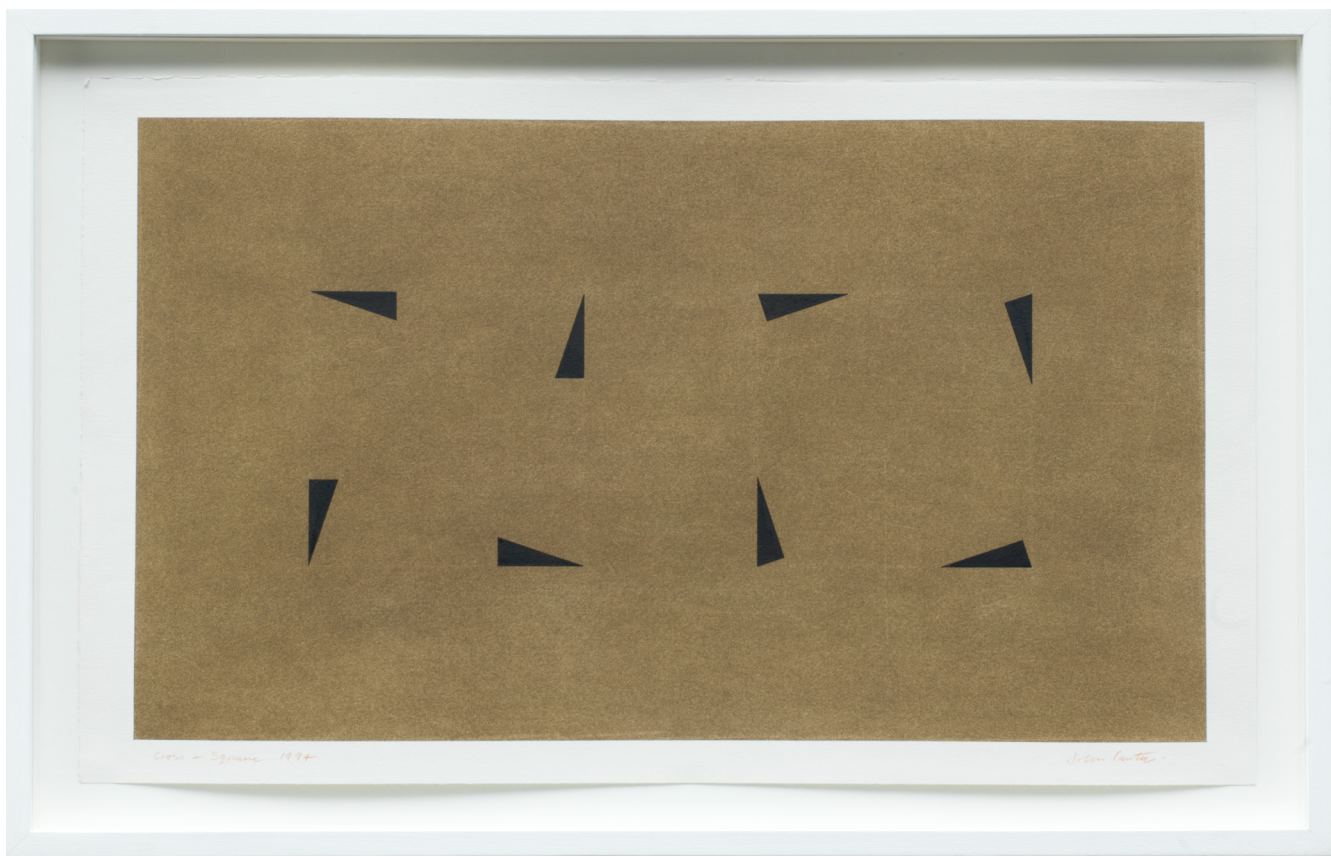
*It's always a privilege to work with the best
- and certainly, Ken Cook as a patinator of
bronze, is the best. It has been a pleasure to
work with him.*

JOHN CARTER



(LEFT)
John Carter
Study for Six Identical Shapes 82°
2015, Ink and wash on paper
Unique
23.8 x 23.5 cm

(RIGHT)
John Carter
Cross and Square
1994, Pigment with ink on paper
Unique
38.5 x 64 cm



Cross in Square 1994

Urban Fantauzzi



JAMES CASTLE

b. 1946

I first met James when he was working at Bath Academy of Art, Corsham. Quite sometime later he rang and asked if I could cast a piece of his work. From time to time James would visit or phone just to keep in contact. James works mainly by direct carving and modeling but over the years I have cast several sculptures for him – he has exacting standards and knew what he wanted in terms of some of the colourful works that I patinated for him. I have always respected his work.

(LEFT)
James Castle
Highland House
2009, Painted bronze
Edition of 4
73 x 28 x 20 cm

(RIGHT)
James Castle
Pink Slip
2003, Painted lime wood
Unique
158 x 41 cm



The heat of bronze poured from a crucible into moulds never entirely cools.

JOHN WHISKERD

I first met Ken Cook in the late 1970s when he came to the Bath Academy of Art in Corsham at a time when a new bronze foundry was about to be set up and become a much used added facility to the sculpture department, which was then headed up by Ken Hughes. Ken Cook's advice on how best to go about this was invaluable.

