

A woman with dark hair tied back, wearing a dark blue long-sleeved shirt, is shown from the side, working on a large, light-colored clay bust. She is using her hands to shape the head of the sculpture. The background is a workshop setting with various tools and materials visible.

An enduring image

~

The sculpting & casting  
of

Mary Ward

for the Loreto Schools in Australia

Sculptor: Meliesa Judge

[www.liquidmetalstudios.com.au](http://www.liquidmetalstudios.com.au)



## SECTION ONE

### BACKGROUND TO THE SCULPTURE PROJECT;

SCULPTURE AN IMPORTANT TOOL FOR COMMUNICATING VALUES & IDEAS.

# An enduring image

In 2001 the Loreto Schools Advisory Committee (LSAC) decided that “an enduring image” of Mary Ward should be commissioned for the schools.

The idea was to commission an artist to produce an interpretive sculpture, exploring the history and charism of Mary Ward. The intention was to bring her story to life for a new generation of young people in the schools.

The sculpture would be cast in bronze as an edition of eight, one for each of the Loreto schools in Australia.

The sculptor would be chosen from a competitive field, with short listed artists presenting their concepts to the National Assembly, April 2001.



Mary Ward 1585 – 1645

The only portrait painted of Mary Ward during her lifetime.





## A unifying symbol

The sculpture exists to unify the Loreto community across generations and across the nation. It will become an identifying symbol. It must have grace, strength, longevity and sincere emotion. It must relate the story, communicate directly with the viewer, and bear repetition over the years. It must evoke the spirit, the message and meaning of Mary Ward's life and work.



# Why is sculpture so effective for communicating complex ideas to children?

Sculpture captivates a different centre in the imaginative function of a child to the brightly coloured, moving image.

Children will relate with warmth to sculpture while they often will not glance twice at a painting.

Touch-ability / tactile aspects are important to children.

Physical form in space evokes stability and assurance. The evocative power of a sculpture is in the actual presence of a three dimensional form as it occupies space. It makes it real to them.



For adults sculpture is a still point in the world. It is a point of reflection in a world that moves very rapidly. We are bombarded with imagery from television, computer and advertising – coloured temporary imagery, disposable imagery. Sculpture creates a dynamic opposite to this; permanent, deeply considered imagery, concepts and metaphors with layers of meaning captured within a single artwork, allow the contemplative mind to actively explore the nuances and symbolism.

# Why is sculpture such a powerful tool for communication?

Sculpture's capacity to convey messages is subtle but powerful. It is a passive repeated message.

Over the many years of a child's education, she will see this image thousands of times a year. Her understanding of its symbolism will grow with her. It will become so familiar that she will hardly notice it any more, but the visual message will be constantly reinforced in her mind.

The image is of a positive, powerful, joyous, humble, passionate and dedicated young Catholic woman, on her journey into an unknown future, guided only by the conviction of her faith. The gentle message of active spirituality will become a permanent symbol in the mind of the child.



SECTION ONE  
BACKGROUND; SCULPTURE COMMUNICATES VALUES & IDEAS





## What is an historic portrait?

What we are doing here is using sculpture as an interpretive insight.

This means unfolding the history, concerns and interests of the community in an accessible visual format.

Symbols or metaphors in the sculptural form should be comprehensible to a casual viewer yet disclose deeper significance on closer examination and reflection.





# What is my role as an artist?



Art is a living expression of shared ideas, hopes, aspirations, joys and sorrows, the symbolic embodiment of identity. Entrusted with the commission to create a historical portrait of Mary Ward, I felt I was the custodian of her extraordinary story, if only for a brief moment in the 400 year history of the Loreto Institutes. I felt as if the whole community trusted me to carry their story, their ideas, I became their hands.

I see my role as a sculptor as an immense privilege. When taken in the context of the last four hundred years, it is interesting to reflect on the fact that women artists and women sculptors are almost entirely absent from art history, they have either been so completely overlooked, or so readily denied the right to a creative life, that there are no names of famous female sculptors that spring to mind until the last 80 years.

Art is a spiritual practice. Sculpture is a full time discipline. I don't work "when inspired". I work every day. Sometimes inspiration visits when I am working and then my soul sings. But you cannot wait for those moments before starting work, you have to be there for them to come to you. Like being home for a visitor. To be present and capable for the work that has to be done.



This image is of our first bronze casting furnace. We run the foundry specifically to cast our own work. This photo shows my husband and myself lifting a glowing crucible of molten metal.



## SECTION TWO

### CONCEPT DEVELOPMENT:

CONSTRUCTING AN IMAGE OF MARY WARD FOR OUR CONTEMPORARY WORLD.

# How do we bring authenticity into the rendition of Mary Ward?

How to express such a multifaceted history as Mary Ward's in a single artwork is the dilemma of the artist. On one hand an archetypal character, an heroic figure whose representation has to carry multiple realities for the viewers; womanly woman, idealistic foundress, spiritual leader, powerful protagonist, sisterly companion.

On the other hand a very individual and specific history defined by the events and circumstances of her times. A third aspect to consider is the dynamic contemporary organisation that her Institute has evolved into, and the relevance of her story to the thousands of students studying at her schools across Australia, and across the world.

The Loreto Schools Advisory Committee, initiators of the project, is made up of Principals or Deputies from each of the Australian schools, each member carries the charisma and energy of their individual schools close to their hearts. They worked very closely with me in the early stages, reviewing designs and maquettes, discussing aspects of representation, requesting specific design features, contributing information.

In addition the IBVM sisters and staff from the schools contributed discussion, insight, contacts, books, meditations, reflections and encouragement. Students from the local school (Marryatville) visited the studios and worked as studio assistants, over several years. Their opinions were fresh, unedited responses to the sculpture as she developed.





How has Mary Ward been interpreted in the past?



