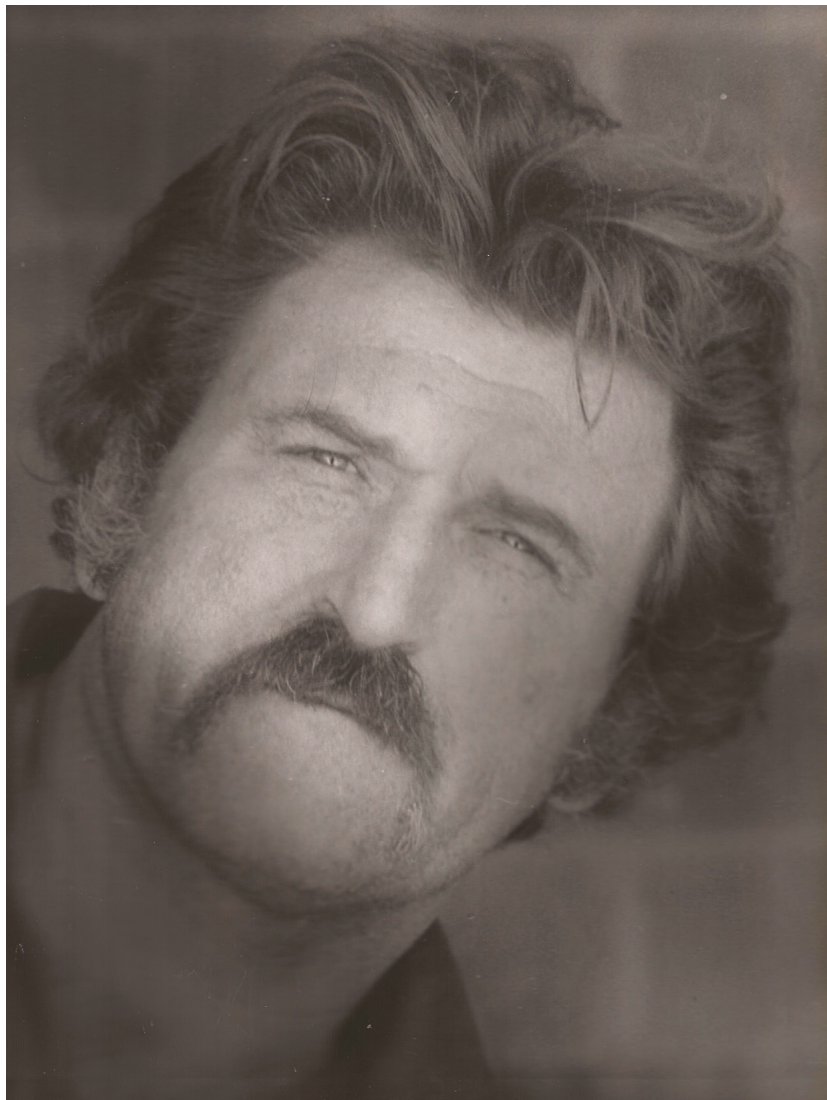


ROBERT JOSEPH SPRING

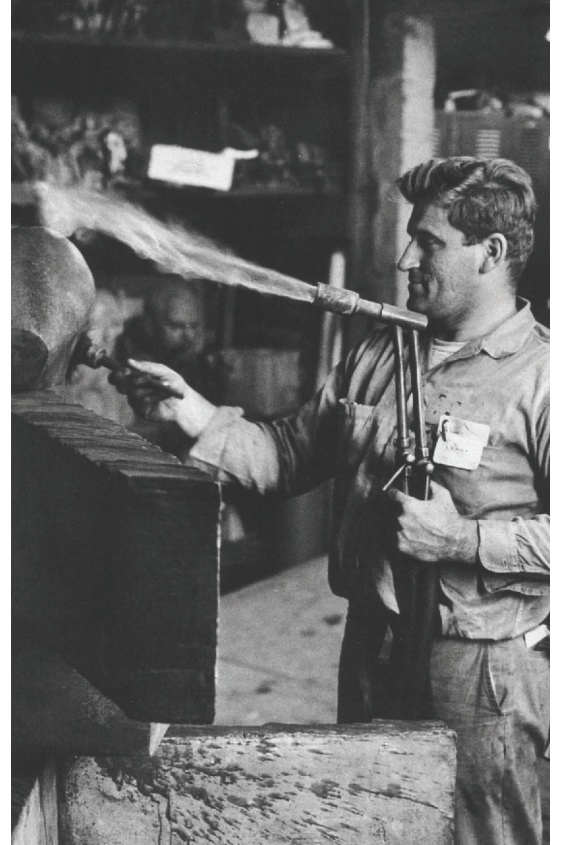
1932 - 2020

The Foundry Story



"IT'S BEEN A WONDERFUL LIFE."