It was a few years later that I visited him for the first time at his home to organise the casting of a bronze for me. His home holds a wonderful collection of art; sculpture, drawings, artefacts and objects, and over the years I have had the pleasure of sharing numerous glasses of red wine and engaging conversation with Ken and his wife Ann. I have enjoyed reminiscing about sculptors who have crossed our paths in various way and also sharing a mutual interest in old bikes! His stories about sculptors he has worked with are always told with respect and humour.

To have a piece cast by Ken is to know that it is in the safe hands under the finely tuned eye of an artist and will be treated with understanding, sensitivity and respect. He has an encyclopaedic knowledge of casting and a rare knowledge of sculpture; its practise and it's history, which speaks volumes when engaging with him in conversation prior to him embarking on a piece to be cast. His opinions are always welcome and valued.

Since that first visit to his studio Ken has cast a number of sculptures for me including the recasting of Dreambird, which mysteriously disappeared from a house in Kent some 15 years ago. Ken continues to play a significant role in the realisation of bronze sculpture in this country.

JAMES CASTLE

James Castle
Studio
2012, Bronze
Edition of 6
77 x 17 x 24 cm





James Castle
Daybreak
2016, Painted lime wood
Unique
83 x 75 cm



(TOP)
James Castle
Study for Daybreak
2016, Mixed media on paper
Unique
61 x 20 cm



(BOTTOM)
James Castle
Magpie
2016, Mixed media on paper
Unique
61 x 20 cm



LYNN CHADWICK

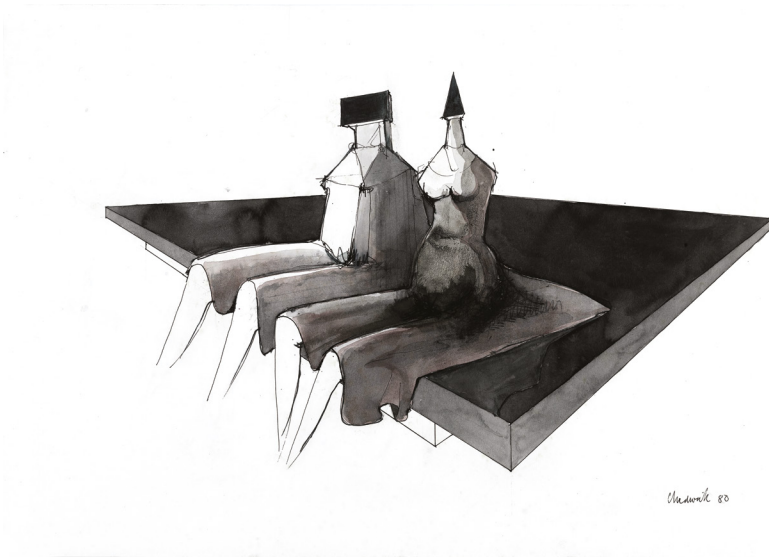
1914 - 2003

My first encounter with Lynn Chadwick was in the 1960s when the Friends of the Tate were visiting various artists Cotswold studios. I had been asked to help tidy up Lypiatt – Lynn's house and studio. There was then quite a break until Ralph Brown brought Lynn to my foundry and workshop but Lynn was much more interested in the derelict barn Ann and I were slowly restoring and I recall him commenting on an especially tricky junction on the stairs that would be difficult to resolve. Seeing the architectural care and craft involved in Lynn's home I understood completely what he was talking about although we never quite resolved it! I did however go on to cast various sculptures for Lynn during the 1980s and he was yet another exacting client.

(LEFT)
Lynn Chadwick
*Maquette II Two
Reclining Figures*
1971, Bronze
Edition of 6
19 x 21 x 40 cm

(RIGHT)
Lynn Chadwick
Sitting Couple
1983, Bronze
Edition of 9
12 x 19 x 20 cm





(TOP)
Lynn Chadwick
Back to Venice
1980, Ink and wash
on paper
Unique
40.5 x 55 cm

(BOTTOM)
Lynn Chadwick
High Wind
1980, Ink & Wash
Unique
48 x 62 cm

(RIGHT)
Lynn Chadwick
*Maquette I Sitting
Couple on Bench*
1984, Bronze
Edition of 9
31 x 42 x 20 cm





ANN CHRISTOPHER

b. 1947

Ann is my partner and wife, we met when she was a sculpture student at WECA and I have cast her work virtually ever since. When I started my foundry Ann spent a considerable amount of time working with me, becoming very skillful and knowledgeable in the techniques required to cast bronze including taking it in turns to watch the kiln during its 24 hour firings, making moulds, waxes, finishing and patination. Her hands on approach to work enabled her to cast her own work and the technical production of her sculpture still is very much a collaborative effort.

Ann is one of the most exacting and demanding of artists seeing the tiniest of casting faults and insisting I weld the smallest defects, always spotting millimetre discrepancies and angles. The one artist I cannot shake off!!

(LEFT)

Ann Christopher
The Edge of Light
2002, Bronze
Edition of 5
229 x 47 x 11 cm
© Photography: Pete Chinn

(RIGHT)

Ann Christopher
Finding Stones -6
2019, Bronze
Edition of 5
8 x 23 x 8 cm



It is a miracle really that we have survived working and living together for so long – but what we shared from the outset was a belief in sculpture. That anything can be cast was something Ken once said to me and I suspect now regrets - and that you always went that extra mile to get something right. Ken's technical skills and his challenges of the conventions of bronze casting are unquestionable and his close working relationships with the many artists he worked for enabled some extraordinary results. I think as a 'client' I was the one he could have done without but ultimately he is the only one I trust to finish my sculptures.

