

Wm Barth Osmundsen
Bronzes From the Sea

Cadets Onboard the Tall Ship
Christian Radich

Flight of the Terns & Eagles Flight

Book I



Book 1
1976-1980

© Wm Barth Osmundsen

Bronzes from the Sea

Book 1

“THE CADETS”

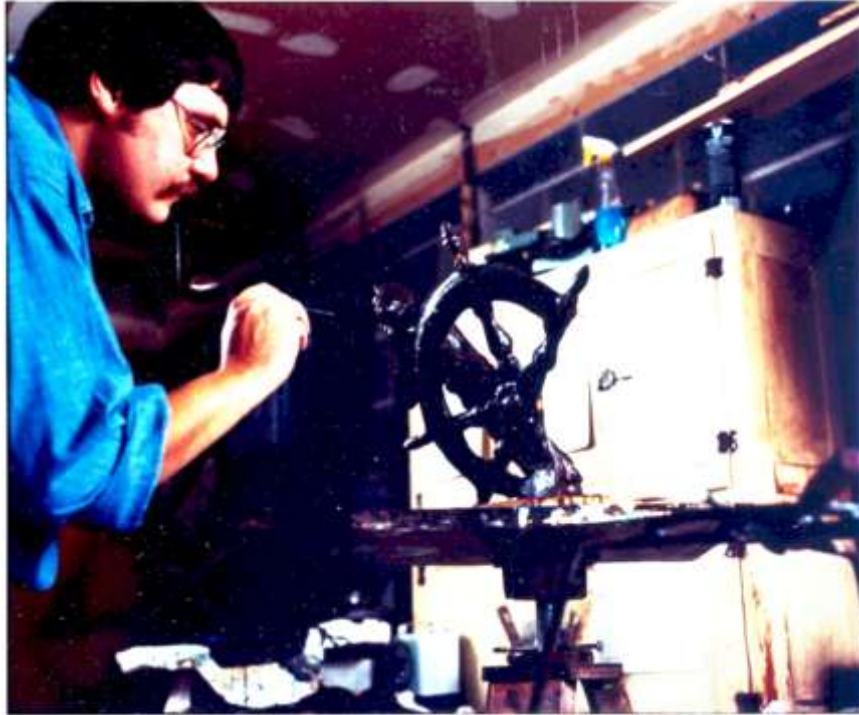
1976-1980

A collection of

Bronzes Sculpture

By

William Barth Osmundsen



Bill Osmundsen puts the finishing touches on the wax, "At the Helm"

Bronzes from the Sea is a continuing series of Maritime and Marine Sculpture Motifs first conceived by Bill Osmundsen on the Decks of Norway's Tall Ship, *Christian Radich* during Operation Sail 1976.

Book I, Bronzes from the Sea, Cadets onboard the Tall Ship Christian Radich, "Flight of the Terns" & "Eagles Flight", focuses on the bronze sculptures first created and exhibited in the series from 1976-1980.

Forward



Recently I came upon a portion of a collection of my own sculpture work, *Bronzes from the Sea*, as the Collector was now in a nursing home. He had previously passed on the bronzes to his children. None could decide on how to fairly divide the sculptures so they asked me to handle their sale. The collector was an old friend and who acquired about eight or ten different sculptures, not all from this collection. In deference to the children's wishes the collector will remain anonymous.

The story is interesting just the same and my friend, a photographer, entered my life at the very beginning of my effort to break into the New York art market. We met when I was commissioned in 1972, by Time Magazine, to do a 'Man of the Year' cover. I had shown Time's Art Director some recent Portrait Busts I was exhibiting with Portraits Inc., located just a few blocks north of Time-Life, on Madison and 57th Street.

When I completed the *Bust* for Time which was of Richard Nixon, they asked me if I had a photographer, I did not and they sent me to a studio that had photographed countless covers for Time.

Time had also commissioned dual portrait busts of Nixon and Kissinger, in case they decided to run the story as '*Men* of the Year'. They did and my portrait was shelved. There was promise to do other covers but that Christmas, the Art Director was removed after eight years and Time's policy of doing 'Artwork', for covers was replaced by *Photography*.

A professional relationship grew out of that event and my new friend and collector went on to photograph my work for many years. When I began the *Bronzes from the Sea* series he photographed and collected many of the bronzes that he photographed. This 'Book' is an effort to put the collection of that early work, *Bronzes from the Sea*, in order and relate some of the events that surrounded that period of sculpture work from 1976 through 1980.

Bill Osmundsen

Virginia Beach

August, 2009

*In memory of my Father
Who died one month after
My return from my cruise
Onboard Christian Radich.*



Christian Radich is a full-rigged, Tall Ship, Bill Osmundsen and his family visited when he was a 10 year old boy. The Cadet Ship was docked in Manhattan during the premier of the Louis de Richemont film, "*Windjammer*" which followed the sailing and port adventure of the young Cadets.

Bill Osmundsen: I was exhibiting with Burrows Gallerye in Englewood, NJ in 1975 and also working through my first bronze sculptures at Tallix Foundry in Peekskill, NY. The *Eagles Flight* and the *Flight of the Terns* were to be exhibited at the gallery that Fall.

Following the exhibit I presented, the idea of doing a bronze sculpture series on the Tall Ships which were schedule to arrive in New York on July 4th, 1976, to Royal Copenhagen and Bing & Grondahl. Both porcelain companies were being represented by Burrows Gallerye. Royal Copenhagen was already marketing their first series of *bronze acrobats* that were being cast by Tallix Foundry.

During my Navy enlistment, I had produced paintings for the **Amphibious Command, having participated in an 'Operation off the coast of Turkey' which included an Atlantic crossing into the Mediteranian.** I wanted to do something which gave me the same type of direct observation and participation that this Navy experience provided.