Original portrait painted  
during Mary Wards lifetime.  
(1585 – 1645)



Portrait painted in the 18<sup>th</sup> Century.  
Depicting Mary Ward  
as a pilgrim.



“The painted life” series;  
a visual essay painted in the  
17<sup>th</sup>C, depicting major  
episodes from MW’s life.

*Yours over  
Marie Ward.*

Mary wards signature



Drawing, pen and ink, C17



Sculpture, Bernadine Webber, 1957.

Singed wood references the Reformation



How would we see Mary Ward if she  
were here with us now?



## How would we see Mary Ward if she were here with us now?

In constructing an image of Mary Ward for our contemporary world. I started by asking how we would perceive her if she was with us now.

I imagine that her task, her faith and commitment would be tested as much today as 400 years ago. There would still be common threads. Her written work may be given more credence in contemporary times, maybe she would be published. The opinions of detractors would appear in newspapers and journals. While she would not be forced to walk across Europe, I can imagine seeing her arriving at an International Airport or coming out from United Nations Meetings.



How would a modern journalist have shown Mary Ward? Imagine journalists observing her as she walked across Europe, as she left the Vatican after another meeting with the Pope, as she opened each of the houses and had visits with Kings and Cardinals, as she returned again to the war zones of England, as she worked with the children with a specific eye to each girl's talent and strength.

The image I needed was the unposed, unsentimental view: The dry eye of the camera observing events. The sharply defined snapshot of someone who is unaware of the camera.

I was notified that I had been chosen for this commission in August 2001, just a month before the events that led to a new round of conflicts across the world. This photo is of a woman walking out of the devastation of Sept 11, 2001, New York City. What struck me about the image was the woman's self containment, her assured and purposeful step as she walks through the war zone.

# Sculptural studies & maquettes,

2000 - 02

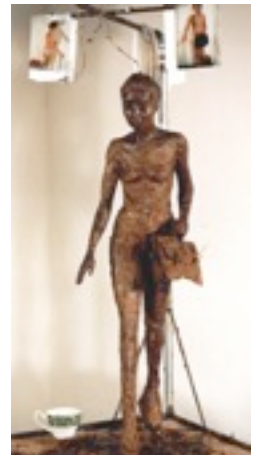
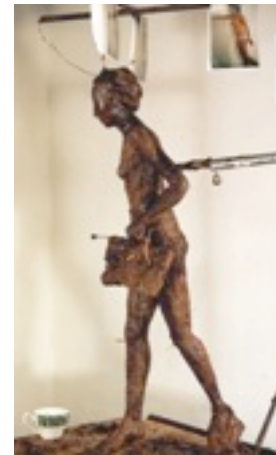
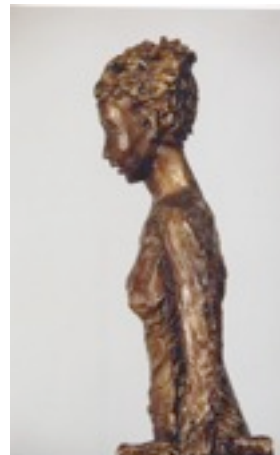
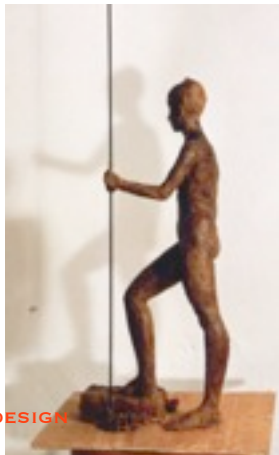
This page shows a few of the many early studies I had to work through, so as to resolve disparate concepts into a form that would contain and express the essence of the Mary Ward message.

I sketch my ideas in 3d rather than on paper. Most of the studies went no further than modelling, most early versions were not even photographed. The very first maquette (right), based on Mary's glory vision, was not accepted by the committee while the conceptual framework and research was acknowledged.

The committee requested that she be shown as an active rather than contemplative figure. This gave me the opportunity to create a truly contemporary sculpture, energetic, depicting movement and fully three dimensional - designed to be viewed from every angle.



SECTION THREE  
MAQUETTES RESOLVE THE DESIGN



## The primary metaphor of the sculpture: A woman's faith held close

The primary metaphor in the sculpture is the concept of a woman's faith held close. Expressed simply through the small cross in her hand, the decade looped casually around her wrist. Something in habitual use that, on a twenty mile walk, becomes a meditative prayer. This contrasts many religious sculptures around the world of men with swords and shields. Overt and heroic art would not have reached the heart of Mary's lived spirituality. Truth is in simple things, her relationship with God is personal. Mary carried a Rosary constantly, even when she was in England where it was illegal to carry the Rosary.

Mary's Rosary as held in the collection is slightly larger than the copy in the sculpture's hand, but the details have been faithfully reproduced.





## Clothing the Mary Ward sculpture.

The Mary Ward Institute keeps, carefully preserved, a few personal items. Shoes hat, rosary, cross, clock. These have their own fascinating revelations.

Shoes; It is very rare for ordinary perishable articles like leather shoes to survive for 400 years. That the shoes should be so similar to contemporary high heels is remarkable. There are important symbolic aspects in the shoes however. The thick wooden soles are designed for walking long distances without wearing out. Symbolic of Mary Ward's long travels through Europe. The soft leather tops on wooden soles is a style typical to England at the time.

Hat; The wide brimmed soft felt hat was uniformly worn by middle-class women in England across the century, fashions varied in the bands and decorations of such. The crown is crushed and crumpled.

In the sculpture the hat is tucked into her carry-bag.



Mary Ward's personal items.

