
CHARLES STRAIN SCULPTURE



Aviva- Port St. Lucie

Prepared for: Lloyd Jones LLC and City of Port St. Lucie

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Artist Statement, Qualifications, and Resume

Background

Throughout the day, while his dad worked at the Pentagon, Charles grew up spending his time in the shadows of the great monuments and sculptures in Washington D.C. Little did he know that those great sculptors would keep on influencing him past his childhood days. These moments in time are what inspire the atheistically smooth lines of his abstract bronzes.

People, objects, and emotions are what inspire his creativity.

Smooth curving lines, still, but in motion, is one of the many aspects of his sculptures.

Charles started his journey as an artist at Culver Stockton College in Missouri. It was there that he discovered that he loved making sculpture; however he had not settled on the medium to create his images. During his time at Culver, Charles had the opportunity to study abroad at Studio Arts Center International in Florence, Italy. This is where he discovered his passion for bronze. Influenced by Michelangelo's statement, "That a great piece of sculpture can roll down a hill without breaking," he knew that Michelangelo must be talking about bronze. Charles wanted to make sculpture that withstands time. After returning from Italy, he interned with a nationally known bronze sculptor, Larry Young, to learn the complex process of lost wax casting. Charles is internationally known as an Artisan of large scale sculptures for cities, colleges, and universities throughout the United States.



Artist Statement

In high school I discovered that I wanted to work with my hands. I had taken a Vo-Tech class and found that I loved to make things. To get an idea and form it with my hands. After much experimenting with different art forms, I finally found my passion. I studied at Culver Stockton College in Canton, Missouri, and also at Studio International in Italy. It was in Italy that I decided upon my medium and pursued my dream of becoming a sculptor. I determined that bronze was the medium for me. If you know me, you would know that my hands are large, sometimes clumsy and lumbering. I am that guy that always knocks his drink over while eating dinner; however, with clay work, my hands are agile and quick, feeling the forms in my mind. With clay, however, you still have to be careful – the pieces will break easy if bumped or dropped.

I wanted to make pieces that would last, that could be passed down from generation to generation. Bronze is durable, and withstands time. The process of lost wax casting of bronze excites me, fascinates me, and exhausts me. The process is long and arduous, but at the end of the process the beauty I see in my thoughts becomes reality. I draw my imagery from the world of nature and life experience. The fusion of man and nature is a predominant theme in my sculpture. The aesthetic lines of the human figure and the celebration of human emotion are vehicles I use as subject matter in my composition. Happiness, sadness, a moment in time, a familiar experience, a celebration; these are some of the experiences I hope to impart through my work. I want people to feel these emotions: happiness, love, sadness, excitement, beauty and peace. If the sculpture evokes feelings, I have done my job. I cast and make my work at my own foundry in Harrisburg, MO.

Qualifications

Education

2013	Inducted into Hall of Fame Culver-Stockton College, Canton, MO
1988	Studio Art Centers International, Florence, Italy
1987	Internship with Larry Young Bronze Sculpting Studio
1985-88	Studies in Fine Art, Culver-Stockton College, Canton, MO

Experience

98-Present	Owner of Charles Strain Bronze Sculptures and Foundry Producing maquette to monumental sculpture by lost wax casting
1990-98	Artisan, Larry Young Sculpture Producing monumental sculpture by lost wax casting
1991	Artisan, Don Asbee Metal Studio Metal fabrication and forge work.
1990	Instructor, Columbia Art League Instructed adults in drawing and sculpture classes

Resume

Public Outdoor Sculptures

2019	Cherry Hill Dental, Columbia, MO 25ft Fabricated Steel Sculpture
2018	Des Moines State University, Des Moines, IA 12 ft. bronze Gathering
2015	Michigan State University, East Lansing, MI 12 ft. bronze Duet on black granite Central Methodist University, Fayette, MO 12 ft. bronze "Family Tree" on bronze base Five Points Washington, Washington, IL 12 ft. bronze "Community Spirit"
2014	WTVP Building in the Peoria Warehouse District, IL 6ft x 6 ft. bronze "Treble Clef"