I asked each of the porcelain companies if they could get me onboard the *Danmark*, the Danish Tall Ship. When they were unable to supply a birth aboard the *Danmark*, I initiated a written request to the Norwegian Information Service in New York to sail onboard the *Christian Radich*.

The Norwegian Information Service forwarded my request to sail onboard the Christian Radich to Captain Kjell Thorsen who approved it and I formed a small crew of my own friends; Drew Degrado to do still and movie footage and Jim Miskowski to keep a Journal & Log of the trip. I would do drawings and paintings onboard.

Our trio meet up with the 'Radich' after the New York July 4th Operation Sail in Boston Harbor. From that port we sailed for eight days arriving in Montreal during the Summer Olympics.

Brockton *Daily Evening* Enterprise
REG. U. S. PAT. OFF.
 TUESDAY, JULY 13, 1976 AND BROCKTON TIMES SECOND SECTION



THREE NEW JERSEY MEN BOARDED NORWAY'S tall ship, The Christian Radich in Bos Harbor and sailed to Montreal in time for the summer Olympics. William Barth Osmundse Allendale, sculptor-in-residence at the Burrows Gallerye in Englewood, right, headed a th man crew aboard the Radich in order to develop artistic bronze sculptures of the sea. His cre chief photographer and film man Drew DeGrado, left, of Elmwood Park and of Carlock Stu Ramsey, and James Miskowski, a Ridgewood attorney, center, will develop the story of the se day adventure. A film of the cruise and several significant bronze limited edition sculptures w planned. Osmundsen feels that the art of sailing and sculpture are closely related. They arri in Montreal on July 19.

William Barth Osmundsen and his crew began to set up the gear they would need for their pictorial coverage of the Radich's seven day trip up the St. Lawrence Seaway to Montrael.

Osmundson, a 29-year-old sculptor in-residence in a New Jersey art gallery, reflected on his plans for a study in bronze — of life aboard the Norwegian school ship.

"I've always been interested in the sea, and ships. My grandfather was a sea captain, and I served in the Navy for four years."

"I was on the Radich in 1957 when I was 10 years old. That was shortly after the movie 'Windjammer' was filmed on it."

Osmundsen said it was the "integrity" of the art of sailing, its ancient heritage, much like the integrity of his own art, which prompted him to combine the two in a single artistic project. "Both are something solid and substantial in a biodegradable age," he said.

Osmundsen, and his crew James Miskowski, a Ridgewood, N.J., lawyer, who will write the story, and cameraman, Drew Dennaro, of Englewood, N.J., hope to have the completed work ready in a year.

The final result will be the bronze study and a possible documentary.

The sculptor has already completed two well known Bicentennial works, commemorative plates of the old Trinity Church in New York, and the old Paramus Kirk in Bergen County, New Jersey.

Just astern of the Christian Radich, another crew was



"Bronzes from the Sea"

William Barth Osmundsen sailed on Norway's Christian Radich during America's Op Sail '76 observing andavoring life aboard a full-rigged ship. From his graphic sketches he has created sculpture that gives vital expression to men bred to the sea and the steady ships of a bygone day.

AT THE HELM (Cover)
Bronze: Height 13", Edition 86

UP THE RATLINES (Inside Flap)
Bronze: Height 34", Edition 31

TOSSING ALOFT
(Center; Closeup Pictured Above)
Bronze: Height 14", Edition 55

THE FLIGHT OF THE TERNS
(End Cover) Bronze: Height 24", Edition 7

Photography by DRAB DeGRADO

WM BARTH OSMUNDSEN BRONZES FROM THE SEA

Presented by

SCANDINAVIAN AIRLINES

April thru August 1978

SAS Fifth Avenue & 51st Street
New York City

During the winter I created the first of the sculptures for the 'Cadet' series, Tossing Aloft. After considering the limitations of marketing this new work through the porcelain companies, which had size restrictions in mind, I decided to market them directly.

The Norwegian-American community, in New York, was the first to respond with interest and the President of Scandinavian Airlines offered to exhibit my new Bronzes from the Sea Exhibit on Fifth Avenue, at Rockefeller Center, June 1978.

The exhibit caught the attention of one of Norway's major tabloid newspapers VG and I was interviewed by their New York correspondent Rolf Lovstrom.



Artist Bill Osmundsen completes “At the Helm”

Translation and original article by Norwegian VG Correspondent to the US Rolf Lovstrom.

ARTIST OF NORWEGIAN DESCENT DEPICTS LIFE AT SEA

When Wm Barth Osmundsen was ten years old his Father took him to see the movie Windjammer. The same year this documentary film was shown the Christian Radich came to New York and the Family visited the proud ship. The boy who stood on the deck made himself a promise that one day he to would sail onboard the Christian Radich.

Recently, Wm Barth Osmundsen, third generation Norwegian-American from a Stavanger sailor’s family opened an exciting exhibit from life onboard the Christian Radich. To date he has completed six different Bronzes based on studies made while sailing up the east coast with the Christian Radich. In conjunction with OpSail ‘76. These Bronzes are now exhibited in the windows of SAS on Fifth Avenue, New York.

“The old sailboats have always fascinated me, my grandfather Oscar was Captain, he came to the United States at the turn of the century as a carpenter’s apprentice and later became a skipper on pleasure yachts for east coast families. I have always felt attracted to the sea and these sail ships”.

Osmundsen’s most impressive bronzes’ in the series depicts a cadet “At the Helm” and three climbing “Up the Ratlines”.

Osmundsen says: “I hope I will be able to exhibit the ‘Bronzes’ in Oslo, Norway in OpSail 78; I am working on it but plans are not definite yet.”

