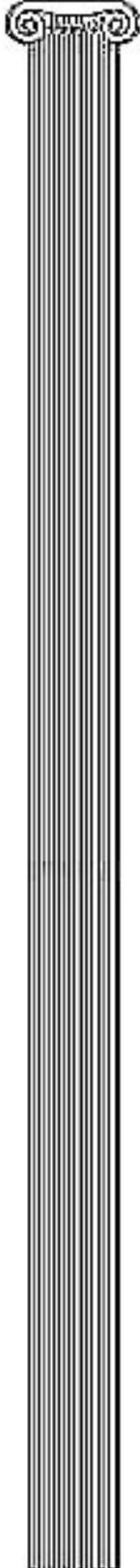

The Cornish Colony, 1885-1925

Unit 2



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**

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. 2.2)

▪ **Visual Arts**

5-12.2. Using knowledge of structures and functions (Activity 1: Portraiture)

5-12.4. Understanding the visual arts in relation to history and cultures. (Cornish Colony Artists Images and Text; Activity 2: Landscape Design)

5-12.6. Making connections between visual arts and other disciplines. (Activity 1: Portraiture; Activity 2: Landscape Design; Activity 3: Tableaux Vivants; 2.1 “What Have You Learned?” worksheet-Independent Study)

New Hampshire Curriculum Framework

▪ **Language Arts**

Curriculum Standard 3: Students will demonstrate the interest and ability to speak purposefully and articulately, as well as listen and view attentively and critically. (p. 2.2)

▪ **Social Studies/U.S. History**

Curriculum Standard 17: Students will demonstrate knowledge of the chronology and significance of the unfolding story of America including the history of their community, New Hampshire...and explain, using examples how...literature and the arts reflect, maintain, and transmit our national and cultural heritage. (p. 2.2)

- **Visual Arts**

Curriculum Standard 2: Students will create works that use the elements of art and principles of design to solve specific visual arts problems (grade 12). (Activity 1: Portraiture)

Curriculum Standard 4: Students will identify artists who have used NH and New England as their subject and know where such works may be viewed (grade 8). (Cornish Colony Artists Images and Text); Students will create a work of art that reflects historical and/or cultural context (grade 8). (Activity 2: Landscape Design)

Curriculum Standard 6: Students will use knowledge of other subject matter to enhance their artwork (grades 9-12). (Activity 1: Portraiture; Activity 2: Landscape Design)

Curriculum Standard 7: Students will understand the range of careers in the field of visual arts and identify careers associated with this field. (2.1 "What Have You Learned?" worksheet- Independent Study); Students will analyze, critique, and construct meanings from works of theater, and constructively evaluate their own and other's collaborative efforts and artistic choices in informal and formal productions (grade 12). (Activity 3: Tableaux Vivants)

Goals:

- Students will **locate Cornish, NH**, on the map in relation to urban centers of Boston and New York.
- Students will **research and prepare a short biography of a Cornish Colony member** to present to the class.
- Students will **draw a portrait** (Activity 1).
- Students will **learn symbols used in architecture** and will "read" a site plan and **design their own landscape plan** (Activity 2).
- Students will enact one of the most popular entertainment forms of the late 19th century, "**Tableaux Vivants**" (Activity 3).

Objectives:

- This unit requires reading, research, public speaking, and mathematical and drawing skills.

Instructional Strategies:

- **Map Activity:** Students will locate Cornish, NH on the map handout.
- **“The Cornish Colony: A List of Members” worksheet:** Students will brainstorm as a group different career media such as **sculptors, painters, journalists**, etc. and will list Cornish Colony artists who worked in these career categories.
- **Cornish Colony Images:** Teachers will show images to introduce artwork produced by various Cornish Colony artists to their students.
- **Readings “2.1- Meet the Cornish Colony”, “2.2- Cornish Houses and Gardens,” and “2.3- Cornish Leisure Time:”** Students will complete the three readings and answer the interpretive questions from the “What Have You Learned?” worksheets.
- **Independent Study:** Students will research a member of the Cornish Colony and will present a three-minute biography to the class. In this way, more information can be shared and the diversity of the Colony will become apparent.
- **Looking Deeper:** Students will look at primary sources about the creative planning required in landscape design and will be able to define the landscape concept of a "built environment."