ANN CHRISTOPHER



(LEFT)
Ann Christopher's *Square Line*,
1980 being installed near Tower
Bridge, London. This work is now
on display in Edinburgh Park,
Scotland. © Photography: AC

(RIGHT)
Ann Christopher
Standing Line
1989, Bronze
Edition of 9
59.5 x 18 x 9.5 cm





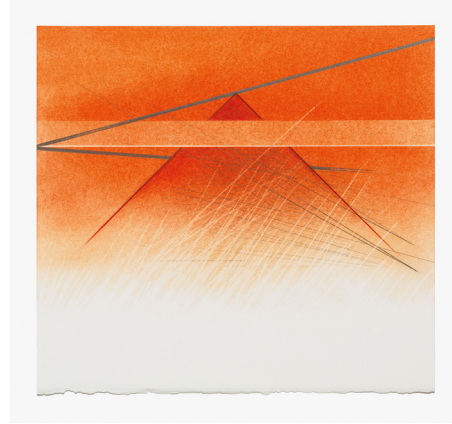


(LEFT)
Ann Christopher
Finding Stones -4
2019, Bronze
Edition of 5
11 x 21.5 x 7 cm



(ABOVE)
Ann Christopher and Ken Cook
installing *The Shape of Time*
at The Ruwenzori Sculpture
Foundation in Uganda, 2017.
© Photography: Claude Koenig

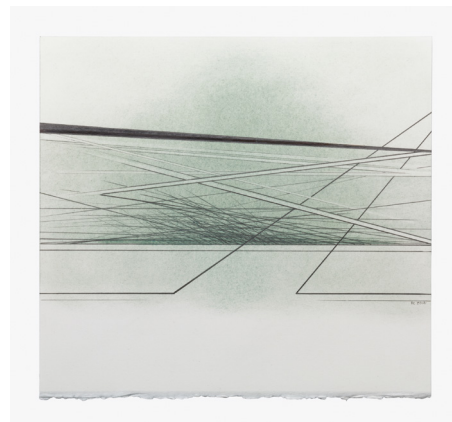
(RIGHT)
Ann Christopher
Holding Shadows
2019, Bronze, leather and stainless steel
Edition of 5
28.5 x 94 x 4.5 cm



(TOP)
Ann Christopher
The Lines of Time 18
2016, Pastel, graphite and crayon
Unique
29 x 31 x 3.4 cm



(MIDDLE)
Ann Christopher
The Lines of Time 17
2016, Pastel, graphite and crayon
Unique
29 x 31 x 3.4 cm



(BOTTOM)
Ann Christopher
The Lines of Time 7
2014, Pastel, graphite and crayon
Unique
26 x 26 x 3.5 cm





(LEFT)
Robert Clatworthy
Standing Female Figure II
1978, Bronze
Edition of 9
70 × 15.5 × 15.5 cm

(RIGHT)
Robert Clatworthy
Dog II
1966, Bronze
Edition of 8
13 × 25.5 × 7 cm

ROBERT CLATWORTHY

1928 - 2015

As with Ralph Brown I met Bob Clatworthy when he was teaching at WECA helping to run the new DIP AD course. Bob asked me if I would cast two small dogs for which I was paid £10.00 per cast, he said he was 'broke', I later discovered that Bob was always 'broke'.

Hector Norris, who was a fellow student with Bob, tells the story that Bob was constantly scrounging the *cigs* of his fellow students. They decided to do something about it. He was ambushed, marched to the cigarette shop, turned upside down where upon his money fell out of his pockets. The money collected, the *cigs* were bought and then shared between all the hijacking group.

Bob left Bristol to become head of fine art at The Central School of Art, London and I left a little later to set up my own foundry, Bob made contact again asking me to do more casting – he was still 'broke'. One of these pieces was a Cycladic influenced female figure with rather large breasts. Bob came to visit staying for a few days to work with me on his bronzes. I was driving him to the workshop one morning when he saw a girl with rather large breasts. When we arrived Bob decided that he wanted a biscuit with his coffee so up to the shops he walked – coming back empty handed he later decided he wanted a bun for his 'elevenses' – the shop had nothing that took his fancy. Later it was an ice-cream after lunch. The day was wasted all because of the girl with ample breasts.

Bob was an early riser not dissimilar to Lis Frink and he expected everyone else to be the same. He worked very well in the morning but by 3.30/4.00 he was finished for the day. We would

eventually go to the pub and after a couple of pints of Wadworths 6X Bob was awake again.

Bob was very good to work with on a one to one basis: I once listened in to a conversation he was having with one of my assistants, where he was explaining how the tightness of an edge was extremely important to the sculpture being worked on. I understood but I'm not sure my assistant did.

On one occasion Bob decided a particular part of his sculpture was wrong, it was already cast into bronze, I told him that this was not a problem – we cut the offending part off and rebuilt it using welding, grinders and files. Bob got hooked on this new way of making but thankfully I eventually persuaded him not to pursue this idea.

Unfortunately, after some time, Bob found it more and more difficult to travel from the east end of London to the West of England and so our lives working together ended. A few years later Bob became allergic to plaster, his chosen medium, and had to stop making sculpture but continued to draw.