I MET JACQUES LIPCHITZ WHEN I WAS EIGHT YEARS OLD

by Bob Spring – Monday, January 30, 2012

The day that I met Jacques Lipchitz was a Saturday. My father had taken me to work that day and introduced me to Mr. Lipchitz, who smiled and said hello. My first memory was watching him work on a wax sculpture. He was wearing a beret and had a metal tool in his hand. When he touched this tool to the wax sculpture, smoke would rise and some of the wax would melt. Later on, I found out the tool was made of cast iron and came in many different sizes. When heated, it stayed hot for quite a while. He used this tool to retouch the wax pattern that my father's foundry had made for him. It was fascinating to watch him work. I did not know then but in about fifteen or so years Jacques Lipchitz would become an important person in my life, helping me with many foundry skills and affording me an opportunity to grow as an artisan while working on his pieces.



I remember when the CBS show *Let's Take a Trip* filmed an episode at Modern Art Foundry in 1957. I had a small part demonstrating how to pin a core nail hole closed and worked directly with Mr. Lipchitz on his patina for the sculpture Pierrot. A few years ago, we transferred the episode to DVD; I cannot believe how young we all looked.

Most importantly, Mr. Lipchitz was at the foundry when my father told me I was needed to take over the patina work. Mr. Lipchitz was casting a number of small pieces at this time. He was very patient with me because he knew the colors he wanted and how to achieve them. He would not settle for good. He wanted it to be right. This was a benefit for me because I learned how to color and to please a customer. It was about one year before I was comfortable. Eventually, Mr. Lipchitz would allow me to patina his bronzes without his supervision.

"IT WAS FASCINATING TO WATCH HIM WORK. I DID NOT KNOW THEN BUT IN ABOUT FIFTEEN OR SO YEARS JACQUES LIPCHITZ WOULD BECOME AN IMPORTANT PERSON IN MY LIFE."

Mr. Lipchitz developed a work pattern that allowed him to spend half the year in the United States and half the year in Italy. He would send us a letter before returning to New York. The letter would tell us which plasters to retrieve from his studio in order to prepare waxes for his arrival in the warmer months. In addition, we would have bronzes ready for him from his last trip. It was an exciting time at Modern Art Foundry. Mr. Lipchitz once told me he loved returning to New York City each year. When the plane landed and he heard the announcement from the pilot welcoming them to New York, he'd say, "there is like electricity in the air, I get charged up again. It is so exciting and there is so much happening in NYC!"



I MET JACQUES LIPCHITZ WHEN I WAS EIGHT YEARS OLD

by Bob Spring – Monday, January 30, 2012

I said goodbye to Mr. Lipchitz for the last time in May 1973, 16 days before he died. He was at the foundry one last time before leaving to go back to Italy. Oddly, about a week later I saw him on 2nd Avenue and 51st Street in Manhattan. I was waiting at a red light and across the busy street; I saw Mr. and Mrs. Lipchitz walking. Of course, he had his blue beret on but the light changed and I did not have a chance to wave hello.

A week or so later he died while on vacation at Capri's Blue Grotto, his usual place for relaxation when returning to Italy by ship. He was buried in Jerusalem.



Jacques Lipchitz taught me many things. We had a business relationship and a friendship. I was very sad when he passed away. It was 33 years since our first meeting. I felt I had lost a friend, a teacher, and a second father.



(Years later Bob would speak at the rededication of Mr. Lipchitz sculpture at the Hastings on Hudson Library. It was a day to not only honor Mr. Lipchitz but to thank him publicly for his contributions to Bob's life and the foundry.)

