



ISSUE No 20

MAY 2026

# LIMITED EDITION

THE MAGAZINE OF THE SURREY SCULPTURE SOCIETY



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- A Passion for Curation - Beth Kirby
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- Snow Sculpting in Grindelwald
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[www.surreysculpture.org.uk](http://www.surreysculpture.org.uk)



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*Image on front - Peacock by Alison Catchlove*



*Mr. Prickles - Alison Catchlove*



*Life is a Bowl of Cherries - Alan Wallis*

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# WELCOME

## FROM THE CHAIR.....

Morning All,

Hope all's ticking along with you; I'm fine, thanks for asking, though I am having a little trouble with my tomato canes; several have broken low down...but that's not why you've tuned in today, so we'll move on.

One of the numerous perks of writing this introduction is that I am able to chat with you about a random topic or two, and nobody seems to stop me. It's probably a result of the iron-fist that looms over anyone who challenges my ultimate authority. I am kind of a big deal - I have rooms lined with rich mahogany and leather-bound books (if you know, you know 😊)

Today, I had the privilege of leading a tour around the gem that is Ramster Gardens. A guided tour is hardly a new concept, but it is something that we are trying to re-invigorate as an offering from the Surrey Sculpture Society. Micheal Joseph has been a stalwart here but some others are also stepping up. Lady Andy of Bendix has offered the chance for the public to benefit from her insight and knowledge - all hail the Lady! And there are two more to come at our other venues!

I had prepared a loose format and had a number of sculptures selected for particular attention. My aim was to elevate the visitors' appreciation of our sculpture beyond the most obvious instant reaction and to ponder the "How, why, what..." that the artist is trying to convey.

The various tourers, tourists, tourees (?) seemed quite pleased with the whole afternoon and with luck they gained a little insight into the process of being an artist.

The thought I wish to share is that this became a two-way conversation.



**Horse - Gil Wyman**

It was an unexpected and joyful surprise for your heroic SSS representative. 'Humerous' hubris aside, it's not as if I expected a passive audience and indeed actively encouraged questions and discussion. But the tangential thought processes that we explored were truly fascinating.

With thanks to the artists that emailed their motivations and inspirations. Rather than going straight to these emails, it was mutually enjoyable to tease out the visitors' initial reaction to a piece, before revealing the 'truth' in the artist's own words.

Predictably, I will throw out a blanket invitation to you all to consider doing a tour for your Society. Point being it's a lot more fun for YOU than you might imagine and you'll entertain and inspire our precious visitors - who knows, you might even stimulate a sale or two!

I'll pipe down now and let you enjoy the perennial treat that is the Limited Edition. I know you'll enjoy it even if your room doesn't smell of rich mahogany and leather books.

Keep on trucking and we'll catch up at an exhibition or social very soon.

Nick

# MY LIFE AS A SCULPTOR

## AN INTERVIEW WITH ALISON CATCHLOVE

### How long have you been sculpting?

I've been sculpting all my life. When I was given paper to draw on as a child, I used to cut it up and stick it together to make little animals. My mum thought I might be colour-blind, as I never painted them. I was happy with them in white because it was the form that mattered to me (I have since learned to embrace colour and now I don't feel like a piece is finished until it is painted brightly!)

### What was your route into sculpture?

I very much concentrated on art throughout my school years although I struggled with the fact that art leaned more to 2D work. I had a very good teacher who recognised I needed to be working in 3D and he encouraged me to work with clay as much as possible. I did an art foundation; a year broken up into 2-week sections in order to experience printing, painting, graphic etc and again I struggled with all of them because I already knew I wanted to be working in 3D. Eventually, my 2 week stint in the metalwork room arrived and basically I refused to leave. I can still remember being handed a lit welding torch, told "that's the hot end" and left to get on with it. I taught myself to weld making a 10ft fish, melting the metal (setting fire to the studio floor more than once) and gaining an understanding of the materials and tools. I then went on to Loughborough University, graduating in 2000 with a degree in Fine Art: Sculpture. After my degree, it took 10 years for me to work out how to actually become a full time sculptor (Uni was fun but didn't really teach me anything useful - if I could do it again, I would look for an apprenticeship instead, something that would teach me the skills and how to make a living).