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

All Activity lessons are designed to bring the selected art process to life and into the student's experience. Understanding the process is invaluable in appreciating the creative thinking and skills involved in producing a work of art. Activities may be done in the class or in conjunction with the art or language arts teacher.

- **Activity 1- Portraiture**
- **Activity 2- Landscape Design**
- **Activity 3- "Tableaux Vivants"**

Resources and Materials (see Appendix at the end of the unit):

- CD-ROM for student research is available for loan through Saint-Gaudens National Historic Site. Call to have one mailed to you.
- **Images with script**
- Flip chart/markers

Handouts (see Appendix at the end of the unit):

- **Map**
- **“Educational Opportunities” worksheet**
- **Cornish Colony members list**
- **Readings “2.1- Meet the Cornish Colony”, “2.2- Cornish Houses and Gardens”, and “2.3- Cornish Leisure Time”**
- **“What Have You Learned?” 2.1 and 2.2**
- **“Looking Deeper: Scenes from Cornish Gardens”**
- **“Masque of Ours: The Gods and the Golden Bowl” handout**

Glossary:

balustrade

classical

collaboration

Italianate (adj.)

loggia

masque

patron of the arts

pergola

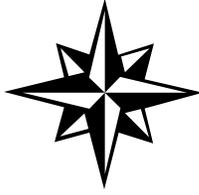
philanthropy

tableaux vivants (tab-low vee-vaahnt)

UNIT 2 MATERIALS: APPENDIX

Below is a list of all material mentioned, in bold, in the Unit 2 teacher guide. Materials are listed in order by three sections: 2.1, 2.2, and 2.3.

- 1. Map handout**
- 2. “Educational Opportunities” handout**
- 3. “Cornish Colony” members list**
- 4. Cornish Colony images and text**
- 5. Reading 2.1 “Meet the Cornish Colony”**
- 6. 2.1 “What Have You Learned” handout**
- 7. Activity 1: Portraiture**
- 8. “Mathematical Proportions of the Human Head” handout**
- 9. Reading 2.2 “Cornish Houses and Gardens”**
- 10. 2.2 “What Have You Learned” handout**
- 11. “Looking Deeper: Scenes from the Cornish Colony” handout**
- 12. Activity 2: Landscape Design**
- 13. Reading 2.3 “Cornish Leisure Time” handout**
- 14. “Masque of Ours: the Gods and the Golden Bowl” handout**
- 15. Activity 3: “Tableaux Vivants”**
- 16. Postcard images**
- 17. “The Pageant of the Masters” article**



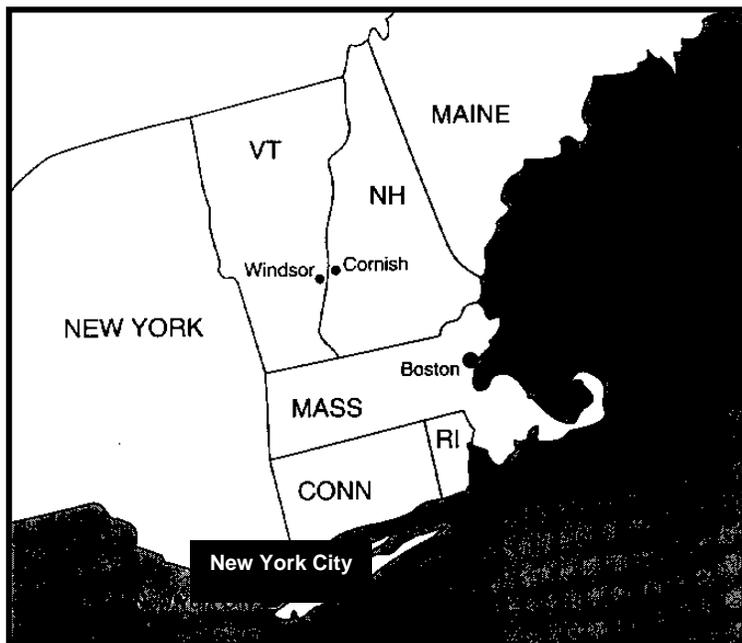
Map Handout

As you begin to study the Cornish Colony, locate Cornish, New Hampshire, on the maps, especially as it relates to the urban centers of Boston, Massachusetts, and New York City.

