
Sculpture

Unit 3

When one speaks of sculpture today, works in a variety of materials come to mind because the parameters of "sculpture" have been vastly expanded. Mobiles, stabiles, installations and assemblages are all included as forms of sculpture and each may be made out of a variety of materials. The sculpture made by Augustus Saint-Gaudens follows the traditional approach of modeling in clay. It is this process which is explored in the lessons of Unit 3.

Standards:

- We hope you and your students will enjoy the material presented in this curriculum, which is appropriate for grades 7-12.
- These lessons are aligned with National Education Standards for grades 5-12. The National Standards are more global in nature; therefore there will not be a different corresponding National Standard for each of the State of New Hampshire Department of Education Frameworks and Standards in Art, Language Arts, and Social Studies.

National Education Standards

▪ **Language Arts**

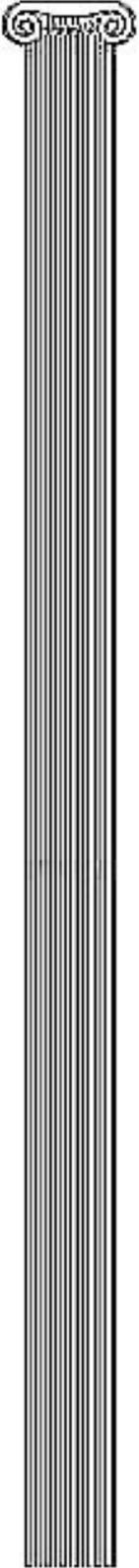
1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works. (p. 3.3)

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics). (p. 3.3)

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes. (p. 3.3)

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience. (p. 3.3; "What Have You Learned?" worksheet- Written Assignment; "Learning to Look" Discussion and Sculpture Analysis worksheet)

▪ **Visual Arts**



5-12.2. Using knowledge of structures and functions (“Learning to Look” Discussion and Sculptural Analysis Worksheet)

5-12.3. Choosing and evaluating a range of subject matter, symbols, and ideas. (Activity 4: Sculpture in the Round; Activity 5: Bas Relief Sculpture; Activity 6: Design a Medal or Coin)

5-12.4. Understanding the visual arts in relation to history and cultures. (“Learning to Look” Discussion and Sculptural Analysis worksheet)

[New Hampshire Curriculum Framework](#)

- **Language Arts**

Curriculum Standard 2: Students will enhance...writing by using a variety of sources to provide background information, supporting details, and models of good writing (grade 10). (p. 3.3; “What Have You Learned?” worksheet- Written Assignment)

Curriculum Standard 4: Students will analyze the visual arts in relation to history and culture. (p. 3.3)

Curriculum Standard 5: Students will demonstrate competence in using the interactive language processes of reading, writing, speaking, listening, and viewing to gather and organize information in a variety of subject areas. (p. 3.3)

Curriculum Standard 6: Students will be able to communicate effectively. (p. 3.3)

Curriculum Standard 7: Students will use language skills to record observations, communicate hypothesis and analyze information (grade 10). (p. 3.3; “Learning to Look” Discussion and Sculptural Analysis worksheet)

- **Visual Arts**

Curriculum Standard 1: Students will create works of visual art that demonstrate a connection between personal expression and the intentional use of art materials, techniques and processes (grade 12). (Activity 4: Sculpture in the Round; Activity 5: Bas Relief Sculpture; Activity 6: Design a Medal or Coin)

Curriculum Standard 3: Students will be able to reflect on how artworks differ visually, spatially and functionally (grade 12). (“Learning to Look” Discussion and Sculptural Analysis worksheet)

Curriculum Standard 4: Students will be able to analyze, describe and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art (grade 8)...and differentiate among a variety of historical and cultural contexts in terms of characteristics and

purposes of works of art (grade 12). (“Learning to Look” Discussion and Sculptural Analysis worksheet)

Goals:

- Students will be able to **identify sculptural terms and types of traditional sculpture**.
- Students will **research and write a short, biographical paper** of one of the Cornish Colony sculptors (refer to “**The Cornish Colony: A List of Members**” handout).
 - 1) *A Circle of Friends*, Exhibition Catalog. Project of the University Art Galleries, the University of New Hampshire and Thorne-Sagendorph Art Gallery, and Keene State College
 - 2) *Footprints of the Past* by Virginia Reed Colby and James B. Atkinson
 - 3) A CD-ROM with biographical information, images of the artists’ work, and historical photographs may be borrowed from the library at Saint-Gaudens National Historic Site. Request the CD-ROM *Augustus Saint-Gaudens and the Cornish Colony*
- Students will learn how **Saint-Gaudens and Cornish Colony sculptors worked**.
- Students will **learn about the process of modeling in clay** and can **try the process** themselves in related Activities 4, 5, and 6.

Objective:

This unit involves art history, research and writing, note taking, and observation applied to analytical skills and hands-on experience with clay.