*10ft fish - first welding project at art foundation*

Joining the Surrey Sculpture Society was instrumental in kick-starting my life as a sculptor. I exhibited at Wisley where two teachers saw my work there and contacted me to see if I'd run a workshop at their school. I did and the caretaker there told someone else he worked with about me and I then got invited to do a craft fair. Someone saw me at the fair and offered me another school workshop and it all spiralled (upwards! Ed.) from there.

### **What was your first job as a sculptor?**

One of the most useful parts of my degree was in the 2<sup>nd</sup> year they organised a commission that we could all compete for. The local council wanted to create a sculpture trail. So we met with the council, walked the route and submitted designs. I was lucky enough to get through the interviews and was able to create my piece for them (I did some parrots in a tree). I think I was paid £200.

### **What inspires your work?**

Everything! I visit a lot of zoos, interact with a lot of animals, constantly look at nature, play, listen, breathe it in. I also read, look at pictures, particularly illustrations. I work with kids, often in specialist schools, and I love the simplicity and expressiveness of their drawings. The materials I use inspire me; sometimes just a paint colour or a texture. I don't ever turn off; there is a bit of my brain that's always working out future sculptures.



### **Strangest commission undertaken?**

Velociraptor! A previous customer commissioned me to do it. It wasn't something I'd ever think to do for myself - I make birds! I spent days carving the teeth out of inch thick metal rod using a grinder. I thoroughly enjoyed it and would love to make a whole herd of dinosaurs. I'd need a buyer before I started as I don't have room to keep them in my studio.



### **Do you have a favourite sculpture or project that you have worked on?**

I like making really big pieces, made up of tiny little pieces. Peacocks are a favourite (I go a bit crazy half way through when I've spent weeks just making feathers, but it's always ok again when I start putting it all together). I'm about to start work on a dragon with a school (we've previously done a lion and a unicorn together). I'm really looking forward to it.....



***Welding peacock feathers***



***... and painting a goose!***

### **Which artists do you take inspiration from?**

People are often surprised when I say Alexander Calder, because his work is abstract, completely unlike my own. It's not so much his finished pieces but the playfulness behind them that inspires me (although I also love the bold shapes and colours). His Circus is the most wonderful creation, and the performances he used to do with it. He told stories, wanting the audience to be delighted and engaged. That's what I want; if someone looks at my work and smiles, I've created something worthwhile.

# A PASSION FOR CURATION

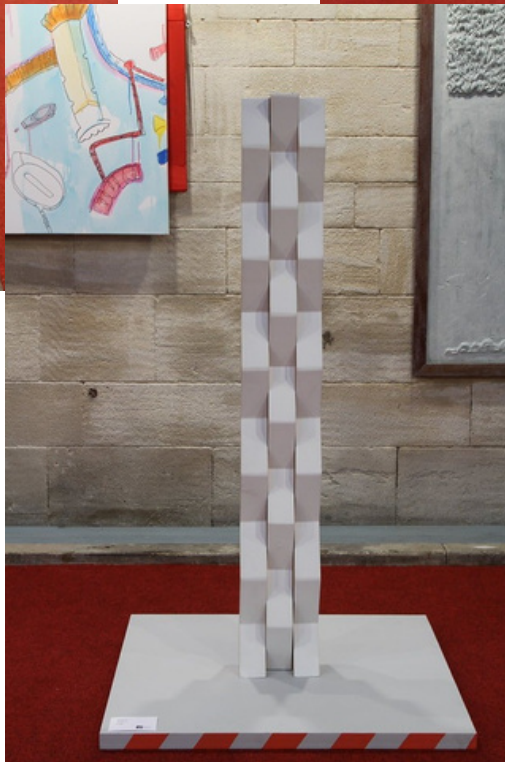
## BETH KIRBY TALKS ABOUT HER ROUTE INTO SETTING UP LOCAL EXHIBITION SPACES

Beth Kirby is a member of Surrey Sculpture Society who paints alongside sculpting. She enjoys capturing nature and the human form on both canvas and in sculpture. This is a useful symbiosis which she uses to dramatic effect in the exhibitions she curates whether they be in a more formal gallery or in the increasingly popular and more casual coffee shop setting. Beth tells us about her journey into curation.