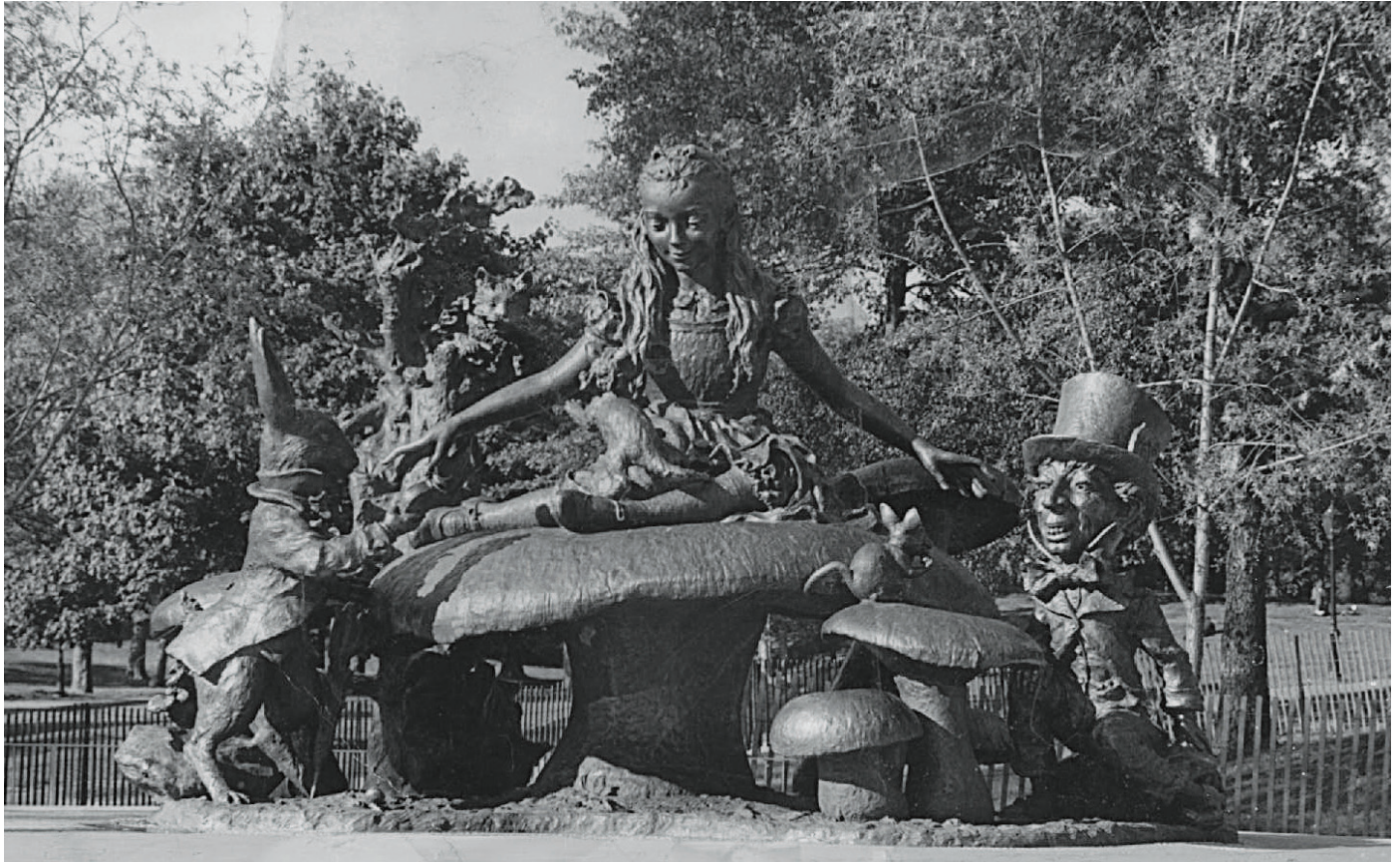
“THERE IS LIKE ELECTRICITY IN THE AIR, I GET CHARGED UP AGAIN. IT IS SO EXCITING AND THERE IS SO MUCH HAPPENING IN NYC!”



MODERN ART FOUNDRY APPROACHING 80 YEARS

Tuesday, November 29, 2011

As Modern Art Foundry nears eighty years in the fine art casting business, we have been working with Bob Spring, at Modern Art Foundry full-time since 1955, to collect his stories and memories of his life working for artists. In this Newsletter we would like to share a conversation between Bob and Patricia Bradshaw regarding the **Alice in Wonderland** monument by **Jose De Creeft** located on the east side of Central Park, north of the Conservatory Water at 72nd Street.



Artist José De Creeft was born in Guadalajara, Spain in 1884. He moved to the United States in 1929 and became a citizen in 1940. He had a long and successful career as both sculptor and teacher. Mr. De Creeft died in New York in 1982.

The following is a summary of a conversation with Patricia Bradshaw – recorded in February 2011.

TODAY, LET US TALK ABOUT THE ALICE IN WONDERLAND SCULPTURE LOCATED IN CENTRAL PARK.

De Creeft's idea was that this monument needed to be very child friendly. The layout of the maquette had the statues and the composition so that children would be able to climb on the piece easily. Of course, it is dominated by Alice sitting on the mushroom. Alice is welcoming all to come up, sit with her, and look at the cat up in the little tree behind her with its silly grin. The mushrooms serve to support your climb up and allow you access to the sculpture.



MODERN ART FOUNDRY APPROACHING 80 YEARS

Tuesday, November 29, 2011

DID THE MAQUETTE COME TO THE FOUNDRY FULL SIZE?

We received the full size enlargement, which was created by the sculptors of that era who worked as professional enlargers. De Creeft supervised the enlargement and it was delivered to the foundry.

DID YOU DO ANY OF THE FINISHING OR PATINA ON IT?