“Christian Radich was Inspiration”

There is a considerable amount of time involved in the creation of these Bronzes. Bill and two assistants boarded the Christian Radich in Boston and sailed with the ship to Nova Scotia. While Bill sketched his friends shot film and kept a Log of the event. On the basis of his sketches and photography Bill created his Bronze Sculptures. In association they have cooperated in the making of a short film and a dissolve program from their journey aboard the Christian Radich.

Bill Osmundsen, 31 years old, is one of the lucky ones who has managed to become what he really wants to **become in life; an Artist, he says; “my father, William Torger, studied art between the first and second World Wars but had to find another occupation in the 1930’s. He worked in a chemical company and later founded his own chemical brokerage (OzChem Co.) which is still the property of the family, however my father encouraged me to continue where he had to stop. He taught me to paint, model and he supported me when I chose art as a study in college”..**

When Bill was hardly eligible for voting (this is a Norwegian phrase), when he owned a New Jersey Art Gallery and at the same time gave lessons in Modeling and Sculpture in an art society New Jersey (Ridgewood Art Institute) . He served 4 years in the Navy an Illustrator-Draftsman where his nautical paintings and murals led the Navy to give him his own workshop and free hands to paint maritime and naval motifs.

VG Lørdag 17. juni 1978

FOREVIGER SJØLIVET:

«Christian Radich» som inspirasjon



NEW YORK (VG) — Da han var ti år gammel tok William Barth Osmundsen far ham med til New York for å se «Christian Radich»-filmen. Samme år kom den stotte sølskuten til Manhattan, og familien Osmundsen gjorde nytt New York besøk. Gustafsen som stod på dekket avta et løfte for seg selv: en gang skulle han også sette med «Christian Radich».

I disse dager åpner Bill Barth Osmundsen — tredje generasjon norsk-amerikane — et spennende utvalg av skulpturer fra Stavanger — en oppbeholdningsstilling av bronse-skulpturer han har laget fra livet ombord på «Christian Radich».

Til nå har han laget seks skulpturer, etter at han for to år siden satte med «Christian Radich» langs nord-amerikansk kystlinje i forbindelse med «Opseil 76».

Skulpturene er i dag utstilt i lokaler til GAG i New York, midt på 5. aveng. Et bedre utstillingssted skal en kanskje like lenge etter i verdensbyen.

Tiltrukket av sjøen

— De gamle sølskuten har alltid stått for meg som noe fascinerende. Min bestefar, Oscar, var kaptein på en. Han kom til USA fra Stavanger rundt århundreskiftet som sønnemannsvenn, og endte som skipper på lystbåter for sølskuten eiersmannfamilier, sier Osmundsen, som nå er ti år gammel.

— Jeg har alltid følt meg tiltrukket av sjøen og sølskuten.

ne som delvis i «Opseil 76» var det bare en skive jeg ville se på «Christian Radich».

Osmundsen er full av interesse om kaddetene ombord på «Christian Radich» og kaptein Thorsen. Han to største skulpturer i serien på sølskuten da også opp, en kaddet ved roret og tre kaddetter i riggen.

— Jeg håper å kunne stille ut skulpturene i Oslo i august i forbindelse med «Opseil 76». Jeg jobber med det, men planen er ikke helt klar ennå. Jeg har klart å ordne med frakt av skulpturene, men det ville jo være fint om jeg kunne finne en plass å stille dem ut også, sier Osmundsen.

Både de seks skulpturene ligger det et utstilt seriefelt. Bill og to venner gikk ombord på «Christian Radich» og var med på en tur til Nova Scotia.

Mens Bill iaktet, tok en kammerat film og lydbilder, den andre førte dagbok over alt som skjedde ombord.

I alt ble det 2 000 fot film og 600 lydbilder under reisen, i tillegg til de hundrevis av skisser og tegninger som Bill

På grunnlag av skissene og lydbildene har han laget skulpturene. Trosser for dekket i samarbeid laget både en sølskute og et lydbildeprogram fra reisen.

Bill Osmundsen er en av de heldige som har blitt det han ønsket i livet: kunstner.

Min far, William, studerte kunst i mellomkrigsårene, men måtte skaffe seg et annet levebrød i 30-årene. Han begynte i et kjemisk firma og endte til slutt med sitt eget tegnerfirma for kjemikalier, som fortsett er i forbindelse sin.

— Men før oppstartet meg til å fortsette der han ble tvunget til å slutte. Han lærte meg å male, og i mellomkrigsårene. Han stod bak da jeg begynte å studere kunst på college.

Eget galleri

Bill var komplett med stemmerettighet da han åpnet sitt eget galleri. Rentfyllig på hans underetning i modellering og skulptur i en kunstforening i New Jersey. I marinen arbeidet han i fire år som mønstretegner og maler, og valgte i den grad opp-



Bill Osmundsen skulptur basert på et bilde av sølskuten.

på et av USAs største flaggskip at marinen gav ham hans eget verksted og frie hender til å male maritimt liv.

I dag holder han ut stillingene i New Jersey, og disse

langt fra sølvann og sjøspør.

— Nye og skip fascinerer meg. Jeg har alltid følt meg tiltrukket av det maritime. Det er vel derfor jeg helst holder motivet fra sjøen.

“The Sea and Ships fascinate me, I have always felt attracted to the Maritime. I guess that’s why I like to pick my motifs from the Sea.”