	Crown Plaza, City of Gaithersburg 6ft bronze "Innerbeing"
2013	St. Mary's Hospital, Winchester, WV Purchased 4, 4ft. bronzes
2008	First United Methodist Church, Birmingham, MI Purchased 6ft. "Four-Spirits" Sculpture placed on brick plaza
2006	Minnesota State Community and Technical College -Fergus Falls Campus National Competition Site Specific Installation 8 ft. bronze "Visionary" installed indoors on a native granite rock.
2004	Duke University, Durham, NC Purchased 6 ft. "Celebration" Sculpture placed in the White Gardens on raised concrete pedestal.
2003	University of Florida, Gainesville, FL Percent for Arts Installed 6 ft. bronze "Moondance" (4 of 20) Sculpture installed indoors at the P.K. Yonge Fine Arts Building.
2002	City of Northville Arts Commission, Northville, MI National Competition Installed 6ft. x 6ft. bronze "Treble Clef" (1 of 8), with a golden patina Sculpture installed on raised circular concrete pad, within a planter which was made by the city.
2001	Westminster College, Fulton, MO Regional Competition Site-specific Installation Installed 8 ft. bronze "Flight of Leadership" with a black patina Sculpture installed on concrete pad, within a water fountain which was designed by an architect for the college. Worked with the architect on the design and flow of fountain.
2001	Northwestern College of Chiropractic, Bloomington, MN Site-specific installation Installed 8 ft. bronze "Three Spirits", with a golden brown patina Sculpture installed on a concrete pad in a plaza between two adjoining buildings. Plants native to the area were planted around sculpture to cover the pad.

Detailed written description, graphic depiction, and renderings

FINAL ARTWORK

Title: Gathering

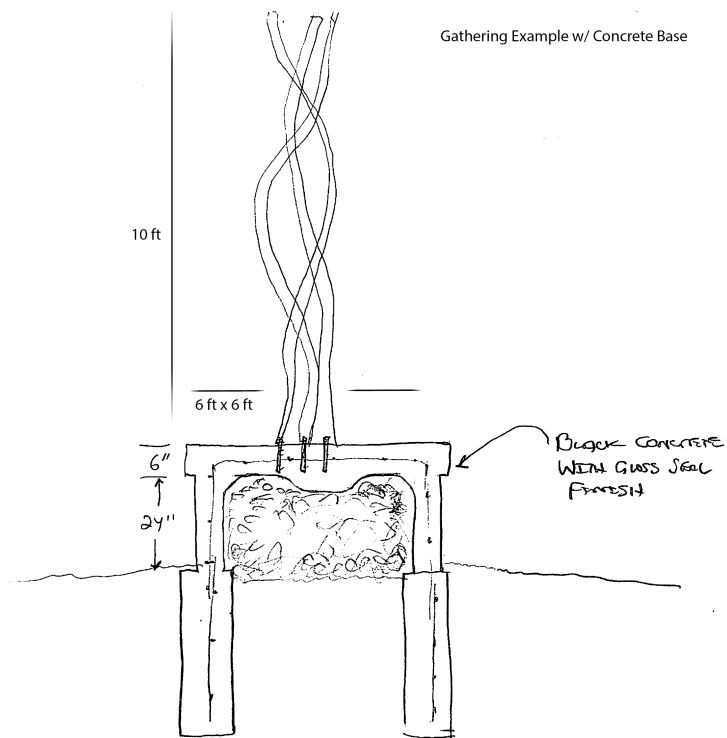
Quantity: 1

Materials: Cast Bronze, Any Color Patina

Approximate size upon completion: H-10 ft x W- 5 ft x L- 5 ft

Weight: "Gathering" will weigh approximately 1,500 lbs

Description of sculpture: "Gathering" sculpture will measure about 10ft x 5ft x 5ft and be cast in bronze. The "Gathering" will receive a chemical patina of Client's choice



Proposed schedule for creation, completion, installation, and maintenance

Schedule

- Sculpture approved by city and commissioned by client
- 4 months to construct, make molds, cast, and finish
- Sculptor will communicate with client a month out from installation to schedule an appropriate time

Completion

The sculpture will be completed within 4 months of contracts being confirmed. However, this delivery date is an estimate only and the Artist will attempt to have delivered the "Gathering" on the actual due date. The artist will immediately notify the client of any delay occurring or anticipated.