“Curating spaces—whether a gallery or a coffee shop—has become, for me, an extension of making art itself. It’s a practice that blends instinct, storytelling, and a genuine desire to connect people with creativity in everyday settings. My journey into curation didn’t begin in any formal way; it started simply by helping a few people hang artwork in their homes. Those early moments of moving pieces around, considering light, balance, and mood, sparked something deeper. I realised that how art is placed can completely transform how it is experienced.

Things developed more seriously thanks to volunteering with the Surrey Sculpture Society, where I had the opportunity to curate for the Landmark exhibition in Teddington. That experience was pivotal. It gave me the confidence to trust my eye and to understand how a cohesive exhibition can emerge from a diverse group of artists and works. It also showed me how much impact thoughtful curation can have—not just on visitors, but on the artists themselves.

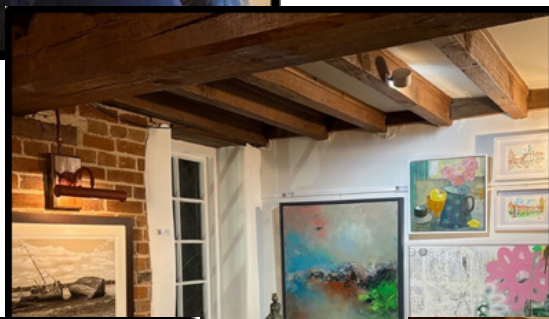




***Surrey Sculpture Society's  
Landmark Exhibition 2023***

Since then, I've had the chance to curate for the Mill Gallery as well as two coffee shops in Surrey. Each space brings its own character and challenges and sculpture adds a popular dimension to the displays.

A gallery invites a more immersive, contemplative experience, where pieces can be grouped and sequenced to tell a story. A coffee shop, on the other hand, is more fluid—people are passing through, meeting friends, or pausing briefly. The art has to live comfortably in that environment while still catching the eye and inviting a moment of reflection.



***Exhibitions at The Mill Gallery,  
Elstead***

What I've come to love most is that curation feels like another art form. It's about composition on a larger scale—working with multiple artists, mediums, and voices, and finding a way to make them speak to one another. It's also about intuition: knowing when to give a piece space, when to create contrast, and when to let something quietly anchor a room.



***Coffee shop galleries in the Elstead and Milford areas***

But above all, the most rewarding part is supporting local artists. There's something incredibly special about giving someone their first opportunity to exhibit, especially young artists who are just getting started. Seeing their confidence grow, watching people engage with their work, and knowing you've played a small part in that journey—that's what makes it meaningful.

Curation, for me, is not just about selecting and placing artwork. It's about creating opportunities, building community, and making art accessible in spaces where people might not expect it. Whether in a gallery or over a cup of coffee, those moments of connection are what it's all about."

# AN INVITATION TO OUR NEW 'SECRET GARDEN' VENUE

## TERESA AND ABBY MARTIN TELL US ABOUT MANAGING AND DESIGNING THIS UNIQUE NEW VENUE

An invitation to Kemptown's best kept secret...

The Secret Garden is a volunteer-run community garden offering peaceful respite from the hustle and bustle of Brighton. It is open to the public from April - September and this year is hosting a new exhibition in association with the Surrey Sculpture Society.

The Secret Garden originally belonged to no 32 Sussex Square and is an oasis, a delightful walled garden hidden from view, in the midst of suburban Kemp Town.

The Secret Garden was purchased by the Dale family in 1950. They gave great consideration as to the future of this valuable piece of land in central Brighton and rather than sell it for development, it remains as a haven for the use of the community and others, and for artistic purposes.



Gavin Henderson CBE, a notable Brighton resident and former Artistic Director of Brighton Festival, who was at that time Chair of the Regent Society, was approached by the family and had the inspired idea of creating a sculpture park within a beautifully planted English garden, run by a board of carefully selected Trustees. The garden has been imaginatively redesigned by the experienced plantsman Nick Dwyer to make it the perfect setting for works of art and peaceful relaxation.

This is a brilliant project for me to be involved with as some of the Trustees of the garden were once students of mine attending classes at City College Brighton and also at Northbrook College Worthing.

The first exhibitions, by sculptors Hamish Black and William Pye, required massive cranes to install works into the garden, a dramatic and ambitious inauguration for a sculpture garden. We think the new Trustees will be impressed by the well-oiled organisation of the Surrey Sculpture Society!