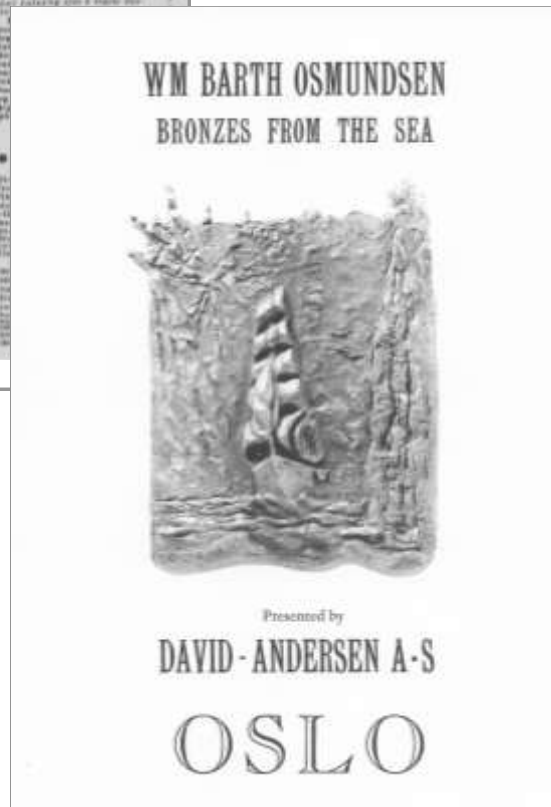
Bill Osmundsen



VG **“Young Norwegian-American Artist of Deep Water”**
August 12, 1978

William Barth Osmundsen
Bronzes from the Sea
Exhibit

Norway was planning it's own Operation Sail in July 1978 and because of the favorable article I received in the VG, offers to exhibit on a number of venues came forward. On the recommendation of Norway's Consul Commercial in New York, I chose to exhibit with David-Andersen, an outstanding silver shop, in the heart of downtown Oslo.



A duplicate Bronzes from the Sea collection was flown to Oslo while the SAS exhibit continued. During the OpSail festivities, in Norway and celebrating their Tall Ship race, award ceremonies were held at **Oslo's City Hall**. Norway's HM King Olav V presented *At the Helm*, which had been commissioned for the *City of Oslo Award*, to the Captain and crew of the Christian Radich.

Later that day I spoke with Captain Thorsen about the presentation. He said; "I asked the King if I should take the sculpture or if I should let one of the Cadets (who also came up to receive the award). ***"You better take it".*** Responded King Olav; ***"This thing is bloody heavy."***

Before leaving Oslo, David-Andersen commissioned Osmundsen's first collection of 35 sterling silver miniatures, "At the Helm".

On returning to New York SAS commissioned and presented the bronze Flight of the Terns to the retiring CEO of SAS World-wide, Knut Hargrup.

In October the Bronzes from the Sea collection was moved after four months on Fifth Avenue to the side windows remaining for another seven months.



"At the Helm"

Solid Sterling Silver on Rosewood
© Wm Barth Osmundsen, Sculptor

Commissioned by
David-Andersen A/S,
Oslo, 1978
&
Cartier Inc.,
NYC, 1981

Presentations to
Ivar Lovald CEO Whilhem-Williamsen,
by Barber Steamship
&
Lasse Kolstad, CEO of Friends of
Christian Radich, by *Christian Radich* Oslo,
Norway

“FLIGHT OF THE TERNS”

Limited Edition Lost wax Bronze
Cast by Tallix Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
SAS, NYC
David Andersen, Oslo
Burrows Gallery, Englewood, NJ

Presentations
Scandinavian Airlines, Oslo

Commissions
Barber Steamship Lines, NYC
Scandinavian Airlines, NY

Features
40 Magazine July 4th 1976



Casting the “Terns” at Tallix Foundry

The Flight of the Terns



“TOSSING ALOFT”

Limited Edition Lost wax Bronze
Cast by Talix Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
SAS, NYC

David Andersen, Oslo
Burrows Gallery, Englewood, NJ
Houston Museum of Science

“NORWAY FESTIVAL IN HOUSTON”
World Trade Center, Baltimore, MD

Collections
Robert S. Crandall,
NY

Rex G. Bakker, Jr.
Houston



The *Patina* is brushed on to “Tossing Aloft”
With solutions made from such materials
As ferric nitrate (for brown) and copper
nitrate (for Blue). A hot torch activates
and speeds the color process.



Tossing A loft

“AT THE HELM”

Limited Edition Lost wax Bronze
Cast by Tal I ix Foundry

Wm Barth Osmundsen
Scul ptor

Exhibits
SAS, NYC

David Andersen, Oslo
Burrows Gal lerye, Engl ewood , NJ
Houston Museum of Science

“NORWAY FESTIVAL IN HOUSTON”

Worl d Trade Center, Bal timore, MD
AMERICA’S CUP EXPOSITION BUILDING
Official License, Newport, RI
Bergen Museum of Art & Science, NJ
Sheraton Stamford Hotel & Towers

Presentations

City of Oslo Award to Christian Radich
Presented by HM King Ol av V of Norway, Oslo

Commissions

David Andersen, Sterling Silver
Oslo
Cartier Inc., Sterling Silver
NYC



“AT THE HELM” is “BYTHESEA”
RJ Schaefer
Seaside home in Stonington, CT

Col l ections

Robert S. Crandal I,
NY
Rex G. Bakker, Jr.
Houston
R.J Schaefer III
Stonington, CT
Christian Radich
Oslo
Roy Bl ackfiel d
Vera Beach, FL

At the Helm



“UP THE RATLINES”

Limited Edition Lost wax Bronze
Cast by Talix Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
SAS, NYC

David Andersen, Oslo
Houston Museum of Science

“NORWAY FESTIVAL IN HOUSTON”

World Trade Center, Baltimore, MD
Sheraton Stamford Hotel & Towers, CT
Mystic Seaport Museum, CT