Instructional Strategies:

- **Guided Discussion:** The teacher will lead a discussion about sculpture, introducing students to terms and processes. As the list of glossary words develops from the discussion, the teacher will write them on the blackboard or on chart paper for later reference. (Use the “What Have You Learned?” worksheet to confirm student knowledge.)
- **Video:** Students will watch *Wax Blood/ Bronze Skin* (26 min.) about the **lost wax casting** process used to transform a clay sculpture into bronze. (Video available on loan from Saint-Gaudens National Historic Site.)
- **Written Assignment:** Students will write a short research paper on a Cornish Colony sculptor or a contemporary artist.
- **“Learning to Look”:** Use three images of Diana. Students will complete a sculpture analysis worksheet on their own or in cooperative groups.
- **Video:** Students will watch the video *The Medal Maker* (30 min.) about the life and work of the artist Laura Gardin Fraser. (Video available on loan from Saint-Gaudens National Historic Site.) This may be followed by Activity 6, “Designing a Medal.”

Follow-up Activities (see Appendix at end of unit):

These activities will provide hands-on experience working with clay and should best be done in conjunction with the Art teacher.

- **Activity 4- Sculpture in the Round**
- **Activity 5- Creating a Bas-Relief**
- **Activity 6- Designing a Medal or Coin** (can be used as a drawing exercise)

Resources/materials to be provided by the teacher (see Appendix):

- Flip chart/markers
- Videos: *Wax Blood/Bronze Skin* and *The Medal Maker*
- **3 photos of "Diana"**

Handouts (see Appendix)

- **“What Have You Learned” worksheet**
- **“Assistants of Augustus Saint-Gaudens”**
- **“Learning to Look:” Sculpture Analysis Worksheet**

Glossary Words:

additive process	high relief
allegory	inscription
armature	lost wax casting
bas relief	maquette
bronze	patina (patination)
plaster	pedestal
bust	pointing machine
clay sketch	portrait
collaborate	realistic or representational sculpture
exedra	reduction
foundry	relief sculpture
freestanding sculpture	sculpture in the round
heroic size	subtractive process

A Discussion Guide on Sculpture

Engage students in a discussion by beginning with the following questions:

- **Each of you probably has a piece of sculpture on you right now. Do you?** *Examples could be earrings, rings, pendants, belt buckles, and especially coins. Coins are an example of **bas-relief sculpture** (pronounced- baa-relief).*
- **Where else in your home or community could you find sculpture?** *List student answers on the blackboard or on chart paper. Answers might include a local Civil War monument, a municipal fountain, gravestones in a cemetery, decorations on buildings, medals, sports trophies, figurines, weather vanes, etc.*
- **What are some materials sculpture can be made out of?** *(i.e. stone, clay, **plaster**, wood, plastic, metals, fabric, found objects, paper, even snow and ice)*

We have now considered a variety of places we may see sculpture and a variety of materials in which it is made, but basically, regardless of material or size, **traditional sculpture** occurs in two forms: **sculpture in the round** and **relief sculpture**. Augustus Saint-Gaudens worked in the traditional method of creating sculpture.

- a) **Sculpture in the round** is **freestanding** or three-dimensional. It has height, width, and depth. We can walk around it and look at it from all sides.
- b) **Relief sculpture** is two-dimensional. It has been defined as a "drawing in clay." It is like a coin in which there is a raised image from the background. A relief is meant to be seen from the front only. There are two types of relief sculpture: low relief, also called **bas-relief**, and **high relief** in which less than 50% of the figure is attached to the background.

What types of sculpture are there?

- Subject matter is often guided by its intended function. Sculpture that is **realistic or representational** actually portrays a person, place, or event without distortion or stylization. A **portrait** is a popular subject for sculpture. A **bust** is a three-dimensional portrait, usually showing the figure from the shoulders up. Saint-Gaudens modeled **portrait busts** before completing his monuments to Admiral David Glasgow Farragut or General William T. Sherman. Saint-Gaudens also did many portraits in **bas-relief** for friends and wealthy patrons. An **allegory** is another subject that an artist may choose. It is a human figure used to convey an idea; in the General Sherman monument, Saint-Gaudens included the figure of a woman grasping a palm frond to convey the meaning of Victory. (See photo of “**Victory**”.)

How is it made?

- There are two methods in which to make traditional sculpture. In the **additive process** the artist keeps adding material to build up the whole shape. Modeling with clay is usually an additive process. If the piece is to be big, the sculptor works around an **armature**, which is an interior support to hold the clay in place. In the **subtractive process** of making sculpture, the artist removes pieces (he/she carves away) from a solid material such as wood, marble, or granite.
-

Where do you put a sculpture?

- A sculpture needs a setting. Public sculpture is frequently mounted on a base, also called a *pedestal*. Saint-Gaudens *collaborated* with his friend, the architect Stanford White, who designed a pedestal or architectural setting for several sculptures such as the Adams Memorial, the Standing Lincoln, or the monument to General William Tecumseh Sherman. In the Farragut Monument, White designed a pedestal, which incorporated an *exedra*, or stone bench. The bench forms part of his pedestal. A pedestal raises the sculpture up from the viewer's space and contributes to a monumental effect.

What is an inscription?

- An inscription is when words are incorporated into the composition as part of the overall design. Saint-Gaudens was one of the first American artists to do this.

What size can a sculpture be?

- Sculpture may be made in many sizes from a *reduction* (less than life-size) to *life-size* to *heroic* (larger than life) and finally *colossal*.

What are the steps involved in modeling a sculpture?