The train was the most efficient way to travel at the time. It took about nine hours to ride from New York City to Windsor, Vermont (the closest railroad station). Although this sounds inconvenient, trains ran frequently.

Map 1

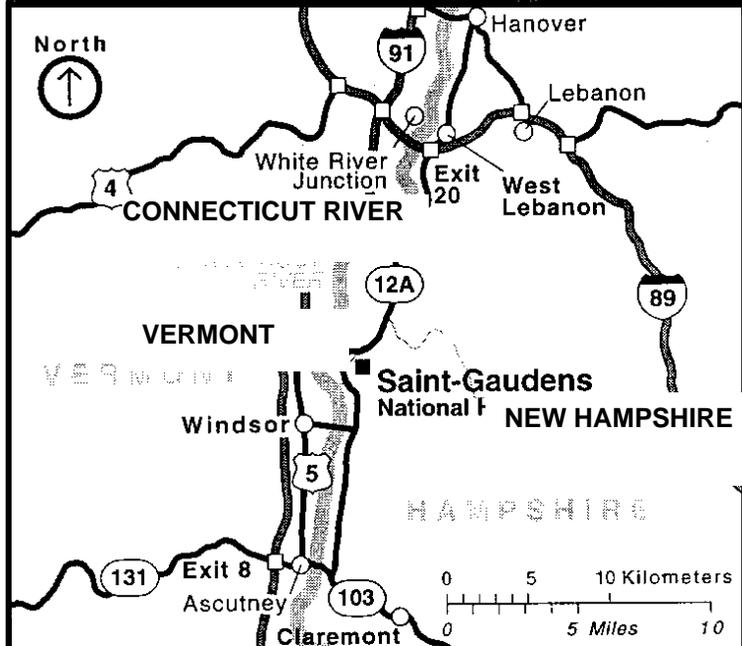
Cornish, New Hampshire, and the surrounding region.



Map 2

Saint-Gaudens National Historic Site, Cornish, New Hampshire, and the surrounding area.

(National Park Service)



Educational Opportunities

Art Schools

The following is a list of Art schools, both in the United States and abroad, in which many of the Cornish Colony artists studied. Many lasting social friendships were made during these student days. These would lead to many important professional collaborations.



In the United States:

- The Art Students League- New York City, New York
- Cooper Union- New York City, New York
- Pratt Institute- Brooklyn, New York
- Pennsylvania Academy of the Fine Arts- Philadelphia, Pennsylvania
- Art School at the Museum of Fine Arts- Boston, Massachusetts
- Cowles Art School- Boston, Massachusetts
- Kansas City Art League School- Kansas City, Missouri
- Art Institute of Chicago- Chicago, Illinois
- McMickens Academy- Cincinnati, Ohio

In Europe:

- École des Beaux Arts- Paris, France
- Académie Julian- Paris, France
- American Academy- Rome, Italy
- The Royal Academy- Munich, Germany

Art Colonies

Many art colonies came into being in America during the end of the 19th century and early years of the 20th. Various motivations inspired a gathering of artists to live and work within a community, where they could enjoy mutual inspiration and sociability. It was a nurturing experience. For the most part, these colonies were seasonal.

- The Cornish Colony in Cornish, NH (had close ties to the Dublin Colony)*
- The Art Colonies of Old Lyme and Cos Cob, Connecticut
- The Colony at Provincetown on Cape Cod, Massachusetts
- The Dublin Art Colony in Dublin, NH (had close ties to the Cornish Colony)
- The MacDowell Colony in Peterborough, New Hampshire (still in existence)
- The Peconic Art Colony in Peconic, Long Island, New York

* Cornish, unlike some of the other colonies, was not created around a school or institution. It developed around the personality of Augustus Saint-Gaudens. It grew to include painters, sculptors, illustrators, architects, landscape designers, novelists, journalists, playwrights, poets, musicians, theatrical performers, patrons of the arts, and public statesmen. Many of these artists had met during their formative years, both in the United States and abroad, and so they already shared experiences, artistic values, and friendships before coming to Cornish.

