

Sir Denis Mahon Sculptural Award 2021/22

End of Project Report

Morgan Owain Edwards

3rd Year BA Hons Historic Carving: Architectural Stone

Academic Year 2021/22

City & Guilds of London Art School

I would like to start this message by expressing my utmost gratitude for the financial help I have received from you for this academic year and towards such an ambitious final major project. There is no doubt that without your kind generosity and understanding, such a challenging and demanding sculpture would have been impossible to complete. I am sincerely grateful for all your support towards my studies in historic carving at the City & Guilds of London Art School. Your help has truly been a blessing for me and I am forever thankful for that.

My third year at the Art School has been an intensive and thoroughly enjoyable affair, where my final year projects have taken me to new heights in my abilities as a modeller and carver - allowing me to produce much more technically advanced pieces than in previous years of study. I am very proud to have won the Neil Shannon Memorial Award, which I believe is a testament to my hard work and high standards of creative output this past academic year.

For my major final project, I created a large transcription relief sculpture, carved from Portland limestone. The image was inspired by an illustrated children's book which I grew up with, depicting a scene from the ancient Celtic mythologies known as the 'Mabinogi'. To challenge myself, I decided to execute the relief in both high and low relief, taking inspiration from classical baroque carvings where the art spills out of the frame-work to create a sense of theatre. There were many difficult areas of the transcription to overcome when translating the image to stone, such as depicting perspective, running water and a net, to name just a few. To begin the project, it was necessary to create a clay version of the relief in order to overcome issues such as depth and the execution of a large variety of textures. Moving forward, when carving the relief in stone, I was able to carve much higher relief than I had originally anticipated, as the stone was very hard. This gave me the opportunity to pierce areas of the relief, such as behind tree branches, and gave the work a far more dramatic feel. The addition of a Celtic knot work frame helped tie the image together magnificently, and stayed true to the Celtic theme of the image.

It was truly an honour for me to transcribe this illustration in to stone on the 40th anniversary of its publication. I am extremely pleased with the outcome of the relief and hope to continue developing my skills with this style of carving in the future.



A Land Rich in Fish

Original illustration by Margaret Jones (1982)





Clay model





Finished relief in stone