## Clothing the Mary Ward sculpture.

*“..the style of dress should for the most part be conformed to that generally worn by virtuous ladies in those countries or provinces where ours happen to live or reside...Since no one is obliged by the institute to observe strict enclosure or to wear a determined religious habit.” Mary Ward*

In keeping with Mary Ward’s original intent for the Institute, it was important to portray Mary in casual clothes. It made practical good sense not to dress as a nun in times when religious persecution would quickly destroy their work. They could be far more effective agents for good in a society at war, if they blended in with the crowd.

Early discussion about the sculpture revealed a desire to keep the costume as authentic as possible, while also ensuring that the sculpture would relate to young women today. Formal or court clothing of the time is very dissimilar to today’s fashions, but working and travelling clothes were softer, unpadded, worn without corsets, and much more familiar in style and shape, long gathered skirts, tailored jackets, waistcoats and long overcoats.



European countries had strict laws dividing clothing styles, clothes would define a woman's status in society, servants would wear livery to identify them.

England was more relaxed, servants often inherited their employer's discarded clothes, mistress and servant often equally well dressed. The recycling of clothes would then go down through the society until the very poor women would be wearing the clothes of either gender



A jacket that women commonly wore in the home; a simple unstiffened short waisted domestically produced jacket (pictured) and bodice. This jacket sits neatly over the loose full gathered skirts, worn domestically without a farthingale (hip roll). Farthingales were only worn on formal occasions. Ruffs and collars were separate from jackets and bodices and so would not necessarily have been worn in intimate domestic circumstances.







SECTION TWO  
CONSTRUCTING AN IMAGE OF MARY WARD FOR OUR CONTEMPORARY WORLD.



## Hair

This being a girls school hair has been a hot topic. One of the requests from the committee was whether Mary Ward could be portrayed with her hair uncovered. Research eventually revealed that English women commonly wore their hair uncovered. In Europe Catholic women wore brighter colours and left their hair uncovered and often ornamented.







## Letters

The true portrait of Mary Ward is through her writings. Much of her written work was destroyed, there are accounts even 100 years after her death of people burning boxes of her papers, afraid of the consequences of being found with them. It is extraordinary that any of her papers survived at all – and is a testament to the brave and clearsighted women who concealed them safely.

For the sculpture a selection of favourite quotes were chosen by the schools and carefully scribed into the base.





The base provides a small landscape to extend the message of the sculpture and reward closer viewing. Small clues to her story encourage children to ask questions, to actively engage with the story.

Additional to the quotes from Mary Ward's letters is a map beneath her feet that shows the location of the Institutes that she established in her lifetime.

There is also a lemon, as reference to the lemon juice letters.

And the pawprints of a dog. These are an interesting inclusion and one that engendered a lot of discussion. There is an apocryphal story about Mary Ward and her companions, lost in the snow crossing the Alps, when a little dog appears and guides them to safety. Discussion with an historian about the reasons for such stories lead to an understanding of the symbolic language of Mary Ward's time.



Animals included in paintings, sculpture and stories during Mary Ward's era served an important symbolic role. A dog symbolised loyalty and fidelity, a cat infidelity, a sleeping dog the loss of loyalty. On consideration the pawprints were included to reference the idea of Mary's loyalty and fidelity to the Catholic Church



## The design; contemplative in action

The sculpture depicts a woman snapped mid-stride. There is a strong sense of movement. Her outstretched hand naturally balances the weight of her burden. A naturalistic pose without melodramatic gesture.

The movement will carry the message; depicting her as she steps strongly forward brings a reflection of her basic premise of “spirituality in action”.

I want to suggest an unimpeded stride. The walking step of someone who has a distance to walk and has already travelled far.

While it is a direct comment on her extensive travels on foot through Europe it is also an opportunity to show her as strong, independent and single minded. This is enhanced by having the hands and arms free to swing, and the objects hat she is carrying or wearing securely and comfortably worn around her person.





## Meeting the gaze

The sculpture has been modelled so that there is a point, about 3 meters away, where her eyes will be directly looking at the person approaching her. She meets your gaze so to speak.

This simple concept has been vital to the students' interpretation of Mary Ward as being a living and relevant part of their lives.





## Bringing Mary Ward's story to life in the schools

A new sculpture of the foundress arriving in a school is a unique and powerful occasion. Dr Susan Stevens, Principal of Loreto Toorak and current chair of LSAC, spoke to me about the generations of women who send their daughters and their granddaughters to the same school. She spoke to the whole school about the unique moment of receiving a sculpture that would then pass into their personal histories.

With each school I spent time with the students, talking about the story of Mary Ward's life and relating the process of making the sculpture, the symbolism attached to it.

A sculpture should stand alone, should have its own capacity to communicate, however it was a wonderful process to discuss the depth of the project with the students, from telling stories to the little ones to explaining the commissioning process to senior art students.

A few year 11 art students from Loreto Mandeville worked with us at the studios for one afternoon a week over several years. Their fresh and unedited responses to the sculpture as she developed were a welcome part of my process.



Yr 11 Loreto Students as  
studio assistants



### SECTION THREE

### MAQUETTES RESOLVE THE DESIGN



When working on a figure the first step is to develop the idea as a maquette, which is a small model, usually either half or quarter of life size.

In maquettes and studies one resolves the form and pose of a sculpture before investing the intense time and effort that goes into a full life size piece. This where concepts are explored and ideas are refined.

Two maquettes were completed for the Mary Ward sculpture; half life size at 90cm and quarter life size at 45cm. Each shows subtle differences to the next and explores slightly different aspects of the concept for the sculpture.



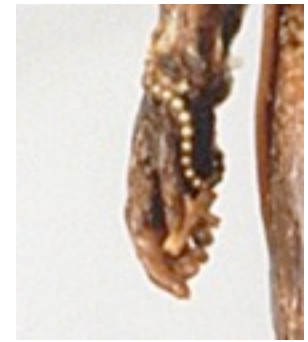


## Half life-size maquette of Mary Ward, 90 cm tall, 2002



This sculpture provided the basic design for the life size sculpture. Subtle aspects were modified by request from LSAC. The life size work shows Mary Ward with her hair uncovered, soft around her face. Here she wears the scarf we are familiar with from her portrait. Her skirt is longer and her face a little more contemplative. I think of her as the same woman on a different day.