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

Image Program Script

Introduction

The following slides will give you a brief introduction to some of the visual artists who became members of the Cornish Colony. Many of these artists formed close bonds. They shared similar training and experiences, especially European travel, during their formative years. They knew each other as teachers or in teacher/student relationships. It was no coincidence that they also shared artistic values. For the most part, they came to Cornish only during the summer months (there were a few exceptions). The landscape, climate, and rural life-style offered welcome relief from the noise, heat, and congestion of the city. Originally, they gathered around the dynamic personality of Augustus Saint-Gaudens, yet the Colony continued to flourish after the sculptor's death in 1907. The Colony earned an enviable reputation for its independent, hardworking artists, who balanced their professional pursuits with creative social gatherings. Although this script presents only a very few selected works from a limited number of visual artists, it includes a variety of media. We hope your interest will be stimulated to look into the life and works of other members of the Cornish Colony.

IMAGE 1- Roadside Plaque



The Cornish Colony (1885-1925) was a group of artists, sculptors, writers, journalists, poets, and musicians who joined the sculptor Augustus Saint-Gaudens in Cornish and found the area a delightful place to live and work. Some prominent members were sculptor Herbert Adams, poet Percy MacKaye, architect Charles A. Platt, artist Kenyon Cox, Stephen Parrish and his son Maxfield, and landscape architects Rose Nichols and Ellen Shipman.



IMAGE 2- "Piping Pan," 1895-1901 by Louis St. Gaudens (The Metropolitan Museum of Art, New York City)

This figure won the silver medal at the Pan-American Exposition in Buffalo, NY, in 1901. When Augustus Saint-Gaudens came to Cornish that first summer of 1885, he brought with him some of his most talented assistants including Louis, his brother (six years younger), William MacMonnies, and Phillip Martiny. Each of these sculptors went on to renowned careers. These artists also became the nucleus of the Cornish Art Colony, which eventually numbered over seventy artists and included painters, writers, editors, actors, musicians, architects, public statesmen, and patrons of the arts. They were the "tastemakers" of the day and their work in the arts helped to shape the cultural climate of the United States.

IMAGE 3- "Adeline V. Pond," 1888 by Herbert Adams (The Hispanic Society of America, New York City)



Herbert Adams was a prolific sculptor who completed over 160 commissions, including six sets of bronze doors, full-size monuments honoring public figures, decorative sculpture on buildings, fountains, and numerous portraits. While he was a student in Paris he met his future wife, the author and critic Adeline Pond. He carved this marble bust, entered it in the Paris salon of 1888, and won professional recognition and praise. Even though this piece is executed in marble, Adams caught an alert expression and a sparkle

in the eye that suggests a lively, spontaneous personality. His treatment of the stone goes so far as to express soft flesh, natural hair, and transparent material. With this sculpture he set a new standard for exceptional beauty of form and finish. The couple was married in 1889 and spent the first of many summers in Cornish beginning around 1896. Adams' professional memberships included the Society of American Artists and the American Academy of Arts and Letters. He was President of the National Academy of Design, the National Sculpture Society, and the Saint-Gaudens Memorial from 1933 until his death in 1945.



IMAGE 4- "Prometheus Fountain," 1934 by Paul Manship (Rockefeller Center, New York City)

Paul Manship belonged to a slightly younger generation. His friends Charles Platt and Barry Faulkner, members of the Cornish Colony, invited him to Cornish. Manship spent summers here from 1915-17 (almost 10 years after the death of Augustus Saint-Gaudens). The story of Prometheus comes from Greek mythology. He was a Titan who created man from earth and water and whose most famous deed was to bring fire from heaven to humankind.