The Artist will complete the fabrication of the "Gathering" by the scheduled installation date as provided. The artist will arrange transportation and installation of the "Gathering" in consultation with the client. The Artist will provide required insurance in form and amounts reasonably acceptable to the city and client.

Installation

WGI will perform the structural design and provide construction documents for the support of the sculpture. The sculpture foundation and base will be designed in accordance with the 2017 Florida Building Code design standards for a Risk Category II. The structure is required to resist 170 MPH Ultimate Design Wind Speed (3 second gust). A signed and sealed construction drawing, and specifications will be provided, as well as an electronic version.

The client will be responsible for the cost associated with the concrete pad, lighting, and any landscaping. The client will advise and assist the artist with technical aspects of integrating the sculpture into the site. The client will provide the concrete foundation for the sculpture and base, based upon technical criteria provided by the artist.

The sculpture will have 2-3" stainless steel pins approximately 8-12" in length welded to the foot of each individual piece of the sculpture. A template will be made of the feet of the sculpture upon arrival on site. The Artist will deliver and install the sculpture. The template will be laid out and 6 holes will be drilled into the concrete pad provided by client. The sculpture will then be set with a crane and the feet pins will be epoxied in.

The Artist will provide the client with written instructions for the appropriate maintenance and preservation of the "Gathering".

Maintenance

Every collector of bronze has the choice of either maintaining a bronze sculpture or letting the bronze age naturally. Many collectors of bronze prefer that the bronze age naturally, which usually means it will darken or lighten over time dependent on the patina. Other collectors prefer to wax and maintain the bronze to retain the visual effects of the patina. The maintenance below is recommended for my bronze sculptures which have a smooth surface.

Please be aware when placing sculpture outside of water sprinklers. It is preferable that water is not directly aimed onto the sculpture; this will cause the wax coating to deteriorate rapidly.

Materials Required

Wax - Recommend Renaissance Wax or Trewax Brand Paste Wax (clear).

Trewax® can be found at most hardware (Ace Hardware) or auto stores.

Renaissance® can be ordered from The Complete Sculptor, www.sculpt.com

Brushes - Soft round bristle brushes, 2-3 inches for larger sculpture. They can be synthetic or natural bristle brushes. Brushes should be new and free from any dirt or oil.

Buffing cloths - Clean cotton rags. The back of a clean cotton t-shirt (cut out the seams). Make sure to use a low lint cloth to keep the sculpture clean.

Never use solvents such as xylene or turpentine to clean bronzes, they will strip the wax coating off and damage the patina.

Never use car waxes that might have abrasives in them. Use a wax recommended for bronze.

Never use household detergents to clean bronzes.

Recommended Maintenance

For outdoor bronze twice a year is recommended. Humid or acidic areas require three or four times a year.

Application for Outdoor Bronzes

Blacks, reds, or golden browns should be waxed on a sunny day when the bronze is warm, but not hot.

Greens, granites and marbled patinas, should be waxed in the mornings or when the bronze is cool. Wrap the metal ferrules of the paint brush with masking tape to avoid scratching or dinging the sculpture. Rinse the surface of the sculpture with clean running water (from a garden hose if possible). If there are any fly spots or other contaminants such as food or fingerprints, use a soft cotton cloth and gently rub until gone. Allow the surface of the bronze to dry in the sun. It is very important that the surface of the bronze be dry prior to waxing. Open your wax and lay the bristles across the wax using a sweeping back and forth motion. Three or four strokes should do it. Place a layer of wax onto the sculpture using a circular motion. The surface will begin to look matte not shiny. If it is a large sculpture divide it into smaller areas so that the wax does not over dry. Allow the wax to dry to a haze. Wrap the brush in plastic and place in a zip lock bag for future use. Using a clean cotton cloth begin gently rubbing the surface until the desired shine appears. Work the cloth in a circular motion on large smooth areas of the sculpture.

Appraisal and Value of the Art

Artist's Quote

The price and actual value of the "Gathering" is \$100,000.