As with all the Surrey Sculpture Society's exhibition venues, the Society is renowned for installing their own works efficiently and independently with excellent teamwork and many volunteer hours of paperwork and hard graft, designing and managing each unique venue – not to mention the display of fabulous artworks created in a wide range of materials and processes!

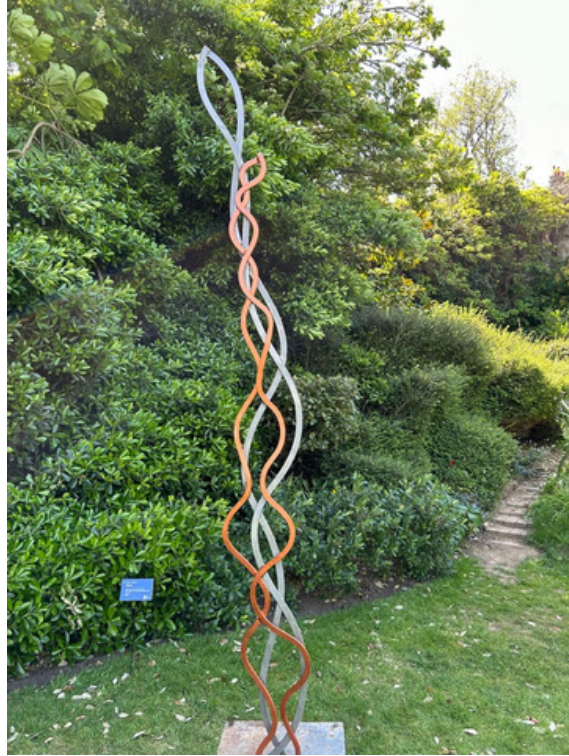
Exhibiting again in the City of Brighton where many SSS members studied for their qualifications is a chance to meet up with past friends and contacts in this beautiful space and to enjoy the display of fabulous artworks created by our members.

We hope you get a chance to see this wonderful city wildlife garden.

Surrey Sculpture Society is at the Secret Garden until 31st May

Secret Garden  
Bristol Gardens  
Brighton BN2 5JR





**A selection of sculptures on display in the Secret Garden**

# GOODWOOD ... IT'S NOT JUST FOR CARS

## GILL LAWSON VISITS THE GOODWOOD ART FOUNDATION IN WEST SUSSEX

The Goodwood Art Foundation opened last year on the site that was previously the Cass Sculpture Foundation although the site has increased from 26 acres to about 75 acres. It has been set up by Charles Gordon-Lennox, the 11th Duke of Richmond and is an extension of the children's education trust set up in the 1970's. The idea behind the Trust is to get children, particularly those who drop out of school, into the countryside.

This Art Foundation is a not-for-profit organisation which will show contemporary artists' works and act as an education facility for local schools. At a time when the Arts appear to be a low priority in schools, the hope is that the children will be inspired to find something that they love to do.

The site is beautifully set up with areas of woodland which are full of birdsong and also meadows still resplendent with wild spring flowers.

There are indoor spaces for a gallery and educational facilities as well as a refreshment building which was visually arresting but we didn't try it out!



**The walk through a splendid woodland where the Cass sculptures used to be displayed**



The new summer collection, MoonSunSkyEarthstarWater shows the work of the American artist Nancy Holt, in particular her huge silver metal ventilation tubes leading around and into the main gallery. They looked lovely particularly with the sunlight dancing along them.

The woodchip paths take you around the site, and other notable artists are Rachel Whiteread, Untitled Pair.



**Untitled Pair - Rachel Whiteread**



**Octetra (Three Element Stack) - Isamu Noguchi**



**Cosmos - Eva Rothschild**



**Relatum She and He -  
Lee Ufan**



**Nihil Novi Sub Sole 1 -  
Solange Pessoa**

**The Goodwood Art Foundation,  
Goodwood,  
West Sussex PO18 0PX**

# SCULPTING IN SNOW! ❄️❄️

## AMANDA RANDALL REPORTS ON HER EXPERIENCE SCULPTING IN THE SWISS ALPS

Surrey Sculpture Society member, Amanda Randall, has won a snow sculpting prize as part of Team GB's entry to the World Snow Festival in Switzerland in January.