- When an artist conceives his/her idea for a sculpture he/she will begin by making a sketch on paper. This is only two-dimensional.
- He/She now needs to make a *clay sketch* or *maquette* to see how the idea will look from all sides. The artist will then model the final sculpture in clay.
- If the work is to be larger or smaller than life, it will be done using a *pointing machine*. This is a mechanical device, usually operated by assistants, which assures a perfect copy of the original.
- Finally, to make the piece more permanent, a mold will be made and the sculpture may be cast into *plaster* or *bronze*. (Bronze is an alloy of the metals copper and tin.) Casting in bronze is done at a *foundry* in a process called *lost wax casting*.
- The last step, which is performed between the sculptor and the foundry, is to select a *patina* or color for the sculpture. The process is called *patination* and occurs when heated metal, like bronze, is exposed to an acid bath. Patination, or the coloration of metals, will occur naturally over time as the metal surface reacts with its environment (i.e. a bronze statue in the city will turn black from the concentration of carbons in the air and a statue near the ocean will become green, like the Statue of Liberty, reacting to salts from the water). The artist, working with the foundry, can choose the desired and final color of his/her sculpture.

Compiled from *Children, Clay and Sculpture*, by Cathy Weisman and "Bronze Casting" an exhibition pamphlet from The Metropolitan Museum of Art, 1991.

The video *Wax Blood/ Bronze Skin* should be screened after this discussion. It documents the foundry process of making a cast of Saint-Gaudens' Farragut monument.

UNIT 3 MATERIALS: APPENDIX

Below is a list of all materials mentioned in the Unit 3 teacher guide.

- 1. “Assistants of Augustus Saint-Gaudens” handout**
- 2. “What Have You Learned” handout**
- 3. “Learning to Look:” Sculptural Analysis worksheet**
- 4. Diana images (3)**
- 5. Activity 4: Sculpture in the Round**
- 6. Activity 5: Creating a Bas-Relief**
- 7. Activity 6: Designing a Medal or Coin**
- 8. “Medal Design” handout**
- 9. “Cornish Colony” member list**
- 10. Image of “Victory”**

Assistants of Augustus Saint-Gaudens

The use of assistants in a sculptor's studio was an acknowledged practice of the nineteenth century. It would have been impossible for Saint-Gaudens to complete the quantity of commissions without the help of talented, young sculptors. Moreover, remembering his early yearning for professional guidance, Saint-Gaudens felt a responsibility to share his skill by teaching a new generation of sculptors. He taught at the Art Students League from 1888 to 1897. From this group, he often selected several of the most promising students to assist in his studios. Even after he became gravely ill, Saint-Gaudens was able to continue, by directing assistants in the completion of his work.

The following is a list of assistants who worked at various times in the New York, Paris and Cornish studios. Each of these men and women went on to remarkable careers of their own. **An asterisk indicates a member of the Cornish Colony.** (Biographies and examples of their work may be found in the Visual Artists Index on the CD-ROM.)

Assistants:

John Flanagan (1865- 1952)
*James E. Fraser (1876-1953)
*Frances Grimes (1869- 1963)
Louis Gudebrod (1872- 1961)
*Henry Hering (1874-1949)
Albert Jaegers (1868- 1925)
Charles Keck (1875-1951)
Mary Lawrence (Tonetti) (1868-1945)
Oscar Lenz (1874-1912)
Frederick W. MacMonnies (1863-1937)
Philip Martiny (1858-1927)
Helen F. Mears (1876-1953)
Robert T. Paine (1870- 1946)
Bela Pratt (1867-1917)
A. Phimister Proctor (1865-1920)
Rene De Quelin
*Annetta Johnson St. Gaudens (1869-1943)
*Louis St. Gaudens (1854-1913)
*Harry Thrasher (1883-1918)
*Elsie Ward (Hering) (1871-1923)
Adolph Weinman (1870- 1952)

Plaster molders and technical assistants:

Gaetan Ardisson (1856- 1926)
Antonio Tonachel
D. J. Donovan



Saint-Gaudens (back row, second from right) teaching at the Art Students League

Sculptors who were members of the Cornish Colony, but not assistants of Saint-Gaudens:

*Herbert Adams (1858-1945)
*Paul Manship (1885-1966)
*Bessie Potter Vonnoh (1872-1955)
*William Zorach (1887-1966)



Teacher Guide Unit 3: “What Have You Learned”

Interpretive Questions: Review with your students the visual arts vocabulary and concepts learned in the guided discussion. Have them answer the following questions in writing or class discussion.

1. **What are the steps involved in modeling a sculpture?**
 - Sketch, maquette, and then with an armature, the artist will create a full size sculpture. If it is to be enlarged, this will be done using a pointing machine. Finally, to make the work permanent, it may be cast into plaster or bronze and will be **patinated**.
2. **Saint-Gaudens preferred to work in the additive process of making a sculpture. Define and give examples.**
 - Saint-Gaudens preferred to work in clay. He modeled both 3-dimensional, freestanding pieces as well as bas-reliefs. Examples of 3-D sculptures would include Admiral Farragut, Lincoln, or the Diana weather vane. Examples of relief sculpture would include the Shaw Memorial, Robert Louis Stevenson, and the many bas-relief portraits he completed.

Written Assignment: Complete one of the following exercises.

1. **Research a Cornish Colony sculptor:** Refer to the handouts “Assistants of Augustus Saint-Gaudens” and “The Cornish Colony: A List of Members.” In your report, include a short biography of the artist, where he or she studied and worked. Describe one example of this artist's work. In what medium was it created? What was the process? Where can this sculptor's work be seen today? If known, for what purpose did the artist make this piece; what was the artist trying to say, and, in your opinion, is it successful or not? Why?