(LEFT)
Robert Clatworthy
Cat
1978, Bronze
Edition of 8
21 x 21 x 48 cm



(RIGHT)
Robert Clatworthy
Horse (Study for Equestrian Monument I)
1980, Bronze
Edition of 12
22 x 9 x 22 cm





Robert Clatworthy
Head (101)
1997, Acrylic and oil on card
Unique
45.5 x 35.5 cm
© Photography: Keith Chapman



Robert Clatworthy
Head (104)
1996, Acrylic and oil on card
Unique
45.5 x 35.5 cm
© Photography: Keith Chapman



ELISABETH FRINK

1930 - 1993

I first met Lis in 1974 on a visit to her then home in France, which Ann and I were taken to by Ralph Brown. Back in the UK, Ann and I were trying to buy a ruined barn and Ralph thought Lis's future husband Alec Csaky - who worked in the financial world - might be able to help us. After successful negotiations with Alex in London we met up with Lis for a drink and she asked what we were doing – I said ultimately I was going to set up a foundry. "Oh good" she said.

"I'll give you some work". Soon after that a small seated plaster horse was collected from her flat in London and I started to work for Lis.

Much of the work Lis gave me at this time was straightforward castings in bronze patinated brown. It was not until 1982 that there would be a drastic change to the colours of patinas. Lis was present one time when I was opening some freshly cast moulds and saw the green/grey scale on the freshly poured bronzes. "Could you replicate that?" she asked. Fortunately I had already developed the patina so it was decided

we would use it on a standing horse. Lis was very happy with the result but her then gallery Waddington was not. They rang me to suggest that the colour should be changed back to the usual brown, Lis was adamant that the colour was right. Two or three weeks later the gallery rang to ask if they could have two more urgently as they had sold all three! Another time Lis was working on a life size seated man where the plaster figure sat on a simple wooden seat. She was not sure what to do with the seat so I suggested it be left as it was and just cast it into bronze – it worked and became an integral part of the piece.

During the mid 1980s, Lis and Alex visited Australia and Lis came back full of aboriginal colour. Lis started to paint household objects with earth reds, yellows and greens etc. This Australian influence even appeared on the surface of a large bronze dog. I worked alongside Lis showing her how to patinate and a wild coloured streaked dog was the result.

In 1986, Lis had a large figure cast that



(LEFT)
Elisabeth Frink
Goggle Head II (Teeth)
1969, Bronze
Edition of 6
65 x 58 x 46 cm

(RIGHT)
Elisabeth Frink
Small Dog
1986, Plaster and rubber mould
© Photography: AC

became one of the 'Riace' figures, one was delivered un-patinated to her studio and she was not happy with the position of the arm and head. I suggested we cut them off and move them using grinder/cutter and welding equipment. Lis did not realise you could do that and three of the four figures in the 'Riace Warriors' were changed subtly to form the group of four. Later 'Walking Baboon' would have its head moved using the same method. There was also an 'enhanced' penis welded onto two 'over life sized' figures cast from a plaster modelled by Lis!

One of the problems with living and working close to the artists I worked with was that Lis was an early riser especially in the summer and it was not unusual to receive a telephone call at 6-6.30 am. Ralph Brown on the other hand was a night owl at times calling at 10.30-11.30pm. Early one morning I received a panicked phone call from Lis "Get down here with a grinder and welder!" The tail of a full size buffalo – cast by another foundry – was in the wrong position and the client was due to see it the next day. Just a typical day in the

life of working with Lis.

During my time working for Lis I became increasingly involved with the installation of individual works, checking for damage to works that had been shipped to various parts of the world for exhibitions in New York, Hong Kong or Washington for example. The last piece that I cast for Lis was the 'Maquette for Risen Christ'. Lis showed this maquette to members of Liverpool Cathedral who were very excited and enthusiastic. Lis then told them that the full size figure would not look anything like that but they still went ahead. On a grey morning in 1993 I was asked to go and collect the maquette from Woolland (Lis's home in Dorset). By this time Lis was near the end of her life. Ann and I sat for a while holding her hand, we were not sure if she was conscious or not – I said to her I've got the Maquette for Risen Christ and am going to cast it – her eyes opened and a wonderful smile appeared - we kissed and said goodbye.





(FAR LEFT)
 Elisabeth Frink
 Buffalo sculptures
 in her garden. A
 commission for
 Exchange Square,
 Hong Kong 1988.
 © Photography: AC



(LEFT)
 Three *Riace Warriors*,
 1986/89 in Elisabeth
 Frink's garden in
 Woolland, Dorset.
 © Photography: AC

(TOP RIGHT)
 Elisabeth Frink *Desert
 Quartet Heads* being
 delivered to the
 workshop to be
 patinated, 1989.
 © Photography: AC

(BOTTOM RIGHT)
 Ken Cook patinating
 one of the *Desert
 Quartet Heads*.
 © Photography: AC



(LEFT)

Ken Cook's workshop, November 1985.

Left to right: Dot Davis, Ann Christopher,
Ken Cook, Elisabeth Frink, Alex Csaky, Mike
Werbicki and Bob Booth at the front.