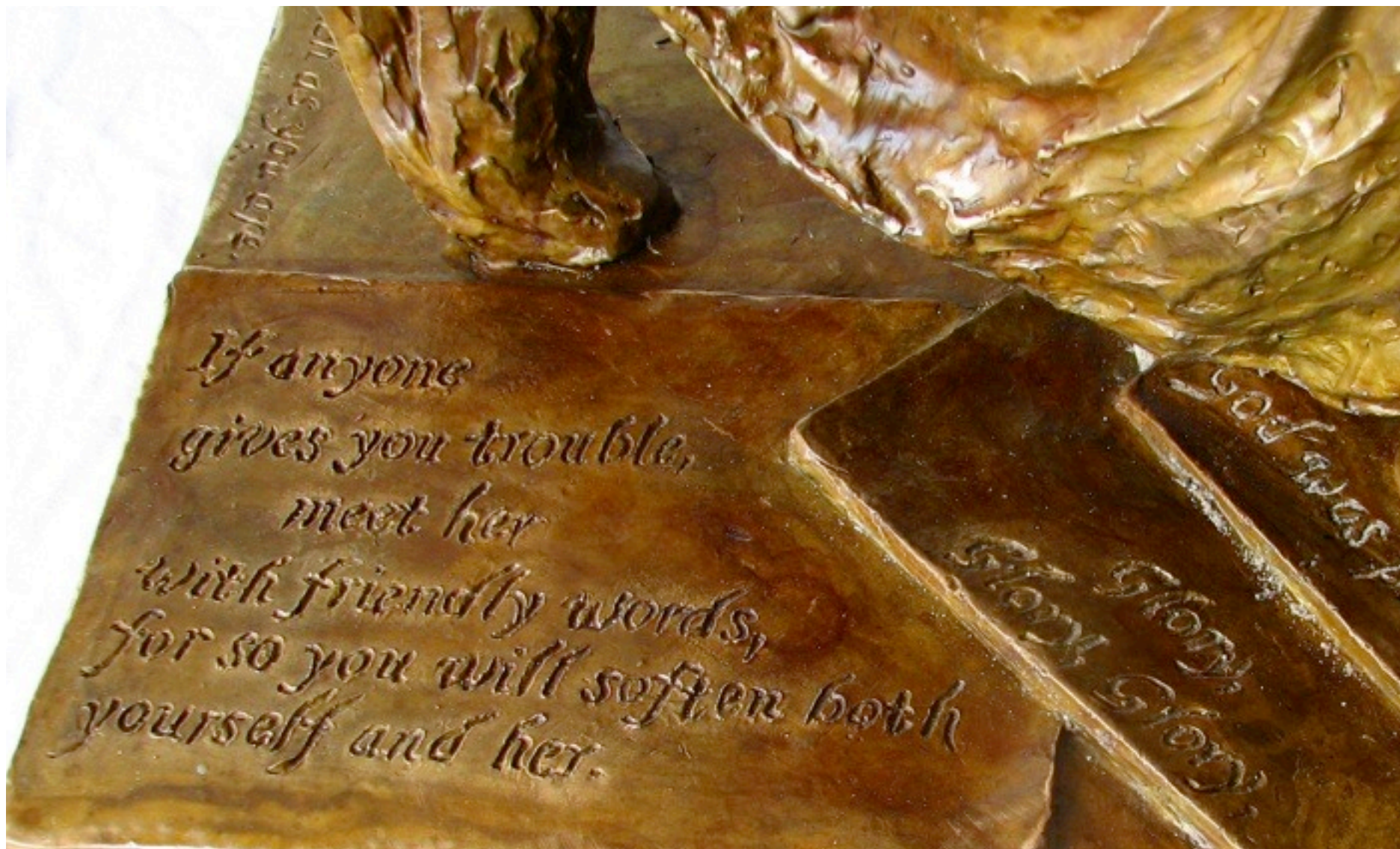




Finally we added a base modified from the base of the life sized sculpture, scribed with Mary Ward's words. The first of this edition of sculptures is in the Province Office of the ibvm in Melbourne.