Helpful Resources:

- *Footprints of the Past* by Virginia Reed Colby and James B. Atkinson
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Cornish Colony.

2. **From your own experience:** Both New Hampshire and Vermont have a rich tradition of art and craftwork. Can you think of someone in your community or area who works in the arts? (an actor, painter, sculptor, potter, quilter, photographer, singer, etc). Describe his/her work. How does this artist express ideas and feelings? How do you feel about this person's work? Do you like to work in the arts? If so, describe what you do.

What Have You Learned?

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feelings? How do you feel about this person's work? Do you like to work in the arts?
If so, describe what you do.

Learning to Look: Discussion Guide *

- **“Learning to Look: Sculpture Analysis Worksheet:** Students will be comparing three works of art using the scanned images of “Diana” found in the curriculum. This is an exercise that may be done orally in class, in cooperative groups, or as an individual written assignment. It is designed to improve student visual literacy, to sharpen their observation skills, and to analyze and learn to express what they see.

The following is a suggested format for initiating discussion about a work of art. Although it is not necessary that you know anything about an object before beginning to explore it with your class, suggestions for a guided discussion are included. This guideline is appropriate and useful to a study of any work of art (i.e. not limited to sculpture).

A work of art is a form of communication. It employs **visual clues**, rather than words, to express its meaning. Examining works of art will allow you and your students to explore other cultures and time periods, marvel at human ingenuity and creativity, and open a dialogue on a world of issues and ideas central to the human experience.

Learning to look at a work of art involves four basic steps:

- 1. Close observation**
- 2. Preliminary analysis**
- 3. Research (adding additional information)**
- 4. Interpretation**

You can learn a great deal about a work of art by employing the first two steps alone. Stages three and four are optional, but will lead to a richer understanding of the object and its place in history.

Museum educators often use what is called the **"inquiry method"** when exploring a work of art with the public. This Socratic method employs an **open-ended question and answer technique** designed to help students look closely at a work of art, begin to analyze it, and defend their analyses based upon the visual evidence they observe.

* Developed by the Hood Museum Education Department., Dartmouth College, Hanover, NH, assisted by John Bennett, art teacher and consultant. Adapted for the Colony Curriculum by Connie Gephart.

1. Close Observation:

This activity can be done in class discussion or in a written format, using the student Sculpture Analysis Worksheet as a guide. In this curriculum we have supplied copies of three versions of "Diana" by three different sculptors.

- a) **Begin by asking students to describe everything they see.** Always challenge students to be very specific in their observations. Begin with broad, open-ended questions, such as:
 - **What sort of object is this?**

- **What do you see (in this painting, sculpture, etc.)?**
 - **What else do you see?**
- b) When most of the major observations/components of the work of art have been listed, review with your students what they have discovered. **Ask them to concentrate on particular elements, or details, to help them focus on the work more closely.**
- **How would you describe the composition? The motion or activity?**
 - **How would you describe the expressions on the faces?**
 - **How would you describe the clothing (if any)?**
 - **Does this work look natural, representational, or is it stylized?**
- c) **Sometimes it is possible to identify the MATERIALS and the PROCESS employed in the making of an object.** If possible, ask your students to identify these. More detailed understanding of the PROCESS can be gained through research.

2. Preliminary Analysis:

If students are using the “Learning to Look” worksheet, they can answer the suggested questions.

- a. **Once you have listed all the visual elements you can see in an object, begin asking simple analytic questions that will deepen their understanding of the work. After each question, ALWAYS ask, "How do you know?" or "How can you tell?"** This will help students look to the work for their answers rather than veering off into speculation. Examples of ANALYTIC questions might be:
- **What do you think is happening in this composition? Why?**
 - **Who do you think this person might be? Why?**
 - **How does this work make you feel? Why?**
 - **What do you think this object was used for? Why do you think that?**
- b. Again, students may become highly imaginative and suggest answers that cannot be verified by the work. **Simply ask the class if they agree or disagree and why.** The discussion will encourage students to look at the work of art even more closely.

3. Research (incorporating additional information):

Research adds information that is not immediately visible. Good resources include encyclopedias, books on art history, artist biographies, etc.

- a) In most museums, a label usually appears near each object identifying the artist's name, title of the work, the date it was made, the dimensions, and the materials used to create it.
- b) Artwork is a product of the time in which it was created. Therefore in order to appreciate it, **it is helpful to know what was taking place historically, politically, economically, and socially during the time it was made** because then the work takes on an enhanced meaning and can speak to us of the conditions in which it was created. Drawing on information you are studying in other classes will help enliven the discussion. Sample questions/connections to other content areas might include:
- ♦ **Art-** What techniques were used to create this piece?