Amanda worked with sculptors Lily Marsh, Steve Roche and Christine Close to form Great Britain's four-person team, which won the public vote and came third in the technical judging at the competition in the beautiful Swiss village of Grindelwald. They competed against 10 nations with the Spanish team taking first place in the technical category.

The team of four was led by sculptor Christine Close, a former Surrey Sculpture Society member who now lives in France. She has competed in many snow carving competitions, as well as creating rooms for the Ice Hotel in Sweden. With a theme for the competition of 'Myths and Legends', Christine designed a sculpture depicting a ship-devouring Kraken, a sculpture which would be modelled from a 3.5m cube of snow.

All teams worked on their sculptures, located in the centre of the picturesque village of Grindelwald, with the Eiger mountain towering in the background. The competition took place over five days and visitors and skiers watched the teams' progress and voted for their favourite designs.

Amanda recalled 'The other carving teams were very friendly and gave us 'newbies' lots of helpful advice. It was great to be part of a worldwide event with sculpture as a common bond. Our hosts, Grindelwald tourism, looked after us really well. As a team, we found that good communication was crucial, as when you're working on one side of the block you can't see what someone else is doing on the other side.'





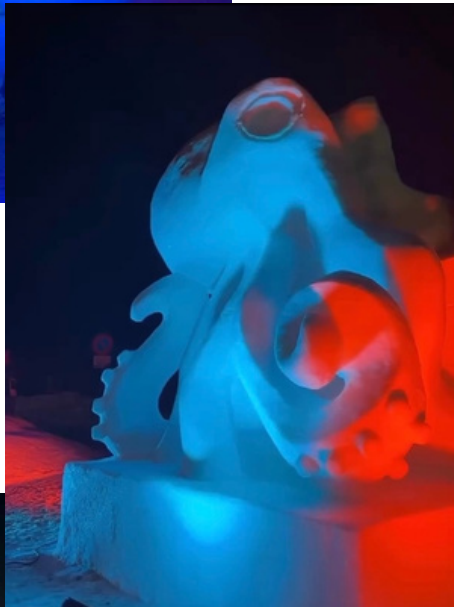
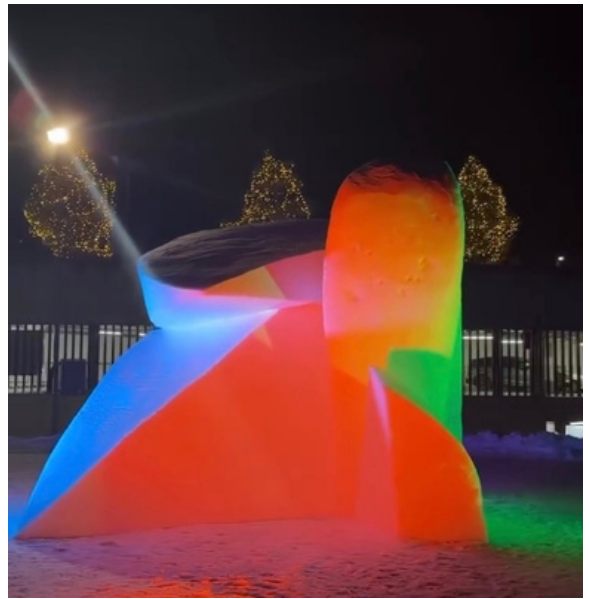
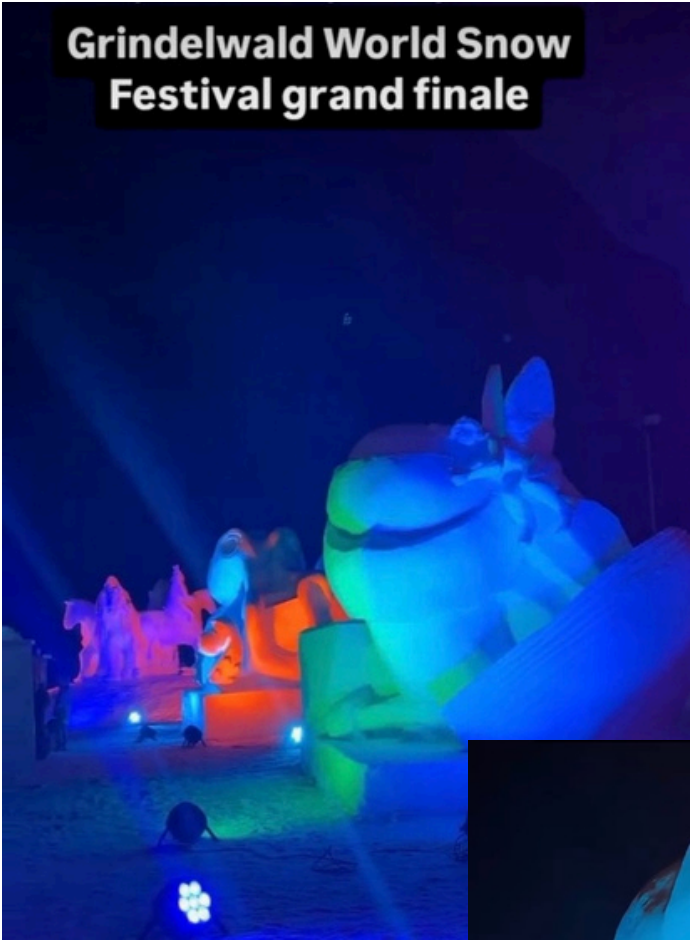
*Lily Marsh said that the fact the sculptures melted away after a week or so was 'liberating,' stopping her from worrying too much about details.*