Quarter life-sized maquette of Mary Ward,  
45 cm tall, 2005



¼ life size; 45 cm

½ life size; 90cm



¼ life size shown with life size clay  
in the background





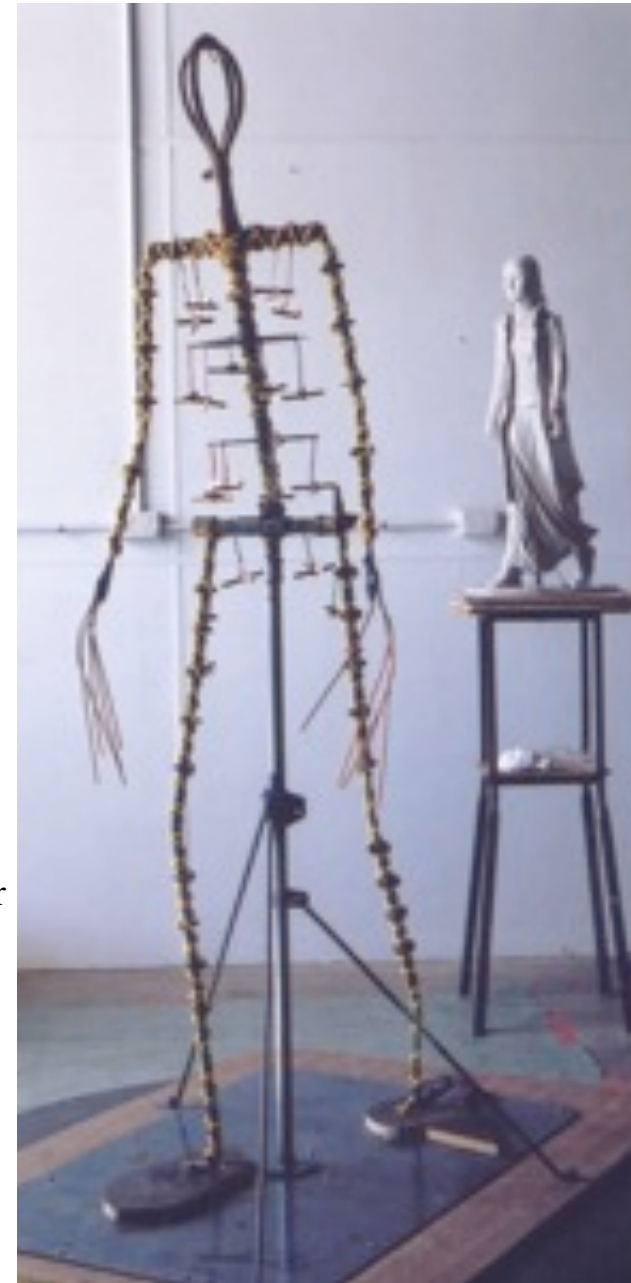
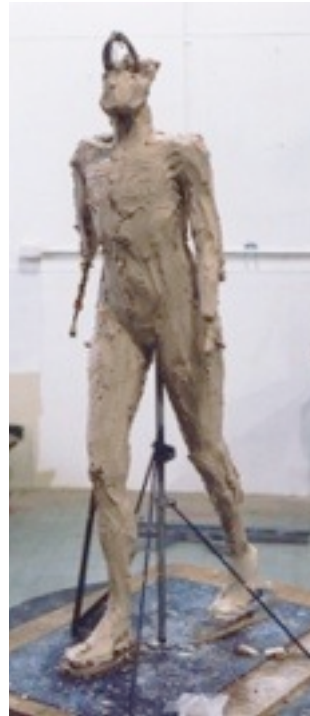
## SECTION FOUR

### CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD



# Armature; the skeleton of a sculpture

Design and construction  
Will Kuiper



A steel armature was constructed to the exact dimensions of the sculpture, and of the life model.

The figure is to be sculpted in clay over the armature. You can see the clay supports in place, suspended from the frame. The finished work with its mould could weigh up to ½ ton, so the armature needs to be strong, while still needing to be adjustable. Flexibility is built into the armature at the hips, shoulders neck and head.



