

Your name:	Morgan Owain Edwards
Your course and year of study:	BA Historic Carving: Architectural Stone. 3rd year
Your @cglas.co.uk email address:	m.edwards@cglas.ac.uk
Current bursary recipient:	Yes

1. Tell us about your final project:

Please keep your answers to 300 words

1.1 What do you want to do?

For my final year at City & Guilds of Art School, I would like to make a transcription relief carving in the Baroque high relief style, specifically of an illustration from a Welsh fairy tales book by the late painter Margaret Jones.

1.2 What does it involve?

The image depicts a man using a net to catch a fish in a stream, surrounded by dense forest and various animals. I intend to render the image in a high to low relief form, to give the appearance and impression of perspective, executed to the style of reliefs made by sculptors such as Alessandro Algardi or Antonio Raggi, to name but a few.

In addition, I will frame the scene with a Celtic knot-work border, in keeping with the styling of the other illustrations done by Margaret Jones in the book, as well as the time in which the tale is set.

The carving will be done in Portland limestone (Whitbed) and measure 960 x 740 x 200 mm. This is four times the size of the illustration in the book, and will allow enough room to carve the amount of detail and depth I would like. Having worked on previous projects at the Art School using Portland limestone, I believe this to be the most efficient type of stone for the style of carving.

1.3 What do you hope to achieve?

I hope to challenge my current carving abilities by achieving a high level representation of natural forms, such as the human figure, drapery, animals, water and vegetation, all in one scene. Thus achieving a greater understanding of the techniques necessary to complete the notoriously difficult 'rilievo' form of carving (relief sculpture).

In this carving I hope to draw the viewer in by depicting the leaves of the trees and water from the stream spilling over the edges of the scene and on to the frame work. This would help in creating an 'all-encompassing' and theatrical effect, creating multiple viewing angles and reaching out into surrounding space, which is essentially the definition of the Baroque style.

1.4 Why do you want to do it?

It has always been an ambition of mine to represent my Welsh heritage through art, and personally I feel that Welsh mythology has been somewhat neglected in the medium of stone carving. It would be a great honour to have my name placed on such a significant theme as the tales of The Mabinogion, as they bare such a significant role in Welsh culture and society. Depending on the success of this relief, I would like to continue with the theme and create a series of carvings related to to the legendary Celtic tales. I aspire to one day show my art at the prestigious Eisteddfod Arts and Culture festival held every year in Wales since the middle-ages, and I hope to do so with this piece.

In addition, I have always held Italian sculpture (particularly that of the Renaissance and the Baroque periods) in high regard, and my love for it has only strengthened since first starting at the City & Guilds of London Art School. It would give me the most pleasure to explore the methods and techniques of those great masters via a theme which I hold so dearly to my heart.

5. How does this relate to the interests of Sir Denis Mahon?

With this project, it is my intention to bring a greater awareness to the history and folklore of Wales through sculpture, just as Sir Denis Mahon wished to enlighten and inform people of the 17th century Italian painters which he collected purely for the enjoyment of the people.

My approach, using the carving style inspired by the Italian masters of the Seicento period for my own sculpture, I believe is also in keeping with the interests of Sir Denis Mahon.

2. How will you spend the grant funds?

Please keep your answers to 300 words

2.1. Please give a total and break down of the budget. (include: materials, travel, research, beyond average use of specific Art School facilities, additional technician time, exhibition installation materials)

Total Cost: £1653.02

Stone Price (including VAT): £1350

Shipping Cost: £200

3 x Tiranti hand cut Riffers (including shipping + VAT): £53.02

Steel bar (for hanging): £50

2.2 What difference will the grant make to your project?

The grant money would allow me to use a higher quality and much larger stone type than my own funds could ever afford. As a result this would not only permit the project to be far more aesthetically impacting and visually impressive, but also ensure a substantially greater chance of preservation, due to the excellent grade of Portland limestone.

2.3 If the project will require beyond average use of specific Art School facilities or technician support, please give more information here (e.g. Kilns, metal workshop, wood workshop, print room)

Due to the weight of the stone, I will be required to fabricate my own steel hangers, to hang the relief securely for display. To do this I will need to use the Art School's own metal workshop, situated next to the carving studio.

2.4 Will you need any equipment the Art School does not currently have?

Due to the fine nature of the carving, I will require some small rifflers in order to efficiently complete the relief sculpture in its later stages. I have included the prices of the rifflers in the budget itinerary.

3. Tell us about yourself (300 words maximum word count for each question)

I am born and raised in Snowdonia, Wales. In 2014 I moved to Copenhagen, Denmark where I ran a bar for three years. It was during this time I realised my passion for architectural stone carving and sculpture, so I enrolled on a two year art foundation to gain access to the bachelors course in historic carving at City & Guilds of London Art School. Since starting the bachelors in 2019, I have procured a distinct interest in relief carving and figurative sculpture, primarily from the Italian Renaissance and Baroque era, together with the works of the French Romanticist sculptors of the 19th century.