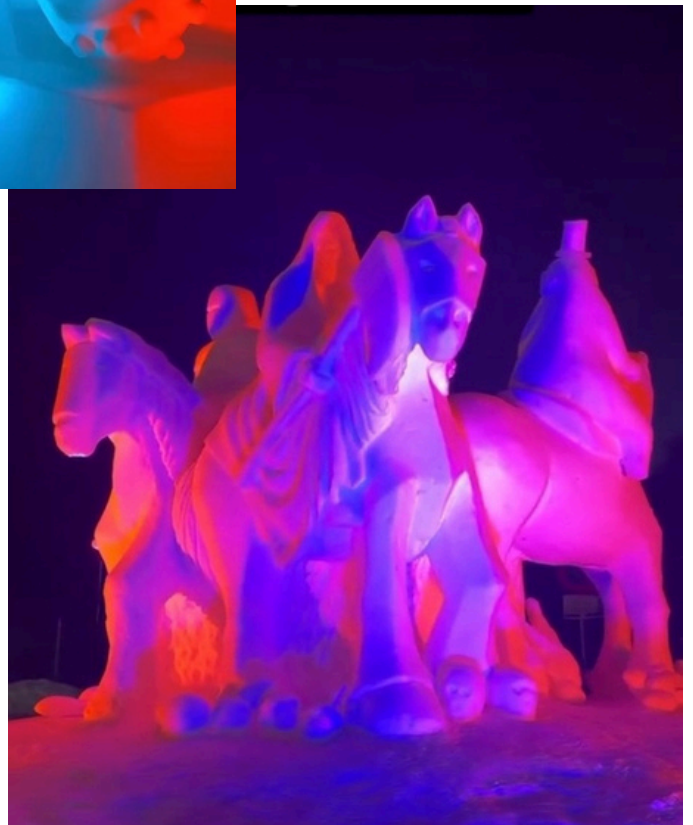
*Steve Roche described the tools they used: "We used big chisels on the end of broom handles. A bit like gardening hoes. You use those to stab at it and shave stuff way. And we used a length of chain that had nuts and bolts set in it with two handles at the end like a big chain saw to carve off the really big bits that we needed to get rid of at the start of the design."*