Scaling the sculpture  
up to full life-size



180 cm

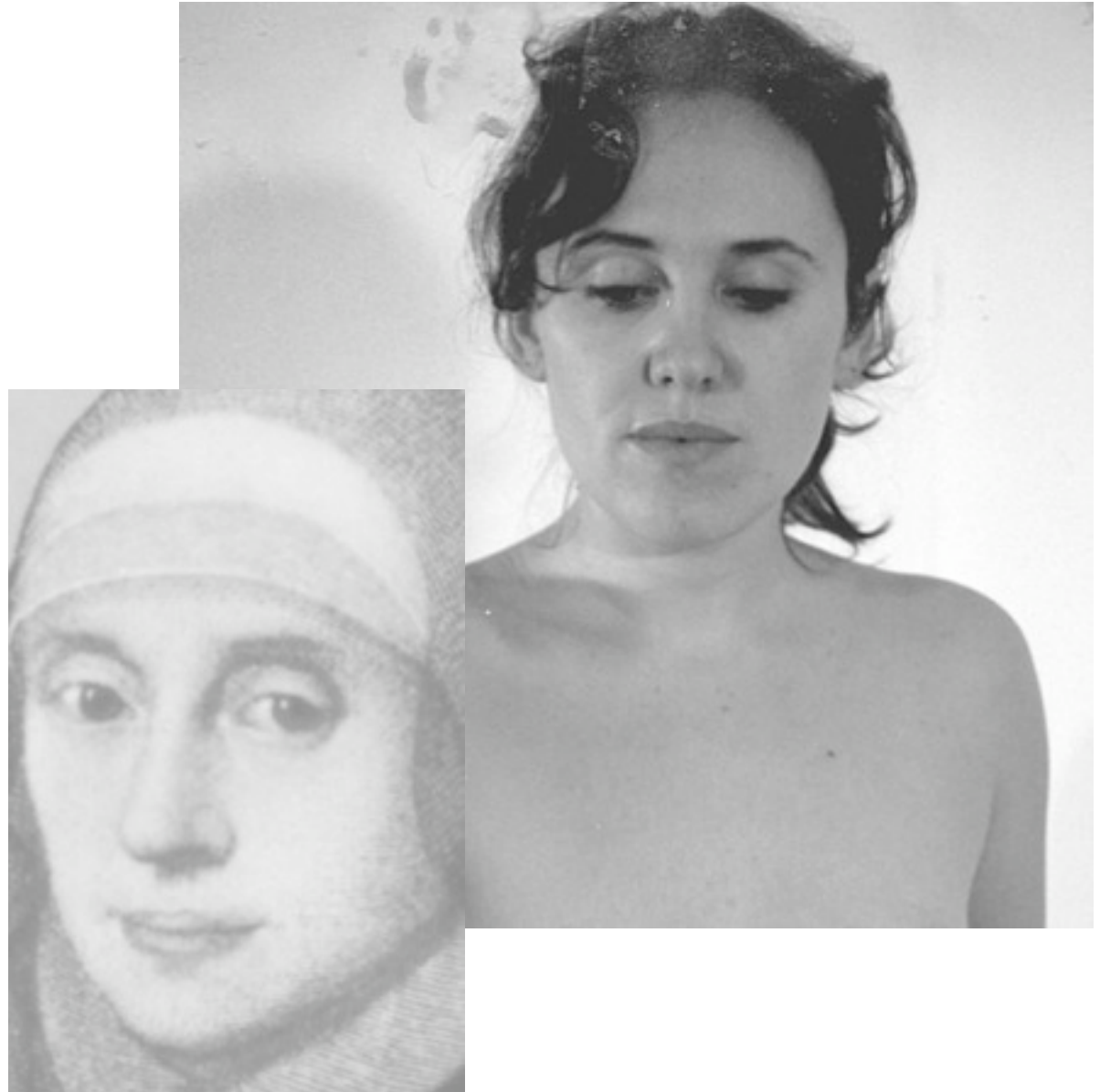


180 cm



# Life model

The life model who posed for Mary Ward was a miracle in herself. The Loreto committee had taken several months to consider their selection from the shortlist of invited Artists, finally the contract was signed. Three weeks later, I needed a model for a small project. A friend who lectures at the art-school, gave me the name of a new life model who had just registered. None of us had met her or seen her before. I invited her down to the studio. When she walked through the door, there was the face of Mary Ward! The structure was there, the shape of cheekbones, of mouth, the strong jaw and deep set eyes.





## Life model



The original painting of Mary Ward, painted by an amateur, shows two distinct profiles of the human face; the three quarter view down the side of the face includes the bone around the eyesocket, while the nose is shown in profile. Hence two distinct portrait photographs to compare the features of the life model to the likeness of Mary Ward. The details of the mouth show how similar the model's facial structure is to Mary Ward's



# Life model

Sculptors models work hard. They need to hold the same pose over three to four hours, returning to position precisely after every short break. The Mary Ward sculpture is a strongly walking position, so the model had to hold the unbalanced pose of mid-stride. We built a rig for her, to hold her knee, the back foot, the chest bone to take the weight as the torso leans forward, the hands. She is on one giant turntable and the clay sculpture is on another. I can line them up by eye, or through a grid, and follow the outlines and profiles against my white walls.



SECTION FOUR  
CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD



# Life sculpting - how to capture the dynamic energy of a figure

I deliberately work in the tradition of the old masters when sculpting the figure, no shortcuts. I work from life models for any larger sculptures. The body is hand sculpted precisely, as a completely unclad form, before any details of clothes are modelled into place. It may seem a strange thing to do, to spend a year sculpting a figure, when all that shows after robing is the ankles, the hands and the face, but it is the only way to achieve a sense of veracity in a sculpture. Any small movement will change all sorts of details in a figure. For instance; stretch out your hand with palm upwards, then twist your upturned palm inwards, note how every muscle down your arm rolls with it. The elbow, even the shoulder will change.

The truth is that every one of us is a familiar expert on the human body. When something is not right with a figure we know without knowing, we read the subtleties of movement, of gesture, at a deeply instinctual level, and in a single glance. Gesture was our primal language, our first form of communication as a species, before the evolution of the spoken word. Gesture is so basic to communication that we still find ourselves waving our arms around for emphasis, even while talking on the phone. To get the gesture right, the movement true, is the real work of the sculptor.





## Unclad figure 2004-5

For several months over winter, with the body details all correct and present, I could not shake the impression that she seemed angry, tense. I worked the portrait, hoping the facial expression would change the reading, but it was still there. One spring morning, with my life model at the studio, my husband and I analysed every aspect of the figure until we could locate the anomaly. The centre of the back moving to the shoulders, the tension held across the back of the shoulders. The final verdict was a shift of about one inch in the upper shoulders – not much seemingly but an inch in a neck is a lot. For the face, locked onto its armature, it meant a complete remodelling, and the loss of several months of work. We all fell silent when the realisation was reached. I took a deep breath and reached for my sponges and modelling knives, and sliced the face right off the figure, to start again.



## Unclad figure







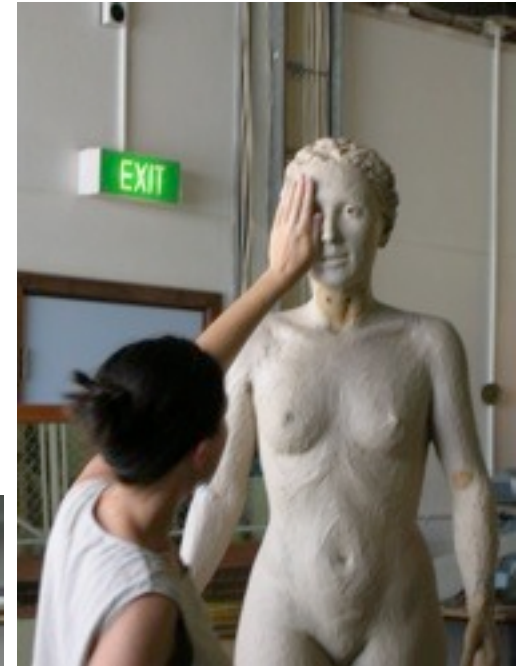
SECTION FOUR  
CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD

The completed clay figure





## Head and face



SECTION FOUR  
CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD



Head and face



The sculpture of Mary Ward took two years to emerge from the raw clay, four months just for the head.

Standing eye to eye, face to face, working inches from the form, it was like having a long whispered conversation. Every flick of the tool changed her expression, from angry, to sad, to intense, to laughing, to wistful and distant.

SECTION FOUR  
CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD





SECTION FOUR  
CLAY MODELLING THE ORIGINAL FIGURE OF MARY WARD



## Modelling the clothes over the clay figure

The modelling of the clothes is loose and gestural. I wanted the rough texture of homespun, the hurried hand of light shifting in dappled shade, the sense of immanence, the next step about to happen, something glimpsed but not quite seen, movement and shadows.