Sculptures on display: Elisabeth Frink *Atlas
Man* wax (left) and Ralph Brown *Summer Girl*
bronze (right). © Photography: Mary Carswell

(RIGHT)

Elisabeth Frink

Standing Group Maquette (The Dorset Martyrs)

1983, Bronze

Edition of 8

28 x 20 x 41 cm





(RIGHT)
Elisabeth Frink
Chinese Horse I (Rolling)
1989, Bronze
Edition of 8
33 x 47 x 25 cm

(TOP)
Elisabeth Frink
Seated Baboon
1989, Bronze
Edition of 9
37.5 x 25.4 x 40.6 cm

(BOTTOM)
Elisabeth Frink
Small Lying Down Buffalo
1988, Bronze
Edition of 9
11.1 x 33 x 17.8 cm







Frank
60



(LEFT)
Elisabeth Frink
Spaceman
1960, Pencil on paper
Unique
76 x 51 cm

(RIGHT)
Elisabeth Frink
Head
1959, Bronze
Edition of 6
27.9 x 41.3 x 18.4 cm



STEPHANIE FULLER

b. 1962

Stephanie made at times some of the most complex sculpture I was asked to cast with the most challenging colour requests. Multi-part still lifes with lobsters, bowls of fruit, tables with decorative tops, skulls – you name it. Initially Stephanie lived in the UK and nearby the foundry, later moving to London and then to Australia when plaster sculptures would continue to arrive from ‘down under’ in a crate and the finished bronzes being packed up and returned. Special attention always had to be given to the customs declarations to ensure they knew the contents were cast bronze and not fresh produce!! There was no email or zoom calls then and a fax machine was hastily purchased. Although it still woke me up at least I knew it was Stephanie.

(TOP LEFT)
Stephanie Fuller
Plate of Olives
1996, Bronze
Edition of 2
6 x 28 x 21 cm

(BOTTOM LEFT)
Stephanie Fuller
Lemon
1996, Bronze
Edition of 6
9 x 20 x 17 cm

(RIGHT)
Stephanie Fuller
Bowl of Fruit
1995, Bronze
Edition of 6
20 x 25 x 36 cm





I first met Ken Cook because I was interested in the patinas on Elisabeth Frink's Riace Warriors. I had seen them in an exhibition and looking at them closely noticed that there were different colours dribbled all over the bodies. I reminded Ken of our first meeting recently and he told me that that particular edition of the Riace Warriors Elisabeth Frink asked to learn patination and worked on them with Ken.

Seeing those figures I wondered who did the patina and wanted to know if the colours could be separated out. I wanted to make multi coloured bronzes of my figures, flowers and still lives. After some investigation I found it was Ken Cook and incredibly he lived nearby. I was in Bath at the time. Eventually I moved to Australia and our collaboration continued, but I had to be more specific about the colour so I would paint the plaster casts for Ken. Sometimes extra prompts were needed and I sent photos of the actual subject, such as in my Marron which is a West Australian multi coloured fresh water crayfish.

I would not have been able to do this if I too hadn't asked Ken to teach me to patinate, I was terrible at it! But I knew what he could do. The great thing about working with Ken was he never said no, he was always willing to try and find a solution to my ideas of how the piece should look. One piece was so complicated it had over twenty moulds. And with the Lemon I wanted it to be really yellow and I knew Ken had never shown me a yellow. "No matter", Ken said, "we'll sort something out".

STEPHANIE FULLER



(LEFT)
Stephanie Fuller
The House of Martha and Mary
1993, Bronze
Edition of 9
35 x 46 x 34 cm

(RIGHT)
Stephanie Fuller
Dinner with Trimalchio
1994, Bronze
Edition of 6
67 x 81 x 86 cm



JOHN HOSKIN

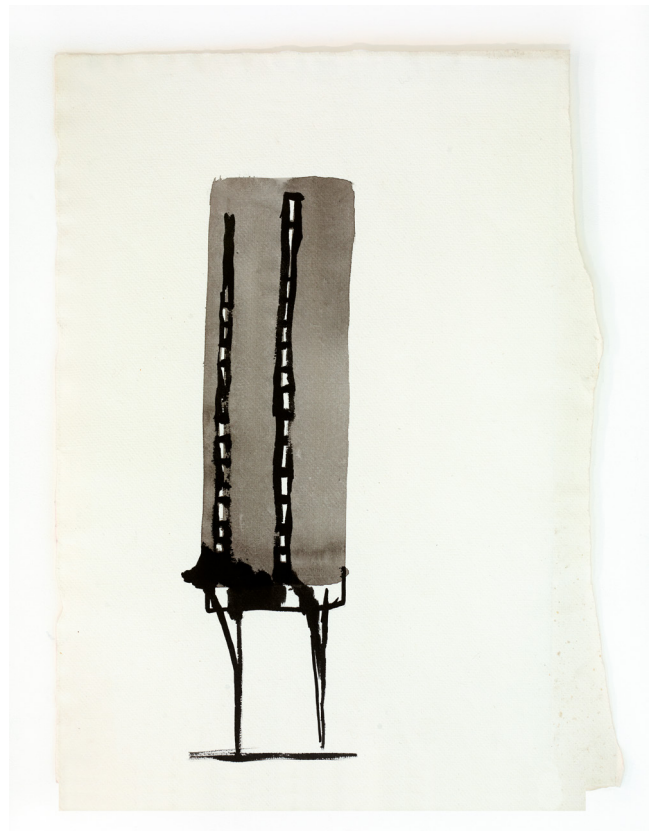
1921 - 1990

I first met John Hoskin in 1965 when he was a visiting tutor at WECA and then often socially at the home and studio of Ralph Brown. John took over the running of the sculpture department at WECA when Ralph left in 1980 and that was when I first did work for him. One of these early projects was 'Bronze Piece', 1984 a bronze construction. John was also a man with a 'certain' style, he drove a Citroen CX estate and played Duke Ellington on the stereo, he had Charles Eames chairs in the house – a very particular design aesthetic which I also shared.