Collections
Robert S. Crandall,
NY

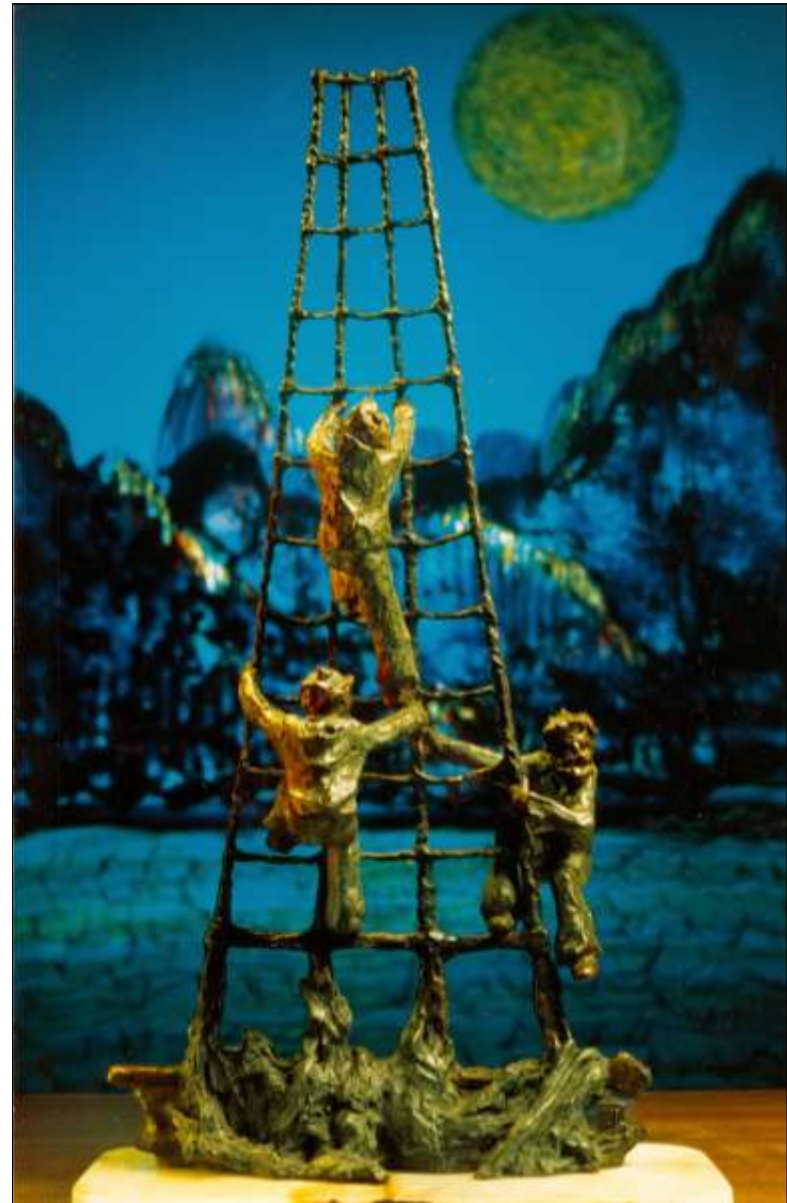
James Fink
MA.

Commissions
Cartier Inc. Sterling Silver
NYC




“Up the Ratlines” detail

Up the Ratlines




UNDER THE AUSPICES OF HIS ROYAL HIGHNESS CROWN PRINCE HARALD OF NORWAY

NORWAY IN HOUSTON



INSTITUTE OF INTERNATIONAL EDUCATION
FOURTH FESTIVAL OF THE NATIONS 1980

 **CALENDAR OF EVENTS**

MARCH 18-24

- **BRONZES FROM THE SEA**—The sculptures of William Barth Osmundsen inspired by life aboard the S.S. Christian Radich.
- Herman Brown Auditorium of the Houston Museum of Natural Science
- Tuesday-Saturday 9: a.m.-5 p.m., Sunday and Monday, noon-5 p.m.
- Friday and Saturday 7:30-9:30 p.m.

MARCH 22-23

- **S.S. CHRISTIAN RADICH**—Tour one of the last of the great sailing ships.
- Piers 3 and 4, South Side of Turning Basin.



Pictured Above
 Sculptor Bill Osmundsen greets
 HRH Crown Prince Harald of Norway
 at his exhibit, at the Hyatt Regency
 Ballroom, Houston Texas

BRONZES FROM THE SEA
 Exhibit

NORWAY IN HOUSTON
 Under the auspices of
 HRH Crown Prince Harald of Norway
Sponsored by
 Institute of International Education
 &
 Royal Norwegian Consulate General
 Introducing
“Art for Sight”

Exhibitions
 Houston Museum of Science
 & Hyatt Regency Ballroom



"Ski for Light—Art for Sight"

Lost Wax Bronze on Vermont Marble
© William Barth Osmundsen
Cast by the Artist
Studio On-the-Ridge
NH

Commissioned by
Frisco Art Council
Frisco, Colorado
1997

In Honor of Olav Pedersen founder
of Ski for Light
In the United States

The third Bronzes from the Sea exhibit, which took place in Houston, came about because of a Skiing event, which was introduced from Norway to the US by a man named Olav Pedersen. My contact Einar Berg for sailing onboard the *Christian Radich* was pictured in a national ski magazine skiing with a blind skier.

I was amazed that someone who was blind would be skiing and I called up Einar, and asked, "What in the World are you doing in a skiing magazine with a blind skier? How can blind people ski?"

Einar said, not only is that man in the picture blind but he is an Osteopath physician, "the only way you'll understand, is come out and ski with us". So two weeks later I flew to Squaw Valley, California and participated as a guide.

As it turned out, Harald Middtun who was the Consul General of Norway to Houston arrived when I did and we shared a Chalet. Harald told me that the next year in Houston, they were having the Norway Festival. Ever year Houston picked a Country that is important for trade with the **Port City, and that next year it would be Norway.** Harald suggested; "We will have exhibitions and festivities, why don't you bring your Bronze from the Sea exhibit to the festival; the *Christian Radich* will be there as well".