I researched every item of clothing precisely, jacket, coat, length of skirt, and then I just let the modelling ripple around the figure, the wind pushes her skirt back and throws her coat open in structured geometry.



## Approval of the clay original

The Loreto Schools Advisory Committee gathered in its entirety in Dec 2005, to view the clay sculpture before mould making and bronze casting commenced. The Provincial Chris Burke ibvm also attended the meeting.

The Committee had followed the progress of the project but for several members it was their first opportunity to see the sculpture itself.

The sculpture was approved to go ahead for bronze casting with only minor changes in the wording of the quotes, and the addition of one quote chosen by ibvm congregation; “half women are not for these times”







**SECTION FIVE**  
**BRONZE CASTING THE EDITION OF EIGHT MARY WARDS**  
**SCULPTURES**





Duplicating moulds are  
three dimensional jigsaw puzzles.

The complete Mary Ward required;

- twelve separate bronze segments.
- twenty eight silicone mould segments
- fifty three case mould segments.

SECTION FIVE  
BRONZE CASTING THE EDITION OF EIGHT



The twelve separate bronze segments that make up one complete Mary Ward



# Silicone duplicating moulds

Silicone rubber captures every detail of a sculpture's surface, right down to the thumbprint of the sculptor in the clay.

The moulds are designed to meet the needs of the bronze foundry, the segments in specific sizes and configurations. The moulds are used to make a fragile wax duplicate of the sculpture.

The mould segments must match perfectly, edge to edge and must be designed so that they will come apart without damaging the fragile waxes.





## Wax copies of the sculpture are prepared for the foundry firing.

A hollow wax duplicate, identical to the original sculpture, is made using the silicone duplicating moulds. The special ultra hard foundry wax is only 5mm thick

Each sculpture is hand detailed by the artists. The sculptures are individually numbered for their place in the edition and signed by the artist.



## Preparing the waxes for bronze casting.



The hollow wax duplicates are prepared for bronze casting by attaching the tubes that will allow the bronze to flow into the form and the gases to escape out.

These tubes will also be solid bronze when the casting is complete.





# Refractory moulds are prepared for the kiln firing

A fireproof refractory mould is constructed around the hollow wax duplicate.

Each Mary Ward sculpture represents over a ton of refractory moulds.

The wax sculpture segments are prepared over several weeks however the mould must be made in a single afternoon. Each layer of refractory must be mixed and added to the previous layer while it is still wet. Every delay will cause a crack or a fissure in the final bronze cast.



## Kiln firing

The moulds are loaded into a huge low firing kiln and baked slowly for two days at about 600°C.

The wax sculpture inside the refractory mould melts in the heat of the kiln. Placing the mould upside down in the kiln allows the melted wax to flow down and drain out, and to collect in large trays below the mould. (The wax is later filtered and recycled.)

All traces of water and wax need to be steamed out of the mould during this stage. The melting out of the wax figure has left cavities of empty space in the 'fired' refractory mould. The cavity is the exact shape of the original sculpture. It is this void that the bronze will be poured into.





## Bronze pour

The refractory moulds are allowed to cool gradually overnight. They are now bone dry and as fragile as eggs, while still weighing 100s of kilos. They are shifted from the kiln while they are still warm. They are embedded in foundry sand and wrapped in steel collars to prevent them splitting from the force of the metal when it is poured.

The bronze is melted in a crucible, in the furnace. It is ready to pour at around 1140°C. It is iridescent orange and as fluid as water. The bronze flows down through the network of tubes into the figure.

The silicone bronze we use is an alloy which does not contain lead.



## Bronze pour





## Crackout

Allowed to cool overnight, the refractory moulds are cracked off the cast bronze figure.

The refractory material is collected, crushed and recycled. A final water-blasting reveals the result.





## Bronze finishing;

Metal cutting; The tubes, which allowed the metal to flow in and the air to escape as the bronze was poured, are now also bronze. They are cut off the sculpture and the stubs are die-grinded, to match the contours of the original sculpture. The surface of the bronze is re-textured, cleaned and sand blasted.







## Bronze assembly

Welding; Segments are re-aligned and welded together.

The seams of the join are hand detailed to match the original.





## Blasting

The completed sculpture is sandblasted to clean-up and even out the surface before it is coloured. The stainless steel attachment points are usually welded into place at this time.





## Patination of the sculpture

Patination; The metal is coloured using chemicals which react with the surface to produce the natural corrosion we associate with bronze, deep greens, olives, red browns and black. All chemicals are chosen in line with conservation practise, containing no chlorides or lead. The patination is built up in layers, each application of chemicals requires several days to dry and fully react. As many as seven layers of chemicals may be applied to a surface over several weeks.

Wax finishing; with a durable microcrystalline wax seals the surface and protects the sculpture from damage. Microcrystalline is recommended by museums as the best treatment for non - ferrous metals.





Installation



## Mary Ward installation requirements

The sculpture has been specifically modelled to suit installation on a low plinth. The height a sculpture will stand at is chosen from the outset and affects many aspects of the modelled form.

The Mary Ward sculpture is modelled so that when she is standing at the right height - on a 30cm high platform, there is a point about 3 meters away, where her eyes will be directly looking at the person approaching her, adult or child.

She meets the gaze of her onlookers. 30 cm is a modest yet balanced height, just lifting the sculpture above the head height of the passersby, yet low enough that she is still one of the people.

Each site for the Edition of Mary Ward sculptures had very different architectural and site requirements. Teams, including senior staff, a landscape architect, students, guided by the artist, planned the best positioning for the plinth and the direction in which the sculpture would be walking.

It is a fully three dimensional work that needs space all around it, to give the impression that Mary Ward is moving swiftly and purposefully. Each plinth and setting is different, giving the sculpture a different character and interpretation in each school.