It is my intention to continue my studies and better my knowledge and abilities of figurative sculpture after I finish my third year at the Art School. I am currently learning Italian, as I hope to spend time in Italy at the Florence Academy of Art and improve on my modelling skills and undertake correct training for the use of carving marble.

In my free time, if I'm not drawing, I am an avid boxing and martial arts enthusiast. I enjoy riding and building motorcycles, and I have played guitar and written music for most of my life.

I hope you will consider me.

statement: *I certify that this is my original idea.*

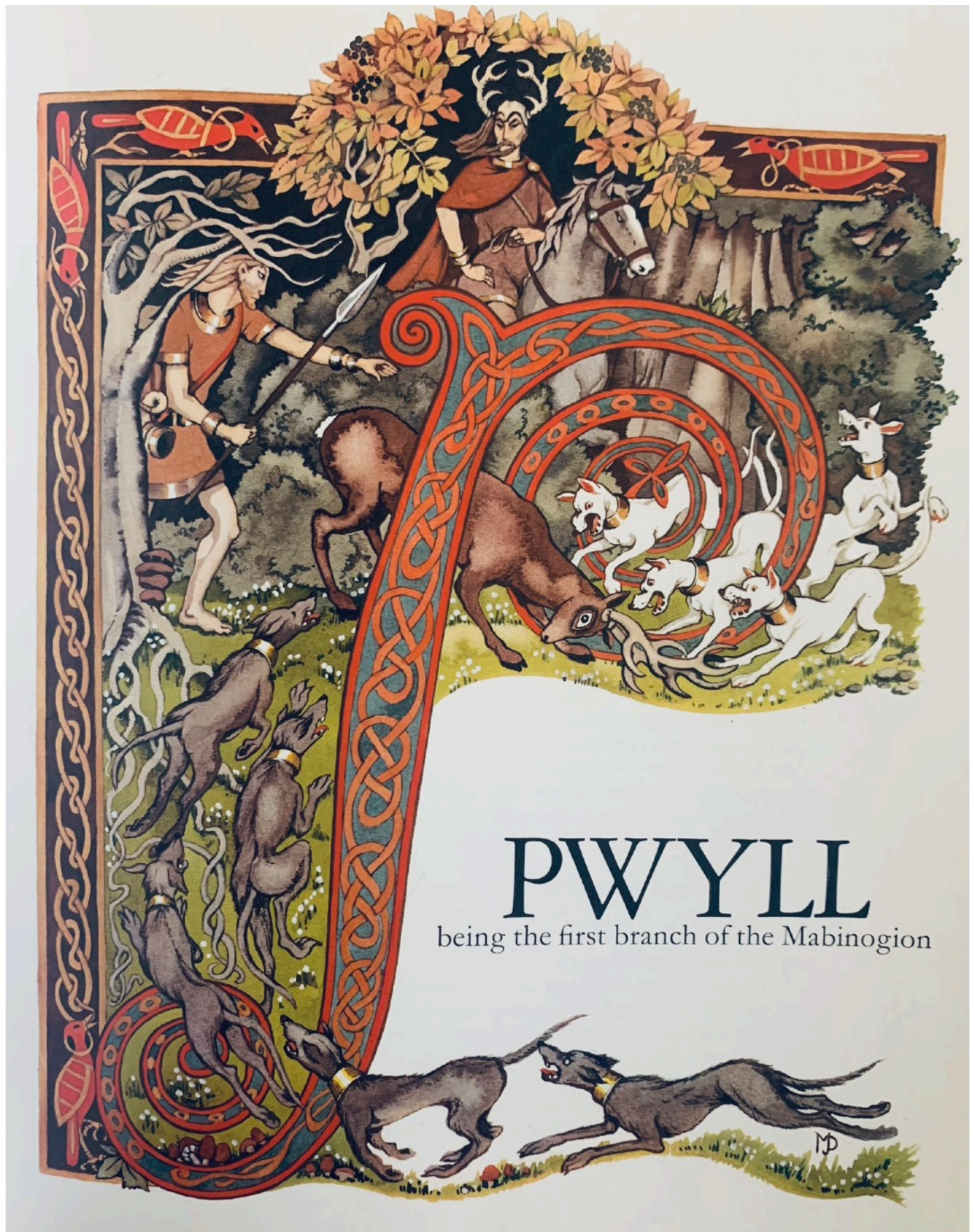
signed: Morgan Owain Edwards

date: 6/10/2021

PLEASE INCLUDE VISUAL MATERIAL HERE (up to 4 pages):



1. Painting By Margaret Jones from the book 'Tales from the Mabinogion' by Gwyn Thomas & Kevin Crossley-Holland (1984).



2. Example of Margaret Jones' Celtic knot-work frame as border for image, from the book 'Tales from the Mabinogion' by Gwyn Thomas & Kevin Crossley-Holland.
3. Example of Baroque high relief carving as inspiration for the transcription relief project:



'The meeting of Leo I and Attila' by Alessandro Algardi, 1646.
Marble, height 750cm.