- ◆ **Social Studies-** What was going on historically, economically, socially during this period? How does this work of art reflect the time period?
 - ◆ **Language Arts-** How is the artist telling us a story? How has the artist set the scene or developed his or her characters?
 - ◆ **Science-** What materials were on hand for the creation of this work? What does this tell us about the environment in which it was made?
-

4. Interpretation:

- a) Interpretation involves bringing your close observation, analyses, and any additional information that you have gathered about an art object together to try to understand what a work of art means. There are no right or wrong answers when interpreting a work of art; there are simply more thoughtful and better-informed ones. Challenging your students to defend their interpretations based upon their visual analysis and their research is most important. Some basic interpretive questions might be:
- ◆ **What do you think this work of art is all about?**
 - ◆ **What was the artist interested in saying with this work?**
 - ◆ **What purpose would this object serve for the society in which it was created?**
 - ◆ **What does this object reveal about the person who created it?**
 - ◆ **What does this object tell us about the culture in which it was created?**
- b) **Every person who examines a work of art will experience it in a new way, bringing their own knowledge, values, and beliefs into their interpretation.** It is important to remember that works of art mean particular things to the person who created them, to the audience for which they were originally intended, and to us, the audience who appreciates them often years or even centuries later. It is because works of art are such rich conveyers of meaning that they continue to fascinate and challenge long after they are created.

Learning to Look: Sculpture Analysis Worksheet



Introduction:

We are going to compare three sculptures by three artists. We will be looking at different versions of the same theme, "Diana." In Roman mythology, Diana is the goddess of the hunt and the moon. She is typically represented as a young woman with a bow and arrow and often with a crescent moon in her hair.

Step 1- Close Observation:

LIST everything you see on the chart provided. Be thorough in your observations; no detail is unimportant. It might help to think of details as visual "adjectives" or clues.

Sculpture	Figures in Composition	Additional Objects/Details	Action or Activity
A			
B			
C			

Step 2- Analysis:

In looking at any work of art, always ask the questions: "Why did the artist do it that way? What was he/she trying to convey?" Remember, artists are always making choices!

Based on your observations above, answer the questions for each sculpture:

- Who does the sculpture represent? How do you know?
- What do you think is happening in this composition?
- What action do you see and what does it contribute to the feeling of the piece?

Step 3- Research:

Research can add information that isn't immediately visible in a work of art. It contributes to a greater understanding and appreciation. Good resources include the Encyclopedia, books on History of Art, and/or biographies of artists.

Research the following:

- Who is the artist of each sculpture? What do you know about him/her?
- What is the subject matter? Elaborate.
- When was it done and for whom (if known)?
- What **medium** is it done in? Explain the process.
- Why was it made, is it known? For what use or purpose?

Step 4- Interpretation:

This is the final step in bringing together what we have observed and learned in our study of the three sculptures. An interpretation helps us to understand what the piece *means*. There are no absolute right or wrong answers when interpreting a work of art, simply more thoughtful and better-informed ones.

Compare the three sculptures. In your discussion include:

- How are these sculptures similar or dissimilar?
- What feeling was each artist trying to convey and how did he/she accomplish it? (Look at the compositions.)
- What do these sculptures reveal about the artist and his/her style?
- What do these pieces reveal about the society in which they were created? (Compare the dates.)



Diana of the Tower,
Augustus Saint-
Gaudens, 1892-94



Diana of the Chase,
Anna Hyatt Huntington, 1922



Diana, Paul Manship, 1925



A



B



ACTIVITY 4- SCULPTURE IN THE ROUND

GOALS:

- Students will create a sculpture in clay using an additive modeling process. They will learn how to prepare the clay (wedge) and join pieces by scoring and using slip.
- Students will model figures engaged in a physical action or expressing an emotion. Students will work in pairs, one serving as the model. Change roles. The sculptors should pay special attention to body proportions and to weight distribution in the action pose. Have students look at their figure from many angles.

MATERIALS:

- Materials are often available from local art stores or pottery supply stores. Or they may be ordered from the Sculpture House, (212) 645-9430 ext. 155, West 26th St., New York, NY, 10001.
- Clay: 1-2 lbs. per student. If there is no kiln, self-hardening clay may be used. Plastocine, an oil-based clay, maintains its consistency without water, and does not dry out. It may be reused, but it is more expensive.
- 12" square masonite boards provide a good surface on which to model (may also use a piece of cardboard)
- Simple clay tools, sponges, atomizer, plastic bags to keep work moist until final shape is achieved
- Shellac or acrylic polymer medium to finish non-glazed sculptures

GLOSSARY:

additive process
bisque
freestanding
greenware
in the round
kiln
wedging
scoring the clay
slip
three-dimensional

DURATION: At least 2 class periods

LOCATION: Any room with access to clay, water, and storage

BACKGROUND INFORMATION:

Clay is one of the most forgiving materials. It can be reworked until the desired shape is obtained, but, if using water-based clay, it must be kept moist. When it is dry it is called **greenware** and is very fragile. It will then be fired in a **kiln** and the resulting piece is called **bisque**.

Saint-Gaudens was one of the most popular sculptors during the late 19th century for his public and privately commissioned works. He kept several studios in simultaneous operation and employed many assistants to carry out his designs.

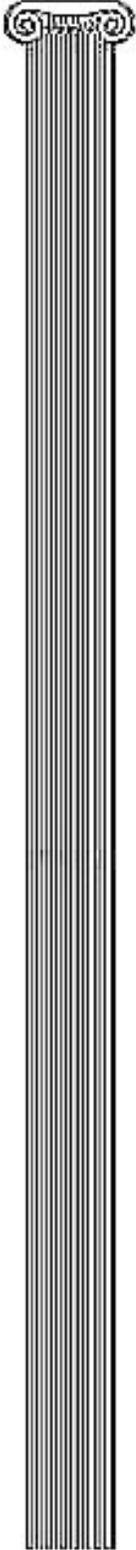


Explore the CD-ROM to find more about all underlined names in this reading.