Installation at  
Marryatville  
SA  
2008







An important aspect of the sculpture was to place her, in each instance, in a situation where she would be “at the heart of the school”



**SECTION SIX;**  
**A UNIFYING SYMBOL FOR EIGHT VERY DIFFERENT SCHOOLS**

Kirribilli 1/8  
New South Wales  
2007



SECTION SIX;  
*"at the heart of the school"*

Kirribilli, a crowded school on a small site, has placed Mary overlooking Sydney Harbour. Her plinth is made of the local sandstone, echoing the heritage building behind her





## Normanhurst 2/8 New South Wales 2007

The sloping site allowed the access paths to curve around the sculpture. It is in a busy internal courtyard facing out onto open fields. The boarding school is home to many rural students who come to the city to study.



SECTION SIX;  
*"at the heart of the school"*



Coorparoo 3/8  
Queensland  
2007



SECTION SIX;  
*"at the heart of the school"*



Coorparoo interpreted the idea of placing Mary Ward "at the heart of the school", by designing her plinth at the junction of the main pathway that connects the distinct wings of the school. The internal courtyard is the busiest through-fare of the school. Pictured here at the end of a severe drought. Qld has recently been subject to extraordinary floods



Ballarat 4/8  
Victoria. 2008



SECTION SIX;  
*"at the heart of the school"*



The first Loreto establishment in Australia. Ballarat is in a semi rural setting, with large old goldrush era buildings. Mary Ward strides up the curved drive toward the stately entrance, greeting all visitors with her determination and energy.





SECTION SIX;  
*"at the heart of the school"*



Nedlands 5/8

Western Australia 2008

A tiny primary school. They sold paving bricks, over several years, with the names of donors etched onto them, their Mary is in the covered internal courtyard where the children play. She is surrounded by the names of their community who little by little paid for their sculpture.





Text



Toorak 6/8  
Victoria 2008

Toorak has created an area that is very much a space for contemplation. They have allowed, in the cut of their plinth, for the sculpture to be moved in 15 years when a proposed redevelopment is complete.

SECTION SIX;  
*"at the heart of the school"*



Marryatville 7/8  
South Australia  
2008



Adelaide, my home city, designed a wide stepped plinth which is a wonderful solution to allowing the sculpture to become fully integrated into school life, it allows somewhere to sit, & to cluster around when photos are taken, very much interpreting Mary as one of her people - while still allowing her to meet the gaze of people walking toward her.



John xxiii

8/8 Western Australia

2009



A very large school (2000 pupils) arising from the amalgamation of three schools onto one campus. The school therefore has three spiritual founders, Mary Ward, John xxiii and St Ignatius.

I am currently working on a life size interpretation of St Ignatius, the second copy of which is intended for John xxiii.

Mary Ward  
1585 - 1645





# Liquid Metal Studios

Sculptors:

Will Kuiper & Meliesa Judge



Liquid Metal Studios combines the resources of two Sculptors, a husband and wife team; Will Kuiper and Meliesa Judge. Amongst the foremost producers of contemporary figurative sculpture in Australia, the artists cast their own original sculptures into bronze using their unique professional facility.

Their work is informed by directions taken in recent British Sculpture, where the human figure is used as an active element in a dialogue that includes many other references. The figure becomes the expression and mediation of aesthetic experience.

The artists run a bronze casting foundry specifically to cast their own work. The combination of the sculptor's modelling and design skills with mastery of the bronze casting methodology, enables a confluence between inspiration and technique. The distinctive possibilities of the process also inform and extend the sculptor's approach.

Bronze casting requires a team approach; project management, mould making, casting, assembling and finishing are shared tasks, with each artist responsible for diverse areas of production.

The two Artists sculpt their own work individually and separately, developing their own styles and themes. Occasionally their ideas cross over and they work collaboratively on a single concept, as in the 2010 sculpture "Aurora" for Urban Construct, Adelaide city.

Both sculptors are well represented in private collections across Australia and in Europe. Permanent public site work can be seen in South Australia at the University of Adelaide, Waite Arboretum, The Hindmarsh Library, Windsor Green, and Carrick Hill.

# Liquid Metal Studios

## Sculptor - Will Kuiper

Will Kuiper acted as project manager for the Mary Ward sculpture, designing the armatures, castings and structural aspects of the sculpture, bronze casting and welding.

He organised and managed the studios, designed and built the new kiln to fire the edition of bronzes, and continued with his own creative projects and commissions while Mary Ward was running the full edition. His insights and advice throughout the project were intrinsic to the outcome.

He is currently working on new commissioned sculpture for a major park redevelopment in Adelaide. The commission is for six of Wills original sculptures and two of Meliesa's new works.





# Liquid Metal Studios

## Sculptor - Meliesa Judge

Meliesa designed, and sculpted the original Mary Ward figure between 2002 and 2005.

The entire edition of eight bronzes were cast at the Studios, by the artist and her husband Will Kuiper, with the eighth of the edition installed in 2009.

2010 The two artists worked collaboratively on a unique direct cast sculpture for the city of Adelaide, "Aurora"

2011 Meliesa sculpted a memorial artwork commemorating the German Migrants to South Australia, while her husband, Will, completed a series of sculptures for the same park in Stepney, SA.

Meliesa also sculpted Catherine McAuley for All Hallows School, Brisbane, cast into Bronze by Australian Bronze Sydney. Installed Nov 2011

Currently Meliesa is working on a sculpture of St Ignatius for Norwood Parish, SA and for John xxiii school WA.

Meliesa is a Churchill Fellow 2001.



A close-up photograph of a metal casting process. A large, glowing orange-yellow crucible, held by a metal frame, is pouring molten metal into a circular mold. The background shows a workshop environment with various tools and metal shavings.

Liquid Metal Studios  
[www.liquidmetalstudios.com.au](http://www.liquidmetalstudios.com.au)