John was a regular visitor at my workshop wanting things finished or fabricated – the curious thing was it always seemed to be on a Sunday when my parents would visit. My mother was the attraction – her banana and sugar sandwiches were a massive magnet for John.

(LEFT)
John Hoskin
Bronze Piece I
1984, Bronze
Unique
45.5 x 16 x 13 cm

(RIGHT)
John Hoskin
Untitled
Ink and wash
Unique
74 x 54.5 cm





(LEFT)
John Hoskin
Untitled 7
Gouache
Unique
46 x 65 cm

(RIGHT)
John Hoskin
Big V
1963, Welded steel
Unique
103 x 75 x 69 cm





LILIANE LIJN

b. 1939

Liliane was introduced to me by Stephanie Fuller in 1995 and Liliane's first words to me were "I must come and see you". Visiting my workshop on many occasions, often for two to three days at a time, we worked together to solve the technical demands of her mixed media sculpture – bronze body parts / sand / glass / mica. On one occasion we wandered around the workshop garden hunting for the right stone shape to cast into bronze for incorporation in the next piece.

One of the most complex pieces we made was a head and torso with mica and fire. This is an astonishing image with the flames licking around the sculpture – an intriguing and intense work – a real technical challenge. We are still working together.



(LEFT)
Liliane Lijn
It's a girl
1996-98, Bronze and digital video
Edition of 3
128 x 50 x 50 cm

(RIGHT)
Liliane Lijn
It's a girl
Work in progress in Ken's
workshop © Photography: AC



In the early '90s, I had been making very complex self-portraits, combining bronze with mica and neon. I had begun these in a number of foundries, from AB Fine Art to Singer, where numerous people worked, rarely allowing me to have a continued contact with one person.

I began working with Ken Cook in the late summer of 1995, after an introduction by Stephanie Burns (Fuller), who had assisted me to take many of the plaster casts of my body. I brought him the parts of a full scale self-portrait that I had begun in London with another one man foundry and that had been abandoned as too complex a job. Visiting Ken and Ann, in their peaceful house in the country, had a calming effect. Ken, in his methodical, sympathetic way, had completed it to perfection.

We then started working on a series of five bronzes that I intended to use as narrative video sculptures. These works, I called Early Events, were made from different parts of my body that I imagined enclosed memories from early childhood. Ken completed It's a Girl that had been partly cast at Singers, giving it a wonderful dark green patina. Seagate, the Sea in my Elbow I imagined as a fragment of a rocky seashore, my elbow forming a cave, waves crashing inside it. The bronze elbow had to be fixed to a small rock that I had brought with me. Once Ken made a mould of that, I found it too small and he said we could simply cast it twice. By twisting the finished bronze stones and welding them together, Ken and I created the landscape. The next piece, Great Neck, Shouldering the Burdens of Childhood, also needed a platform upon which we created a small temple using my shoulder for its roof. Ken suggested I have a look for a stone in the garden behind their house and, hunting around, I found just the right shaped stone. Once the bronze parts had been cast, the imagined object needed to be put together. I had found a 16mm colour film, taken in 1942, of my mother and me playing in a garden, and having transferred it to video and edited it, I needed to insert the mini tv inside the bronze platform and an exact opening had to be made to view the screen. As Ken worked on this, a moment of magic occurred, in which our minds became entangled. The angle, at which the memory film could be seen was obstructed by my shoulder, imagined as the roof of a primitive temple. Ken suggested beveling the edge of the opening, and I saw, as he began taking away material, a ramp emerge leading to the tiny crypt where my childhood was buried.

As we continued working on more bronzes, this exciting creative dialogue developed between us. Ken's expertise and knowledge of his material, combined with his desire and ability to enter into the imagination of the artist with whom he worked was unique. I felt privileged to be working with him.

LILIANE LIJN

(LEFT)

Liliane Lijn

Fragile Footing

2000, Patinated bronze, cast glass, Perspex case,
volcanic sand (Ayres Rock stone cast and artist's foot)

Unique

30 x 42 x 42 cm





(LEFT)
Liliane Lijn
Fire My Soul
2000, Patinated bronze, ruby mica,
neon, brass and stainless steel fittings
Unique, 187 x 62 x 50 cm
© Photography: Stephen Weiss