Looking at the list of Cornish Colony visual artists, review some of the names: Herbert Adams, Frances Grimes, Henry Hering, James Earle Fraser, Paul Manship, William Zorach, etc.

INSTRUCTIONAL STRATEGIES:

1. Have students **wedge (like kneading bread)** a ball of clay. This process forces out air bubbles that could make the piece explode during firing.
2. There are many ways to shape a figure. We suggest the following:
 - a. Divide the clay into 3 pieces: small, medium, and large.
 - b. Shape the small piece into a ball for the head.
 - c. Roll coils approx. thumb size with the other 2 pieces.
 - d. Join the pieces together by scoring and using slip (a slurry of clay.) Then smooth the joint.
3. Now the figure is ready to be bent and positioned. Pay special attention to where the body weight is as this helps to emphasize the gesture. Students may use wads of newspaper to help support heads, arms, or legs until the clay hardens.
4. Texture and details (clothing) should be added from extra scraps of clay.
5. If the clay starts to crack, it is becoming too dry. Students should mist or wet their clay with a damp sponge.
6. Attach the figures to a base for stability. If the figures are very thick, carefully hollow out from the bottom so they will dry better.
7. Dry all sculptures slowly. When the clay is dry, it is in the most fragile stage called **greenware**. The work is now ready for the bisque firing which fuses the clay together into a permanent state.
8. To finish sculptures without a second firing, do either of the following:
 - a. Apply clear shellac with brushes. Clean with shellac thinner. This will deepen the color of the clay. A well-ventilated space is essential because fumes may be dangerous.
 - b. Apply clear, glossy acrylic polymer medium. You may add acrylic paint to the medium if color is desired. Clean with water.



ACTIVITY 5- BAS- RELIEF SCULPTURE

GOAL:

- Students will demonstrate an understanding of the bas-relief sculpture process by modeling from an original drawing. Subjects could be a portrait, a pet, scenes from daily life, a historical event, or an episode from a story.
-

MATERIALS:

- Clay - approximately 1-2 lb. per student (if there is no kiln, use a self- hardening clay)
- A 12" square piece of masonite/cardboard on which to work
- Simple clay tools
- A rolling pin
- Atomizers or sponges

GLOSSARY:

bas-relief
frieze
high relief

DURATION: 1 period

LOCATION: Any room with access to clay, water, and storage

BACKGROUND INFORMATION:

Review with students the term *relief sculpture*. Talk about the differences between **bas-relief** and **high relief**. Relief is "making a picture in clay in which the design is raised from the background, yet is attached to it."

Saint-Gaudens did many portraits using the bas-relief technique. Some of his work is so delicate that the figure is modeled only 1/8" above the background. A relief gives the impression of a full figure, however, because the artist employs very subtle foreshortening of his or her shapes. Relief is the most difficult type of sculpture! One of the most familiar reliefs is the **frieze** around the Parthenon in Athens, Greece. A reproduction of this frieze is mounted on the south wall of Saint-Gaudens' studio.

INSTRUCTIONAL STRATEGIES:

1. Students will sketch a design on paper using the dimensions of the planned relief.
2. **Wedge** clay to prepare for modeling.
3. Students will divide their clay in half and either roll or press out a slab about 3/4" thickness. Students should flip the slab while it is being shaped so that it will not stick to the work board.
4. Lightly sketch the design onto the slab. Now using the other half of the clay, begin to model the drawing using fingers and tools. You are working for 3 levels of relief. Remember that the background will be the lowest relief and the foreground (those shapes closest to you) will be the highest. This will take practice. If the clay begins to dry out, dampen it with the sponge or atomizer. Clay not being used should always be covered with plastic or a damp cloth to keep it moist.
5. Textures can be modeled with fingers and/or tools for an interesting surface.
6. If this relief is to become a wall plaque, make a hole approximately 1/2" from the top. Clay shrinks as it dries, so make the hole larger than you might expect.
7. Finishing: after clay is fired, the bisque ware can be given a coat of shellac or acrylic polymer medium as described in **Activity 4: Sculpture in the Round**.

ACTIVITY 6- DESIGN A MEDAL OR COIN

GOAL:

- Students will select a theme and design a medal commemorating a person, event, or favorite sport using the bas-relief technique. The challenge is to fit the design harmoniously into the chosen shape. Both sides, the **obverse** and **reverse**, should relate thematically.

MATERIALS:

- Soft pencil, paper, compass
- If clay is chosen, see Materials in **Activity 5- Bas-relief**
- Copy for each student the “Medal Design” handout

GLOSSARY:
commission
obverse
reverse

DURATION: 1 or 2 class periods.

LOCATION: The Art, Language Arts, or Social Studies room.

BACKGROUND INFORMATION:

Review with your students that Saint-Gaudens was **commissioned** by President Theodore Roosevelt to design the \$10 and \$20 gold coins known as the *Eagle* and *Double Eagle* respectively. They have been called the most beautiful American coins. Due to illness, however, Saint-Gaudens was unable to complete the commission. He asked Henry Hering, one of his most talented assistants, to carry through with the project. Unfortunately Saint-Gaudens did not live to see the coins struck, which were minted in late 1907.