Yes. I got out of the service in 1955, so by the time that job came into the foundry I was already working in the finishing room. I did not do all of it, but I did some. I do remember finishing the big mushroom. It was cast in sections, and some of the welding was done on the inside. There was not enough room inside of the bronze for me use the mask with the dark glasses to protect my eyes from being burned, so I held the glass without the hood and I tack welded it. Little did I know, that the ultra-violet light was bouncing off the top of the bronze and into my eyes. I went home that night and in the middle of the night, it felt like I had sand in my eyes. It hurt so much the next day that I went to have them checked by my doctor. What happened was, my retinas were burned and I suffered for many years after that with night driving because it would give me headaches.

WAS IT DELIVERED IN ONE PIECE?

Yes. We have a number of foundry pictures of the work in our yard. One with the whole foundry staff that we have published a few times. When it was finished Mr. Delacorte, Mr. De Creeft, and a number of city officials visited the foundry for final acceptance. My father was the foundry president and presented the work to those visiting, my brother John was there too. It was craned on to a flat bed truck and traveled through the streets of Queens. I think it went over the Triboro Bridge, down Second Avenue, then over to Central Park. Another crane was waiting there and they picked the whole thing up and sat it in place. We had prepared templates for the piece indicating where the pins would come out, holes were drilled into the concrete base, and it was dry fit to make sure it was okay. It was installed and we walked away. Later on, they had a ceremony. It has been there since and is a favorite spot for locals and tourists, and is a city sensation as far as I am concerned.



DO YOU REMEMBER ANY CONCERNS ABOUT THE PUBLIC BEING ABLE TO CLIMB ON THE WORK?

When the piece was completed, my job was to rub my hands all over the surface of the statue to check if there was anything sharp that somebody could scratch or cut themselves on. If anything was sharp – I had to matte it down. I actually touched every inch of the statue to make sure it was safe.

ANY FINAL THOUGHTS?

It is obviously an historic and important part of New York City's landscape. I believe Mr. De Creeft created a very successful public work and Modern Art Foundry has always been proud of having cast this work for him and the city.



BOB SPRING VISITS THE MNUCHIN GALLERY EXHIBITION

Thursday, July 24, 2014

CASTING MODERNITY: BRONZE IN THE XXTH CENTURY

Introduction to a Series of Discussions with Bob Spring – *Prepared by Patricia Bradshaw*

A few days before its closing in June 2014, Bob and Jeffrey Spring made their way to East 78th Street in NYC to visit the exhibition titled, Casting Modernity: Bronze in the XXth Century at the Mnuchin Gallery. After reviewing promotional materials and recognizing a number of castings made at Modern Art Foundry, Jeffrey wanted his father Bob to see this show.

“IN A VERY SIMPLE WAY, THE EXHIBITION UNKNOWINGLY SHARED OUR HISTORY TOO,” JEFFREY REMARKED.



Upon their return, I met with Mr. Spring a couple times to discuss his thoughts on the exhibition. He said he was quite taken seeing all these works, and felt a clear emotional connection. Many of these artist's he worked with directly, providing services to assist them in their artistic pursuits. He added, “It was a nice tribute to the foundry, although most people, on first glance would not know we were involved. Even the artists we didn't cast for, their works sometimes made their way to our foundry when collectors need our conservation and maintenance services.” I asked Mr. Spring for specific memories but his first thoughts mused about his father, himself, and now his daughter and son all sharing these similar experiences working with artists. He replied:

“IT WAS VERY NICE OF THE GALLERY CURATOR TO SHOW US AROUND, AND GIVE US TWO COMPLIMENTARY EXHIBITION CATALOGUES.”

The artist's included in the exhibit were Jean Arp, Louise Bourgeois, Constantin Brancusi, Alexander Calder, Willem de Kooning, Max Ernst, Alberto Giacometti, Jasper Johns,

Jeff Koons, Henri Laurens, Roy Lichtenstein, Marino Marini, Henri Matisse, Joan Miro, Henry Moore, Bruce Nauman, Isamu Noguchi, Pablo Picasso, Germaine Richier, Auguste Rodin, David Smith, and Cy Twombly. Mr. Spring recalled:

“MY FATHER ALWAYS TOLD ME THAT OUR PURPOSE IS TO BE FAITHFUL TO THE ARTISTS INTENTIONS. WE ARE NOT CRITICS. THIS PRINCIPLE HAS ALLOWED US TO WORK WITH MANY, MANY ARTISTS DURING THE PAST EIGHTY TWO YEARS. WE ARE CERTAINLY NOT PERFECT, BUT IT IS IMPORTANT FOR FOUNDRIES TO HAVE GOOD CRAFTSMAN, WITHOUT THEM YOU WOULD NOT MEET THE DEMANDS OF THE CUSTOMERS.”



NATIONAL SCULPTURE SOCIETY AWARDED BOB SPRING

June 16, 2019

On June 16, 2019, at the Park Central Hotel in New York City, the National Sculpture Society awarded Bob Spring with the Sculpture House Annual Award.