**Grindelwald World Snow Festival grand finale**



*A selection of the sculptures on display at the end of the competition*

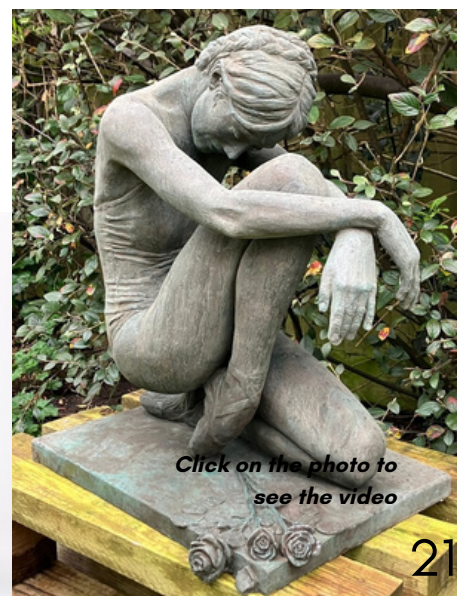
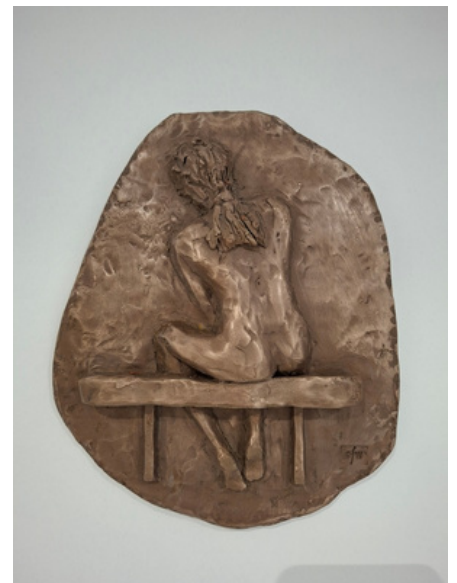


# SPOTLIGHT ON TWO OF OUR SCULPTURE TRAILS THIS SUMMER

*From May to September at Riverhill Himalayan Gardens in Kent and throughout the year at Leonardslee Gardens, our sculpture trails at these two venues are wonderful examples of Surrey Sculpture Society's highly creative and productive sculptors. The exhibitions are beautifully curated to provide interesting trails weaving through the gardens of Riverhill overlooking the Weald of Kent and the woodlands and lakes of the lush and tranquil gardens of Leonardslee.*

*Below is a selection of what will be shown at these venues, both of which are also lovely places to meet for coffee or lunch, in their restaurants.*

## RIVERHILL HIMALAYAN GARDENS



# LEONARDSLEE GARDENS



# FROM THE EDITOR

From the wide vistas of Riverhill Himalyan Gardens, to the historic gardens of Claremont and on to a jewel of a trail in a secret garden in Brighton, these are just a few examples of how our Surrey Sculpture Society 'tentacles' stretch throughout Sussex, Kent and, of course, Surrey and promise to be as diverse and interesting as always.

This issue has touched on a fascinating insight into how some of our members pursue other facets of sculpture, beyond studio work, to gain expertise in other elements of the art world, so thank you to all our contributors who have given their time to talk about their work, all of it inspiring as I am sure you will agree!

With the reminder of our calendar for 2026 on [page 24](#) we look forward to seeing you over the summer!

Miranda Barber  
Editor, Spring/Summer 2026



*Equus - Kate Woodlock*

## WITH THANKS TO OUR CONTRIBUTORS

NICK BAKER  
ALISON CATCHLOVE  
BETH KIRBY  
TERESA MARTIN  
ABBY MARTIN  
GILL LAWSON  
AMANDA RANDALL

## EDITORIAL POLICY

The main objective of the Limited Edition Magazine is to support the aims of the Society and the needs of our members by providing a vehicle for the communication of news, information and ideas.

To this end, contributions are invited from all members. Please keep your submissions relevant and concise and do include photos where possible.

Your feedback & suggestions are always welcome. Please send your contributions & feedback to [sss.limitededition@gmail.com](mailto:sss.limitededition@gmail.com)

Surrey Sculpture Society

# EXHIBITION VENUES 2026

## LEONARDSLEE GARDENS

*All year exhibition*

Brighton Road, Lower Beeding,  
Horsham, RH13 6PP

## RIVERHILL HIMALAYAN GARDENS

*13th May - 27th September*

Riverhill,  
Sevenoaks, TN15 0RR

## RAMSTER GARDENS

*1st - 31st May*

Petworth Road,  
Chiddingfold, GU8 4SN

## CLAREMONT LANDSCAPE GARDEN

*12th June - 13th July*

Portsmouth Rd,  
Esher, KT10 9JG

## WEST HORSLEY PLACE

*20th - 22nd November*

Epsom Rd, West Horsley,  
KT24 6AN

## WE ARE PLEASED TO SUPPORT...

*APPART 4th - 18th April*

*King Edward's School, Petworth Rd, Wormley, Godalming GU8 5SG*

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Chicken Family - Sarah Goodfellow



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