I added three more bronzes to the collection, including; "Furling the Sail", "Varnishing the Mast" and "Shipboard Guardians" which I exhibited with the original collection at Houston's Norway Festival. An Auditorium was set aside for my exhibit at the Houston Museum of Science. There a film onboard the *Christian Radich*, which I produced, was shown 4 times a day, in the exhibition room, to visiting classes of school children and the general public.

“FURLING THE SAIL”

Limited Edition Lost wax Bronze
Cast by Joel Meisner Foundry

Wm Barth Osmundsen
Sculptor

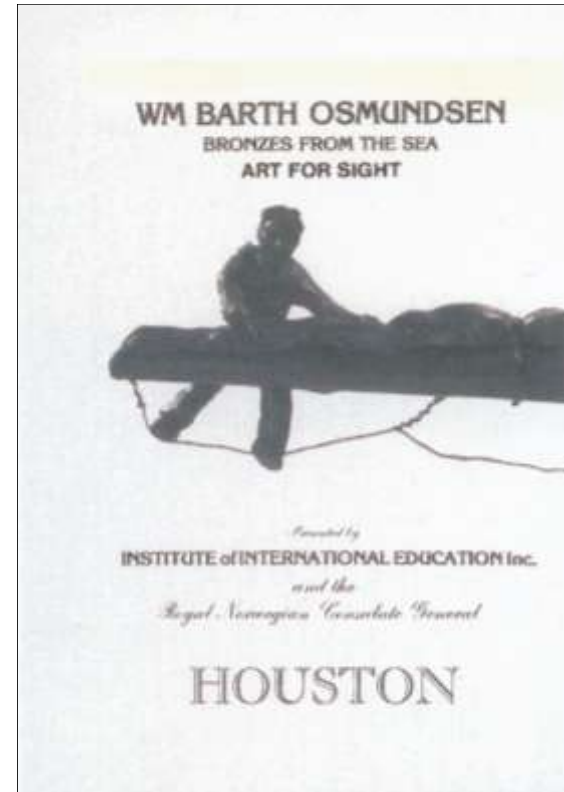
Exhibits
Houston Museum of Science
“**NORWAY FESTIVAL IN HOUSTON**”

World Trade Center, Baltimore, MD

Cartier Inc., Sterling Silver
NYC

Collections
James Fink
MA

Commissions
Cartier Inc., Sterling Silver
NYC



Furling the Sail



“VARNISHING THE MAST”

Limited Edition Lost wax Bronze
Cast by Joel Meisner Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
Houston Museum of Science
“NORWAY FESTIVAL IN HOUSTON”

World Trade Center, Baltimore, MD

Mystic Seaport Museum, CT

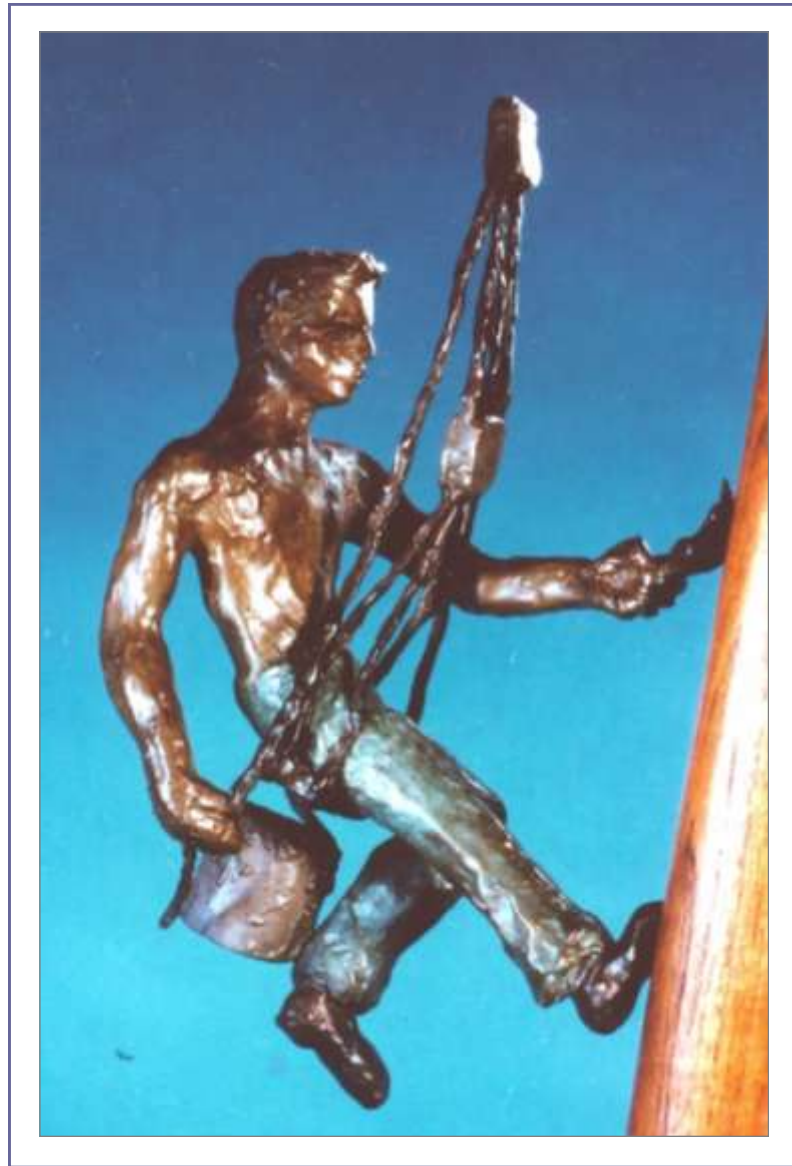
Cartier Inc., Sterling Silver
NYC

Collections
Robert S. Crandall,
NY

Commissions
Cartier Inc., Sterling Silver
NYC



Varnishing the Mast



“SHIPBOARD GUARDIANS”