This award is given in recognition of contributions to the world of sculpture and long time support of sculptors and other professions working in this field.

Family, friends, and colleagues attended to recognize Bob's contributions to working sculptors, the industry of art casting, and his relationship with other members in this field. For us, the expression 'saving the best for last' applied as Bob's award presentation and acceptance speech capped off an evening for all honored guests and attendees. Below you will find Bob's prepared remarks. As is his style, he improvised and went off script. Audio of the event will not match the text but we wanted to share his thoughts going into the evening.



Many in attendance shared stories with us of meeting Bob and his influence on their careers. The advice, the encouragement, the referral, or opportunity have all added up. With over fifty years of service to the art community, it was very rewarding to him to be recognized for his long career.

I WOULD LIKE TO EXTEND MY SINCERE THANKS TO THE NATIONAL SCULPTURE SOCIETY FOR THIS HONOR, AND THANK ALL OF YOU FOR BEING HERE TONIGHT, AND CONGRATULATIONS TO ALL THE HONOREES.

I worked for many, many years with artists and craftsman. In my younger days it may have been possible for me to keep you entertained all night with tales of my world as a foundry man. Perhaps fortunately for all of us, I will keep this brief.

When I was young my mother taught me about pruning the suckers from the tomato plant. The small shoot growing in between two branches. If you picked them the tomato yield would be better, and how our neighbor didn't take off the suckers and he had more flowers but less tomatoes, we took them off and had more tomatoes.

Each day in the foundry I was with artists both experienced and beginners. Trades people too. I too was a beginner and over time became the one with experience. I was willing to teach and explain but also open to learning more each day. In each situation you find yourself in, you need to decide, more flowers or more tomatoes. How to navigate each project and each adventure. We are all different and some need to be pruned a bit to find their yield, and others just allowed to bloom.



NATIONAL SCULPTURE SOCIETY AWARDED BOB SPRING

June 16, 2019

Distinguished National Sculpture Society member Richard Miller and I would often exchange lively banter during the process of casting his works. To the outside observer it may have been perceived as a struggle, but it was all part of our knowledge and understanding, that he was the sculptor and I was the foundry man. He created it and I cast it. Together we made it happen.

I worked with Louise Bourgeois for more than twenty years. It was a very productive rewarding relationship. She created and I helped move her creative energy into materials for viewing that will last well beyond both our lifetimes. She once told me that as you age, you get smaller, so when you move on, the wind is able to blow back into the collective energy of the world. We therefore are not destroyed but converted.

My conclusion after all these years is that people working together, sharing the ins and outs of getting something done, can do great things. This collective power allows us to influence and help others even after the wind has moved us along.

Thank you.

Bob Spring



As I witnessed my father accepting the award described above and sharing a few thoughts and emotions about his work, it reminded me of how each day I literally and figuratively follow the plaster and bronze dusted floors and footprints of my grandfather and father. Each day I'm reminded of the foundry and people that existed before I was asked to join with my sister Mary Jo, and run the day to day operations. I still have the opportunity to share what's going on at the foundry with my father but the days of him being here are now few. However, it is without doubt that my interactions with customers, colleagues, suppliers, and others is often a repeat of an action my grandfather and

father would have needed to take, in order to get a job done. When I started 25 years ago I needed to establish some space for myself. I jokingly had a t-shirt that read NOT BOB. It remains true but perhaps a new t-shirt should proudly be printed **"A Little Bit Like Bob"**.

MANY OF US CHERISH THE OPPORTUNITIES WE HAVE TO BE PART OF SOMETHING THAT AT TIMES MAY MAKE US FEEL LARGER THAN WE ARE, TO BE PART OF SOME SYNERGY THAT CONNECTS US.

For me it was so fitting that my father, knowing he has put the energy of a lifetime into helping artists and art professionals, be recognized for his service.