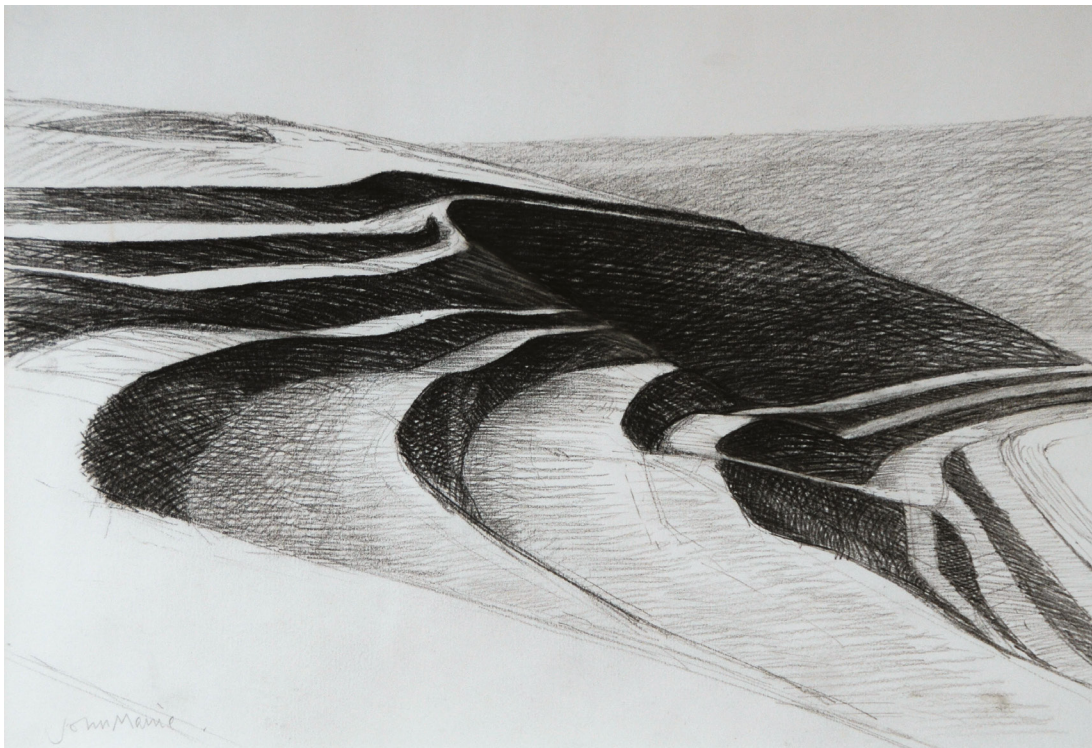
(RIGHT)
Liliane Lijn
Prism Head
1984, Pastel on paper
Unique
48.8 x 39.2 cm
© Photography: Stephen Weiss



JOHN MAINE

b. 1942

John and I have known each other since the 1960s, first in Bristol at WECA and later at the Royal College of Art in London where I cast some of John's work under the watchful eye of Albert Angeloni. Although John is mainly known for his fine stone carving and drawing he would from time to time ask me to cast things for him. One piece in particular was a roundel which had to be patinated a very special colour and John knew about my - by then - wide ranging colour palette of patinas.



(LEFT)
John Maine
Fortress
2021, Norwegian Schist
Unique
15 x 15 x 36 cm

(RIGHT)
John Maine
Strip Lynchetts, East Facing
1991, Conte drawing
Unique, 137 x 122 cm
© Photography: John Maine



I first knew Ken when we were both students at the West of England College of Art in 1961. The sculpture department had a very practical ethos, covering all aspects of carving, modelling and construction. The staff were mostly from the Slade School, bringing experience of stone, but we also had visiting tutors from Cornwall like the painter Peter Lanyon, and sculptors from the Royal College such as Ralph Brown and Robert Clatworthy, who worked mainly in bronze.

Later we met again at the Royal College, but by this time Ken was following the Foundry course led by the Angeloni brothers. I had a Triumph Motorbike and sometimes Ken rode pillion on the journey back to Bristol at weekends. He may well remember his frozen knees from the winter trips.

It is always a pleasure to see him, with Ann Christopher, over the years and his delight in casting and finishing bronze is unparalleled. His sensitive work with patinas is renowned. He chose from early days to focus on a particular craft, and through his dedication to the foundry has acquired a broad knowledge of many kinds of contemporary sculpture.

JOHN MAINE



(LEFT)
John Maine
Hemisphere
1980, Bronze
Unique
10.2 x 10.6 x 12.7 cm

(RIGHT)
John Maine
Vortex
2011, Bronze
Edition of 5
12 x 12 x 1.3 cm



LEONARD MCCOMB

1930 - 2018

Len was a man who figured intermittently throughout my life. He first appeared in 1962 as my life-drawing tutor – velvet jacket, grey trousers and often odd socks and reading to us from Van Gogh's letters every Monday. Len reappeared in 1966/67 when Len and I were both living in London – somehow we met up. Len had had some bronzes cast, a series of heads, and asked if I could give him some advice on how to finish them, which I happily did. Would our paths cross again? They did a little later when I was asked to call in to his house/studio in Brixton. There I discovered Len working on a life-size bronze figure using the finest of needle files and concentrating on one tiny area at a time. We discussed his efforts so far and it was decided that I should take the figure back to my workshop to complete the surface finishing. I by then had a Citroen CX estate – the sculptors and bronze founders car!! Len's figure was eventually covered with gold leaf and is now in the collection of the Tate Gallery, London. I went on to cast and finish further works for Len – three large columns titled 'Tree Forms', a sculpture Birds Nest and a very large bronze bowl.