Explore the CD-ROM to find more about all underlined names in this reading.

Other Cornish Colony sculptors were later commissioned to produce coins: James Earle Fraser designed the *Buffalo nickel* and Adolph Weinman designed the *Winged Liberty* dime. From a design point of view, medals are like coins in that the relief modeling must be compressed into the shape of the medal. Many other Cornish Colony artists

became involved in designing medals including Louis St. Gaudens, Herbert Adams, Frederick MacMonnies, Paulanship, and Bessie Potter Vonnoh.

Some of the most familiar medals used today are the gold, silver, and bronze awards given to athletes competing in the Olympics. There are two sides to a coin or medal: the **obverse** (front) and the **reverse** (back).

Reading for further interest:

Coin collecting has become a popular hobby for many people. Students may enjoy the anecdotal history of U.S. coinage in:

- *Twisted Tails: Sifted Fact, Fantasy and Fiction from U.S. Coin History*, by Robert R. Van Ryzin.

INSTRUCTIONAL STRATEGIES:

1. The video, *Medal Maker*, can be shown to students before starting their medal designs.
2. Students may want to bring examples of coins or medals to class.
3. Instruct students to design 2 sides, obverse and reverse, to their medal. Both sides must have a common theme. We suggest modeling to an 8"-9" shape. Explain that this is a workable size used by sculptors and that the final piece would later be **reduced** by a mechanical process.
4. Students may want to include an inscription.
5. As they draw, students should pay special attention to adapting their design to the overall shape of the medal and should consider symmetry and balance. Teachers may want to remind the class that a simple design is often more effective than a busy, complicated one.
6. The designs may now be translated into clay, if desired.
7. Students should show their medals to the class for a constructive discussion. Have them describe how well the design conveys the intention, conforms to the shape, etc.

Activity 6- Medal Handout

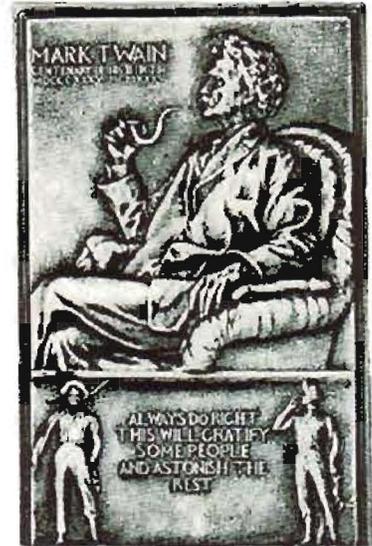
- Besides currency, medals have been a popular sculpture art form issued to commemorate famous people, organizations and events. They were also awarded as prizes in competitions. Below are examples of medals by artists, many who were associated with Saint-Gaudens.
- Notice the variety of themes and how the design conforms to the shape.

Laura Gardin Fraser
 "Lindbergh Medal," 1928 (2 3/4")

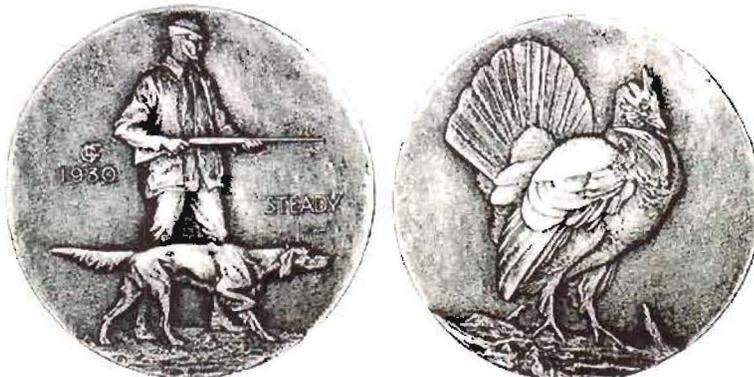


Obverse: Profile portrait in flight cap. **Reverse:** Eagle over clouds and earth.

John Flanagan
 "Mark Twain Centennial Plaque," 1935 (Obverse, 3 1/2" x 2 1/4")



Laura Gardin Fraser
 This medal was created for the society of medallists in 1930.



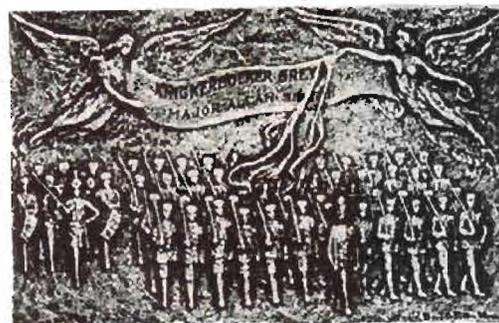
Obverse: "The Hunter" **Reverse:** "Ruffed Grouse"

Robert Tait McKenzie
 "Joy of Effort Medal," 1932-33 (3")



Obverse: "Three Youths Clearing a Hurdle"

Adolf Weinman
 "Louisiana Purchase Exposition," 1904 (Obverse)
 Awarded as the Grand Prize.
 Note unusual shape of shield.