Jeffrey Spring



ROBERT J. SPRING ENDOWMENT FOR SCULPTORS IN CONJUNCTION WITH LAUNCHING THE MODERN ART FOUNDRY FOUNDATION

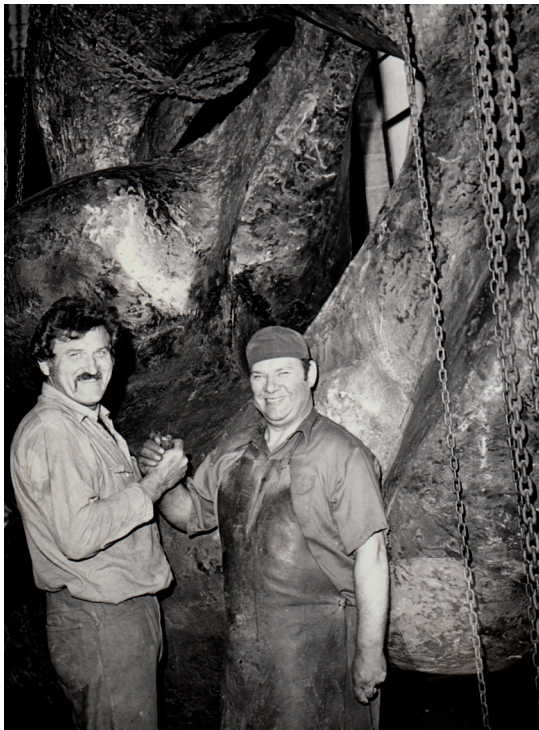
Launch Date: September 25, 2021



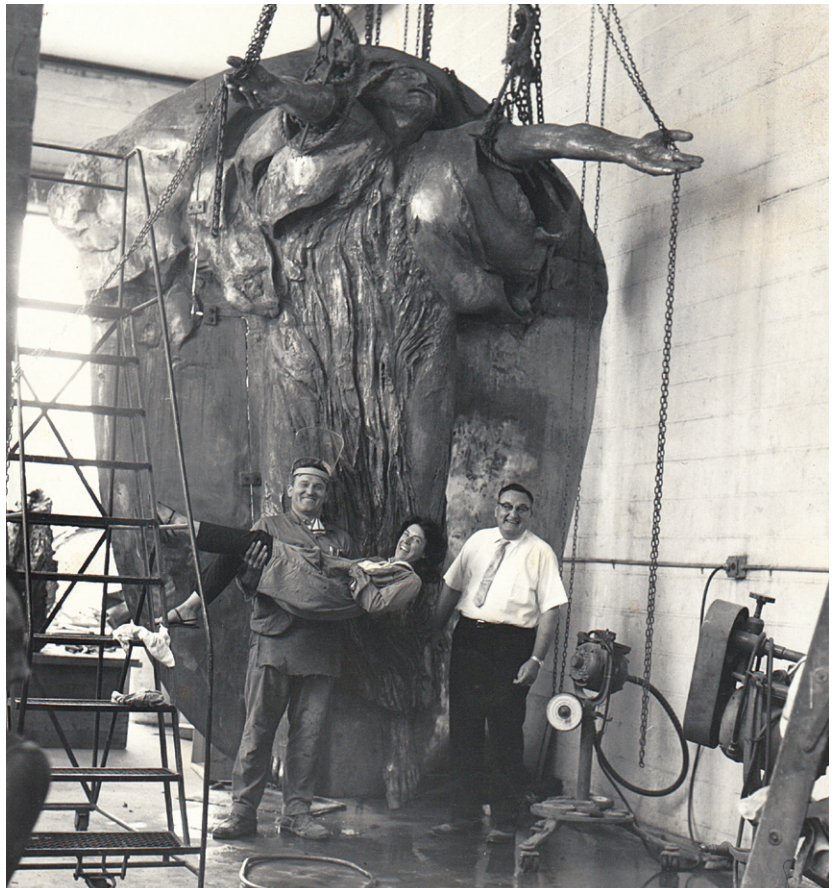
ROBERT J. SPRING (1932-2020)

Robert spent the majority of his life working with sculptors. As both a fine art craftsman at, and leader of Modern Art Foundry, Bob's dedicated workdays focused on not only providing high quality art casting services, but engaging with sculptors and their efforts. MAF received so many, many notes upon his death that expressed so much fondness and gratitude that went well beyond the factory floor.

Artists and colleagues shared stories of their first meeting, working with him, and the influence he had on their careers. His advice, encouragement, a referral or an opportunity, all added up to make him an influential leader in the art casting industry.



Bob's service to artists and the art community began in 1955 and with the creation of the Modern Art Foundry Foundation and Robert J. Spring Endowment for Sculptors, it is our hope to continue Bob's contribution to the growth and education of sculptors around the globe.



THANK YOU FOR YOUR SUPPORT

MODERN ART FOUNDRY & THE SPRING FAMILY ARE PLEASED TO ANNOUNCE THE ESTABLISHMENT OF THE ROBERT J. SPRING ENDOWMENT FOR SCULPTORS IN CONJUNCTION WITH THE FORMATION OF THE MODERN ART FOUNDRY FOUNDATION.

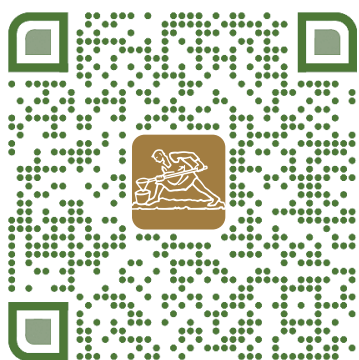
Robert J. Spring (1932-2020) spent the majority of his life working with sculptors. Starting in 1955 as a fine art craftsman at, and then becoming the leader of, Modern Art Foundry. Bob's dedicated workdays focused on not only providing high quality art casting services, but engaging with sculptors and their efforts.