Leonard McComb
Three Trees
1983, Polished bronze
Unique
225 x 81 cm







Leonard McComb
Birds Nest with 3 Eggs
1983, Polished bronze
Unique
45 x 22 cm



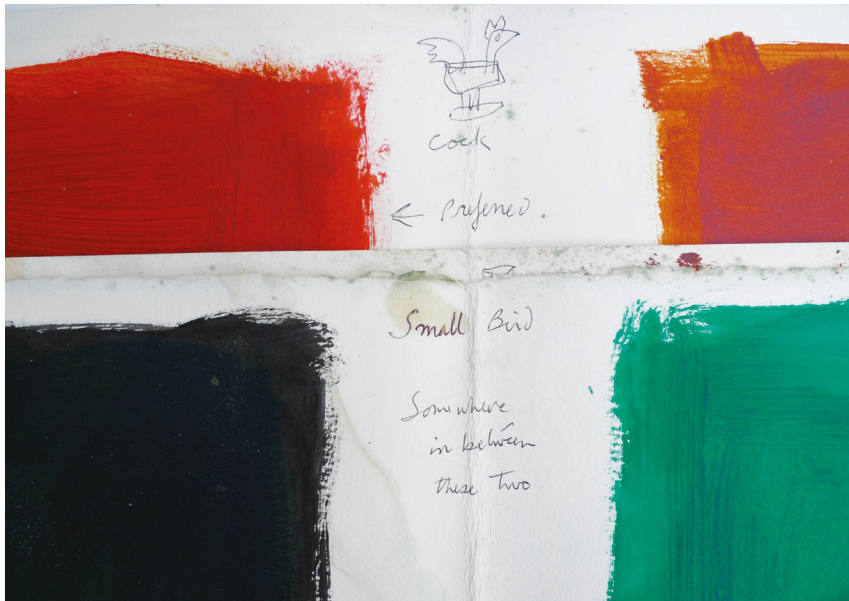
BREON O'CASEY

1928 - 2011

I started working for Breon in 2001 after a book was published on the life of Elisabeth Frink in which both Breon and I were mentioned. Breon was a multi-talented artist/craftsman – a jeweller, weaver, painter, printmaker and in his later years a sculptor. Breon visited my workshop with his sister shortly after I began working for him. I was at the time casting a large cockerel - the first of many casts for him - which unfortunately was 'firing' in the kiln (part of the lengthy process of casting into bronze) so he had nothing to see!

Breon only ever visited me that once – he would often talk on the telephone about the next piece being cast and the possible patina, sometimes sending by post a colour chart of hoped for patinas, many of these with small pencil drawings identifying the sculpture in question. I would often drive to Cornwall to deliver/collect and discuss work. Breon was the most gentle of men who told wonderful stories of a Cornish art scene which had virtually disappeared. Tales of Barbara Hepworth, Dennis Mitchell, John Wells and many others. Breon was a great raconteur and my visits were a joy.

A considerable number of Breon's sculptures passed through my workshop – figures (always female) birds, animals, fishes and abstract shapes all in a style very much his own.



(LEFT)
Breon O'Casey
Crow II
2004, Bronze with coral bead
Edition of 5
31 x 46 x 26 cm

(RIGHT)
Breon's colour charts posted to Ken to give some idea of colour for the *Cockerel* and *Small Bird*. © Photography: AC





(LEFT)
Breon O'Casey
Small Bird on Tall Perch I
2010, Bronze on marble base
Edition of 9
62.5 x 17.7 x 23 cm

(RIGHT)
Breon O'Casey
Level Bird
2004, Bronze
Edition of 5
61 x 70 x 19 cm



(LEFT)
Breon O'Casey
Plant
2006, Bronze
Edition of 5
56 x 18 x 18 cm

(RIGHT)
Breon O'Casey
Ring of Birds
2005, Bronze
Edition of 5
19 x 41 x 37 cm





(LEFT)
Alison Wilding
Ghost Spitfire I
2012, Cast jesmonite on composite base
Edition of 50
18 x 15 x 4.5 cm



(RIGHT)
Alison Wilding
Ghost Spitfire II
2012, Cast jesmonite on composite base
Edition of 50
14.4 x 13 x 4.5 cm

ALISON WILDING

b. 1948

Alison is someone who I have not done copious amounts of casting for but occasionally she asks me for advice on the production of pieces and other aspects of her work. On one occasion, knowing my interest in birds, I was asked “Where can I see a murmuration of starlings?” I told her Slimbridge “where is that?” she responded. Alison came to stay and experienced and photographed the starling roost which resulted in a series of etchings. Another time a trip to Fairford airshow was arranged to see at first hand and photograph some of the military planes both static and flying, again for use in her work.

In terms of her sculpture, I was asked to patinate a large, fabricated two-piece bronze sculpture installed at Snape Maltings, the home of the late Benjamin Britten - a tricky job involving wearing waders up a ladder in a reed bed.

Most recently I had a phone call “Can you help me out? I have to get a bronze cast very quickly”. The answer was yes – something I was able to do as I had no set working hours! This was the small sculpture ‘On the Roof’ of two snails on a building.



(ABOVE)
Alison Wilding
On the Roof
2019, Bronze
Edition of 5, 5 x 4.2 x 7 cm
© Alison Wilding. Courtesy Karsten
Schubert London



3/80

Franklin

Ken is a birder, - and is alert to all modes of flight, whether avian or aeronautical. In 2004 Ken invited me to go with him and Ann to Slimbridge in Gloucestershire to watch starlings gathering at dusk. It was an unforgettable experience: the starlings massed above us, then like a hail of arrows displayed shape shifting geometry before roosting en masse. I described it as a drawing masterclass.

A more recent invitation to the Airshow at Fairford, promising a flypast of Red Arrows, Spitfires and possibly the nearest thing to a Stealth bomber was a total washout. It rained all day and nothing flew.

ALISON WILDING

(LEFT)
Alison Wilding
Starlings I
2005, Photographic contone
print on Somerset velvet paper
Edition of 50, 42 x 49 cm
© Alison Wilding. Courtesy
Karsten Schubert London.

(RIGHT)
Ken Cook patinating Alison Wilding's
Migrant, 2003 in Snape Maltings.
© Photography: Robert Hemmings



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© Photography: Fay Tresilian

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