Limited Edition Lost wax Bronze
Cast by Joel Meisner Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
Houston Museum of Science
“NORWAY FESTIVAL IN HOUSTON”

World Trade Center, Baltimore, MD

Cartier Inc., Sterling Silver
NYC

Collections
Robert S. Crandal I,
NY

Commissions
Cartier Inc., Sterling Silver
NYC



“Shipboard Guardians” detail

S hipboard G uardians





The 'Flight of the Terns', also found a home, in Manhattan, in the Lobby of the Barber Steamship Lines, at 17 Battery Place. Unlike Barber Steamship, who's President, Bob Pouch wrote me a nice note about the 'Terns', I never heard back from Norway, where the SAS 'Terns' went, as to whether Mr. Hargrup liked his retirement gift from SAS North America until 10 years later when I had a four year exhibition at the Stamford Sheraton Hotel and Towers in Stamford, CT.

I was sculpting onsite at the Sheraton when an embossing older Norwegian gentleman came up to me and introduced himself as Knut Hargrup's brother-in-law. I asked if he knew my work, he said, "I see your 'Terns' every Sunday when I have dinner at Knut's home."

"Did he like them?" I queried, "Well, Yes!" the gentleman said, "Knut has gotten many Awards and gifts throughout his career, so many in fact, that a museum was built to house them in Norway. But, he only kept your 'Terns' and a stuffed Polar Bear at his home."

We had kind of a laugh over such eclectic taste.

In 1976 the 'Terns' sculpture and bronze process was followed by Photographer Roger Barth and his wife April, who wrote an article for a new magazine known as '40'. Roger Barth was the photographer at Burrows Gallery; Roger and April were not related; - coincidental by name only.



William Barth Osmundsen is a sculptor. He recently completed an impressive work in bronze, "Flight Of The Terns". When an artist decides to cast sculpture in bronze, he becomes the driving force of a team effort. He is like the conductor of a symphony. He guides 20 or more skilled artisans through the intricacies of his sculpture, and they, in turn, interpret his ideas through their work with plaster, wax, ceramic, metal, and chemicals. The foundry is their concert hall. Artist and craftsmen work together here to bring an idea to fruition. In reviewing sculpture, one tends to fall back on textbook abstractions such as strength, movement, balance, and form, which are important to composition, but which tell so little of the physical work involved. It was the day by day effort, however, invisible in the finished piece, that interested us. With this in mind, William Barth Osmundsen invited us to follow the work in progress on a commissioned piece he was just beginning.

Our first view of "Flight of the Terns" was on paper, where Osmundsen had roughly sketched several angles of his idea. The next step was to transform the sketch into three dimensions by creating a wax model. Using the sketch as a guideline, Osmundsen began shaping the birds, connecting them, defining the space between them, reshaping, refining, and unifying the piece. After a month, the rough form became the finished model, ready for its trip to the foundry. It was the first of many such trips that Osmundsen would make to oversee the laborious phases required to transform his fragile prototype into immortal bronze.

The Tallix Foundry in Peekskill, N.Y. was commissioned to execute the project because of its unique craftsmanship and reputation as the only

foundry in the Northeast which casts large as well as miniature sculpture using the ceramic shell method.

We arrived at the foundry on an over-cast spring day and, although rain threatened, the garage-like doors were open, and work and noise spilled out



into the yard. We walked through a storage lot filled with open shelves of used molds shaded by willow trees.

Upon entering the foundry, we were confronted with the acrid smell of burning wax and ammonia. The floor was separated into little booths and cubicles, each housing specific finishing processes. There was a plaster mold room where mother molds are made; a wax room where the hollow wax molds are completed; and a shell building section for the ceramic mold stage, where huge vats of slurry and a bubbling fluid sand bed look like the boiling mud pots of Yellowstone Park. There were sections for sandblasting, grinding, welding, and chasing. And, of course, there was the furnace room, the heart of the

foundry. The noise there was as intense as the heat. The furnaces growled green and orange in the background. Above their roar was the incessant whine of the carbide drill. Added to that was the whir of the grinding wheel and the sharp ring of hammer on metal.

Osmundsen discussed his sculpture with the foundry directors, Richard and Toni Polich, and stood by as the plaster and rubber "mother mold" was formed from the completed model. From the mother mold, a hollow wax mold was prepared and Osmundsen worked directly on it, refining areas that were obliterated and adding detail. It was at this stage that he designed the base of the sculpture. The completed hollow wax mold was given a ceramic shell and strengthened to withstand the terrible pressure of the molten bronze.

At a later date, we returned to watch the pouring. The workers wore long, heavy gloves, aprons, and leg protectors as they prepared to pour the molten bronze into the heated ceramic mold. Even the large open doors did not seem to alleviate the heat. Piled ingots of bronze glowed dully against the wall from the reflected light of the furnace. The crucible, translucent with heat, was slowly raised and the liquid metal was poured carefully into the waiting mold.

Osmundsen returned to the foundry later in the week to see the bronze sculpture emerge from the shattered ceramic mold. Now, the finishing processes began. The bronze was sandblasted, ground, hammered, and drilled. The work was slow and exacting. Using a carbide drill, Osmundsen worked most of the afternoon refining the thickness and character of the terns' beaks. He supervised the artisans in their work to avoid second-guessing, and for the



The Flight Of The Terns

The evolution of a work of art
by April C. Smith
photography by Roger Smith

third time that day we heard him explain the flow of the sculpture to the craftsmen who would do most of the finishing. "I feel it is not paramount in sculpture to reproduce detail," he remarked. "I look for movement, flow . . ."