Modern Art Foundry and The Spring Family received so many notes upon his death expressing so much fondness and gratitude that went well beyond the factory floor.

While we cannot replace him, it is our hope to keep his giant spirit alive. The **RJS Endowment for Sculptors** will work to continue his contributions to the development of sculptors, and the skill set needed to be a sculptor.

Options for giving are below. Thank you to all who have contributed to date. We have raised over \$20,000.00. The Board of Directors have met and plans are being made to begin helping artists in 2022 and beyond.

Further information on the Robert J. Spring Endowment and the Modern Art Foundry Foundation can be found at www.foundationmaf.org.



PAYMENT OPTIONS

1. Please scan this QR Code to make your contribution through PayPal.
2. Make check payable to Modern Art Foundry Foundation
with RJS Endowment in the memo and mail to:
Modern Art Foundry Foundation, 18-70 41st Street Astoria, NY 11105
3. Head to **www.foundationmaf.org** and follow the link at the bottom of the home page to make a contribution.

MAFF / RJS Endowment is an established 501c3 not for profit and contributions are tax deductible. We will provide a thank you note with your contribution and our Tax ID number for your records.



ROBERT JOSEPH SPRING

April 27, 2020

ROBERT JOSEPH SPRING PASSED AWAY ON APRIL 27, 2020 AT 87 YEARS OF AGE.



Bob was born on July 3, 1932 in Astoria, Queens, NY to John and Alice (née Frank) Spring. His father was born in Brooklyn, NY in 1902, but was raised in Europe, returning to the United States in 1923. His mother, born in 1908, grew up in Baden-Baden,

Germany, and emigrated to America through Ellis Island also in 1923. Bob grew up in Astoria, while his father established the art casting business Bedford Bronze, renamed in 1944 to Modern Art Foundry. Growing up, Bob was an excellent athlete.

He excelled in team sports such as baseball, football, and soccer. His club soccer team, Eintracht SC, based in Ridgewood, Queens, won the 1948 Juvenile Championship. The field he played on, Metropolitan Oval, is now hallowed ground in the soccer world. He didn't know it at the time, but his children and grandchildren would also play on that pitch and he would be there to watch. He worked weekends at his father's art foundry, located on Astoria Avenue/Hallet's Cove, from an early age. After graduating from New York City Public School of Machine and Metal Trade high school in 1950, he enlisted in the US Air Force and was stationed at Scott Air Force Base outside Belleville, Illinois. He met Betty Jo Igel at a United Service Organization dance and they were married on November 8, 1952. He completed a tour of duty during the Korean War and received an honorable discharge in 1955.

Bob is both predeceased by his parents and Betty's parents Joseph and Leora (née Boul) Igel. Betty and Bob relocated to

NYC in 1955, bringing with them their first two children Robert Christopher and Mary Jo, and Bob began working at Modern Art Foundry. An apartment on Crescent Street, Astoria was their first residence and where their third child David James was born. In 1958 they purchased a house in Flushing, where their fourth and fifth children Laura Lee and Jeffrey Gerard were born. It is in this home they would stay until 1989. This time was filled with years of active participation in St. Kevin's Parish, the Boy Scouts, coaching youth swimming and soccer teams, and other community activities. As the decade of the 1980's approached its end, and all his children were out in the world, Betty and Bob moved into Manhattan. Bob loved the excitement and diversity of NYC. At this time they also began spending weekends in Lake Carmel, NY, at the summer home of his parents that he purchased when they passed away in the mid 1970's.

In the early 1990's they made Lake Carmel their permanent residence and would call that home until early 2020. Around this time Bob also became a member of the LaGuardia Kiwanis and the Long Island Turners social and sports club. In Lake Carmel he became an amateur gardener, volunteered at the Carmel Library and Putnam County Humane Society, and with a bit more time on his hands increased the production of his own art works in wood and on paper, mixed media, plaster, glass, and occasionally bronze. He attended the 1994, 1998, and 2006 Men's World Cup and the 1999 and 2003 Women's World Cup. Prior to this he witnessed Pele playing at Yankee Stadium in 1968 and was a New York Cosmos season ticket holder. Soccer further embedded itself in his daily life as 24/7 TV became an option not around when he was younger. He also carried on his love for books and reading, with major increases in his library including subjects covering the arts, history, and biographies. Throughout all these years, both work and family trips would take Bob to five of the seven continents.

BOB WAS INCREDIBLY PROUD OF HIS CHILDREN, THEIR SPOUSES, GRANDCHILDREN, AND GREAT GRANDCHILDREN. WE BELIEVE HE HAD A UNIQUE RELATIONSHIP WITH EACH AND EVERY ONE OF THEM.