Bessie Potter Vonnoh
 "Knickerbocker Grays," 1931 (Obverse, 1 7/8" x 3")

The Cornish Colony- A List of Members



A CD-ROM with biographical information, images of the artists' work, and historical photographs may be borrowed from the library at Saint-Gaudens National Historic Site. Request **Augustus Saint-Gaudens and the Cornish Colony**.

Adeline Adams (1859-1948) - author, contributor of art reviews for magazines

Herbert Adams (1858-1945) - sculptor

John White Alexander (1856-1915) - painter

Robert L. Barrett (1871-1969) - geographer, explorer, writer

Ethel Barrymore (1879-1959) - actress

Ernest Harold Baynes (1868-1925) - naturalist

Charles Cotesworth Beaman (1840-1900)- lawyer, friend of Augustus Saint-Gaudens, and responsible for bringing him to Cornish.

John Blair (1875-1948) - actor

George deForest Brush (1855-1941) - painter

Witter Bynner (1881-1968) - writer, editor

Winston Churchill (1871-1947) - American novelist

Allyn Cox (1896-1982) - son of Kenyon Cox; painter of murals

Kenyon Cox (1856-1919) - art critic, painter

Louise Cox (1865-1945) - painter, especially of children

Herbert Croly (1869-1930) - writer, political philosopher, editor of *The New Republic* and *The Architectural Record*

Walter Damrosch (1862-1950) - musician

Clara Davidge (1858-1921)- patron of the arts

Joseph DeCamp (1858-1923) - artist

Maria Oakey Dewing (1845-1927) - painter

Thomas Wilmer Dewing (1851-1938) - portrait painter, a member of "The Ten"

Frances Duncan (1877-1972)- horticulture writer

Isadora Duncan (1878-1927) - dancer

Peter Finley Dunne (1867-1936) - writer

John Elliot (1859-1925) - painter, muralist

Barry Faulkner (1881-1966) - muralist

Admiral William Mayhew Folger (1844-1928)- retired admiral

James Earle Fraser (1876-1953) - sculptor

Henry Brown Fuller (1867-1934) - painter

Lucia Fairchild Fuller (1872-1924) - miniature painter

Frances Grimes (1869-1963) - sculptor

Learned Hand (1872-1961)- Federal Judge for 52 years

Norman Hapgood (1868-1937) - journalist, publisher

William Howard Hart (1863-1937) - painter

Frances Houston (1851-1906) - portrait painter, goldsmith

William Henry Hyde (1856-1943) - painter, illustrator

Albion Lang (1849-1938) - industrialist

Ernest Lawson (1873-1939) – painter

Annie Lazarus (1859-1945)- patron of the arts

Philip Littell (1868-1943) - writer, publisher

Percy MacKaye (1875-1956) - poet, playwright

Frederick W. MacMonnies (1863-1937) - sculptor

Paul Manship (1885-1966) - sculptor

Willard Metcalf (1858-1925) - painter, especially of landscapes

William Vaughn Moody (1869-1910) - poet, playwright

Rose Standish Nichols (1872-1960) - writer, landscape designer

Anne Bogardus Parrish (1878-1966) - sculptor; niece of Stephen Parrish

Maxfield Parrish (1870-1966) - painter, illustrator

Stephen Parrish (1846-1938) - etcher, painter

Charles A. Platt (1861-1933) - painter, etcher, landscape designer, architect

Edith Prellwitz (1865-1944) - painter

Arthur Henry Prellwitz (1865-1940) - painter

George Rublee (1868-1957) - lawyer, diplomat

Juliet Barrett Rublee (1875-1966) - dancer, patron of the arts

Augustus Saint-Gaudens (1848-1907) - sculptor

Annetta Johnson St. Gaudens (1869-1943) - sculptor; wife of Louis St. Gaudens

Carlota Dolley Saint-Gaudens

(1884-1927)- miniature painter; wife of Homer Saint-Gaudens

Homer Saint-Gaudens (1880-1958) - art critic, Director of the Carnegie Institute Museum of Art; son of Augustus

Louis St. Gaudens (1854-1913) - sculptor; brother to Augustus Saint-Gaudens

Paul St. Gaudens (1900-1954) - sculptor, potter; son of Louis and Annetta

Everett Shinn (1876-1953) painter, illustrator, member of "The Ashcan School"

Florence Scovel Shinn (1869-1940) - illustrator

Ellen Shipman (1869-1950) - landscape designer

Louis Evan Shipman (1869-1933) - poet, playwright

Henry Fitch Taylor (1853-1925) – painter; organizer of The Armory Show in 1913

William Ladd Taylor (1854-1926) - artist, illustrator

Harry Dickinson Thrasher (1883-1918) - sculptor

Robert Vonnoh (1858-1933) - painter

Bessie Potter Vonnoh (1872-1955) - sculptor

Henry O. Walker (1843-1920) - mural painter

Julian Alden Weir (1852-1919) - painter, etcher

Arthur Whiting (1861-1936) - musician, composer

Woodrow Wilson (1856-1924) – U.S. President

Ellen Axson Wilson (1860-1914) - painter

Marguerite Zorach (1887-1968) - painter, textile designer

William Zorach (1887-1966) – painter,
sculptor



The figure of Victory accompanies the monument honoring General William T. Sherman. She is an example of an allegorical figure.



The monument to General William Tecumseh Sherman (1892-1903) is located at Grand Army Plaza, 5th Avenue at 59th St., New York City.

Figure of Victory; with the Sherman Monument