At last, Osmundsen was satisfied with the sculpture. A patina was applied with torch and chemicals, and the bronze took on a soft green shading. The coloring was subtle and it took several hours before everyone was pleased with the effect. The "Flight of

the Terns" was ready for its journey home, where it would be on display during Osmundsen's one man show at Burrows Gallery in Englewood, N.J.

The show's opening was the usual crush of people, champagne, and



A. The sculptor creates a wax model using his sketches as a guideline. The yellow wax he works with is soft and must be supported by wooden props.

B. At the foundry, a plaster and rubber cast is made from the original wax model. A hard black wax is poured into the plaster cast to form the hollow wax positive.

C. The sculptor works directly on the black positive to replace any detail lost in the pouring.

D. The positive is given a ceramic shell. The heavy white ceramic mold represents at least nine coats of slurry and sand. The shell is dried and then baked in a kiln.

E. In the foundry room, the bronze is heated to 2,250° F. in the crucible.

flashbulbs. The admiring spectators touched and talked about the sculpture. "It's beautiful!" "I love the way he did the birds, so graceful." "It looks real, the spacing is perfect." We heard the words strength, movement, and

form peppering countless conversations. Very few could guess at the months of work that preceded the sculpture in bronze standing before them. Or the individual skill of scores of workers that had been vital to its

creation, as had the far-sightedness and direction of its creator. Three months had passed since the "Flight of the Terns" was sketched on paper. Once an intangible idea, it now had three-dimensional form, balance and grace . . . motion captured in bronze.



WILLIAM BARTH OSMUNDSEN is a talented young sculptor. He has exhibited and worked with George Laasko at the Studio Gallery in Virginia Beach. In New York City, some of his work may be seen at Portraits Inc., 51 East 57th Street. Recent commissions include designing a bicentennial plate for Bergen County, N.J. and a medallion of the Exxon Tiger for Medallie Art. Although most of his work is in private collections and museums, some of his portrait sculpture and limited edition bronzes may be seen at Burrows Gallery in Englewood, where Osmundsen currently exhibits and works in residence.

ROGER BARTH is an award-winning photographer whose environmental portraiture has received much acclaim. His work may also currently be seen at Burrows Gallery, 260 Grand Avenue, Englewood, N.J.

F. The molten bronze is poured into the heated ceramic mold.

G. After cooling, the bronze is removed from the ceramic shell. The gating which allows the molten bronze to flow through the piece must be ground off the main sculpture.

H. The sculptor works with a carbide drill to finish and refine the bronze.

I. The last step is to create the patina, or coloration, of the bronze, using a torch and applying the chemicals with a brush.

The Flight Of The Terns

The evolution of a work of art
By April C. Smith
photography by Roger Barth



EAGLES FLIGHT
© Wm Barth Osmundsen
Unveiling the "Eagles Flight" at Burrows Gallerye
Englewood, NJ.
Exhibition held in 1976.

The "Eagles Flight" was also exhibited with the "Flight of the Terns" and unveiled at the Burrows Exhibit in 1976.

An edition of two 'Eagles' were cast with Tallix Foundry in Peekskill, NY. The experience of casting with Tallix led me to build my own bronze foundry in New Hampshire 20 years later. My first casting setup however, was for *Sterling Silver* and to fore fill a commission from Cartier Inc., in New York City, in 1981, for five of the 'Cadet' Motifs exhibited in Houston:- *Up the Ratlines, Furling the Sail, Varnishing the Mast, Shipboard Guardians and At the Helm.*

The "Eagles Flight", which was exhibited at Burrows was sold shortly afterward to a collector. The other 'Eagles Flight' was exhibited at the World Trade Center in Baltimore and later at the Sheraton-Stamford, Ct. where it was purchased by Hubert M. Tibbetts, President and CEO of Lipton Tea. Mr. Tibbetts had been presented with a bronze sculpture, from my America's Cup series, "Shamrock-a Lipton Tribute", which was also shown at the Sheraton, by the employees of Lipton Tea, when he retired as president and CEO.

Years later upon Mr. Tibbetts death, Mrs. Gunhild Tibbetts, presented the bronze "Eagles Flight" to the *Boy Scouts of America* for permanent placement at their Greenwich, CT. Headquarters. Hubert Tibbetts had been an *Eagle Scout*.



"Shamrock-a Lipton Tribute", one of the bronze motifs from Osmundsen's Official America's Cup Commission by the 1983 Defense was presented to Hubert M. Tibbetts, President and CEO by the Employees of Lipton Tea on his retirement. Mrs. Gunhild Tibbetts is pictured with Mr. Tibbetts at the presentation.

Hubert M. Tibbetts former President and CEO of Lipton Tea, memory was honored with the dedication of Osmundsen's bronze "Eagles Flight" by Mr. Tibbetts' wife Gunhild Tibbetts and their son Lance at the Boy Scout Headquarters in Greenwich CT. Mr. Tibbetts was a former Eagle Scout as well as a member of the legendary "Flying Tigers".



“EAGLES FLIGHT”

Limited Edition 2
Lost wax Bronze
Cast by Talix Foundry

Wm Barth Osmundsen
Sculptor

Exhibits
Burrows Gallery, Englewood,
NJ
World Trade Center, Baltimore,
MD
Sheraton Stamford Hotel & Towers
CT

Presentations
By
Gunhild Tibbetts in memory
Of Hubert M. Tibbetts
Boy Scout Headquarters
Greenwich, CT

Collections
Hubert M. Tibbetts,
Palm Beach–Greenwich
Burrows Gallery, Private Collection

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Bronzes From the Sea
1976-1980

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By April Barth
Photography by Roger Barth
40 Magazine For Presidents
July 1976

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Book 1

Bronzes from the Sea

1976-1980

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