ROBERT JOSEPH SPRING

April 27, 2020

From school activities, sporting events, music performances, historical adventures, holiday gatherings, and special vacation spots to milestones such as graduations, weddings, births, and funerals, he was present for all of us. He is survived by all of his immediate family: Betty Jo, wife of 67 years; children Chris and his wife Avis; Mary Jo and her husband Richard; David and his wife Shelly Rey; Laura and her husband David; Jeffrey and his wife Caragh; grandchildren Ian and his wife Christy; Matthew and Maiken; Dana and her husband Will; Chris Rey and his wife Annabelle; Matt Rey and his fiancée Misha; John and his wife Jasmine; Sam and Olivia; great-grandchildren Connor, Siena, and Peyton.

Bob is predeceased by his brother John Charles Spring, and is survived by John's first wife Doris and their son John Eric, as well as his brother's second wife Bella and their children Michelle and Michael. His sister Alice (née Spring) Jezik (since passed 2021) and her husband Mike predeceased him. He is brother-in-law to James & Rita Igel, Mary and James Brown, and predeceased by David Igel. He is uncle and great uncle to many on both the Spring and Igel sides of the family. He had many life-long friends from Astoria and Flushing.

Bob was passionate about his work at Modern Art Foundry. Following over 15 years of actively learning the art casting trade, it was in the early 1970's that he became the face of Modern Art Foundry. He continued ongoing relationships with legendary customers like Jacques Lipchitz, and developed life long associations with new customers including Louise Bourgeois. His important working relationship with Louise, and the spirit of this bond, should not be underestimated in the annals of art history. It is unfair to his legacy to single out only two customers, but to add more would take away from the hundreds of artists he worked with, and most importantly encouraged, educated, learned from, and worked alongside, providing attention and care, with no matter of thought to fame or status. On a very simple level, he wanted to help, and if he or his foundry could do that, to nourish the artist, that was the prize.

He was not in search of a pedestal but always a step ladder in order to provide assistance and help people climb toward

their goals. One would never say he was perfect in these pursuits. A decision here or there may have taken a wrong turn, and presented some difficulties, but he dusted himself off and started again. In an article about the foundry he was quoted as saying "It can't be taken away, the memories and the lives this business has nourished." In June 2019 he received the National Sculpture Society's Sculpture House Casting Award for his years of service to artists, the art casting industry, and the world of sculpture. To all those customers, his family thanks you for the inspiration you gave him.

IF YOU MET BOB, YOU MAY REMEMBER HIS LARGER THAN LIFE CHARACTER WITH A FIRM HANDSHAKE, A HANDSHAKE THAT WITHOUT WORDS WOULD SHARE WITH YOU HIS SPIRIT AND PASSION FOR LIFE.

Today, September 25, 2021 we remember and celebrate the life of Bob Spring. In this memorial booklet you will find information regarding the Robert Spring Endowment for Sculptors and the Modern Art Foundry Foundation. These charitable not for profit organizations will work to create a lasting legacy.



LOUISE BOURGEOIS STUDIO

Louise Bourgeois functioned instinctually, like an animal, in terms of “like” and “dislike.” She liked Bob Spring.

It is hard to convey Bob’s importance to Louise as an artist. As someone who accompanied her to the foundry, and as a first-hand witness to her creations there, I can attest to how instrumental Bob was to helping her realize her work. He was also my co-conspirator in our attempts at keeping her on an emotionally even keel. The fact is, so many of Louise’s works would not have been possible without Bob’s technical expertise. He loved the challenge that Louise’s work brought to him and to the foundry.

Bob was a great talker. Louise enjoyed hearing reminiscences of his youth at the foundry and of the many artists that he and his father had worked with. This is not to say that they didn’t have their clashes. However, Bob always patched it up. I think he appreciated Louise’s unique personality and her originality as an artist. I know Louise respected his willingness to experiment along with her as she developed her forms.

The casting process is really a method of reproducing multiples of the same sculpture, which Louise felt was anathema to her artistic process. She was never interested in production as such. She wanted to retouch every wax, in order to create variants. For Louise, it was always about the search for form, and Bob took the journey with her.

Jerry Gorovoy
President of The Easton Foundation
and long-time assistant of Louise Bourgeois
September 2021

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REMEMBERING AND CELEBRATING THE LIFE OF BOB SPRING

1932-2020



Modern**Art**Foundry
90 years

1870 41st Street, Astoria, NY 11105

www.modernartfoundry.com

For additional information on the
Robert J. Spring Endowment for Sculptors
in conjunction with launching
the Modern Art Foundry Foundation,
please contact Jeffrey Spring at
info@modernartfoundry.com.