IMAGE 5- "The End of the Trail," 1915 by James Earle Fraser

James Earle Fraser created this sculpture for the Panama-Pacific Exposition of 1915 in San Francisco. In this work Fraser tried to convey the utter despair of all American Indian tribes by representing the exhaustion of a warrior and his horse at the end of their journey. Many versions of this piece exist and may be seen in museums in New York City, Detroit, St. Louis, and Oklahoma City. Fraser became Saint-Gaudens' leading assistant in Cornish. One of Fraser's most famous works was his design for the Indian head or Buffalo nickel (in circulation from 1913 to 1938). He modeled numerous other commemorative medals.



IMAGE 6- "First Steps," 1918 by William Zorach (Private Collection)

William Zorach and his wife Marguerite came to Cornish in the summers of 1917-18. They were younger than many other Colony members and, perhaps, for this reason stayed only two seasons. Nevertheless, they found rural Cornish a good place to work and both the environment and the artistic community stimulated them. William began his very first efforts at three-dimensional sculpture with this work, after he observed his daughter take her first steps; prior to this, he had been a painter. Zorach continued to work in stone, wood, and bronze and to receive important commissions until his death in 1966.



IMAGE 7- "Cornish Hills," 1890 by John White Alexander (Private Collection, New York City)

Painters, too, found Cornish an inspiring place in which to work. Among the more than 30 painters who joined the Colony, almost every one was influenced by the landscape and especially by Mt. Ascutney, across the Connecticut River in Vermont. It is interesting to compare the different versions of the mountain painted by these artists. Alexander was primarily a mural painter and completed major commissions for the Library of Congress in Washington, D.C., and the Carnegie Institute in Pittsburgh, PA.



**IMAGE 8- "Moose Chase," 1888 by George deForest Brush
(National Museum of American Art, Washington, D.C.)**

George deForest Brush is known for his idealized family portraits and for his scenes of Native American life. In the 1880's, Brush lived and painted out west among the Arapahoe, Shoshone, and Crow Indian tribes. Some of the artist's most eloquent canvases come from his observations of Indian life such as this scene of a moose chase. When Brush spent summers in Cornish, he lived in a teepee at the foot of Saint-Gaudens' meadow.



**IMAGE 9- "Augustus Saint Gaudens," 1887 by Kenyon Cox
(The Metropolitan Museum of Art, New York City)**

Kenyon Cox, nationally known as a muralist, a painter of landscapes and portraits, as well as an art critic and teacher, spent over 20 seasons in Cornish. This portrait shows Saint-Gaudens creating a bas-relief portrait of another artist and friend, William Merritt Chase (1849-1916).



**IMAGE 10- "Landscape with Figures,"
1890 by Thomas Dewing**

(National Museum of American Art, Washington, D.C.)
Thomas Dewing was one of the first painters to follow Saint-Gaudens to Cornish. Dewing has been called a "pictorial poet." He is especially known for his paintings of women placed in locally inspired and atmospheric landscapes. In this imaginary "landscape with figures" it is most certainly the profile of Mt. Ascutney which is seen in the distance.



**IMAGE 11- "Illusions," 1900-01 by Henry B. Fuller
(National Museum of American Art, Washington D.C.)**

Henry B. Fuller came to Cornish with his wife around 1897. They were both professional painters. This is one of the works for which he is best known and he painted this while living in Cornish. The theme, which is somewhat enigmatic, may represent a youthful quest for knowledge and life's illusions, reflected in the fragile sphere, are withheld to preserve childhood innocence. Mt. Ascutney is clearly silhouetted in the background.



**IMAGE 12- "Willows in March," 1911 by Willard Metcalf
(Smith College Museum, Northampton, Massachusetts)**

Unlike most other Colony artists, who mainly spent summers in Cornish, Willard Metcalf preferred the winter months. He was in Cornish from 1909-1920 and painted more than a thousand canvases of New England landscapes. In this locally inspired scene, Metcalf captures the feathery silhouettes of trees in an almost monochromatic color scheme. He was a member of "The Ten" which was a group of American Impressionist painters.



IMAGE 13- "Thy Templed Hills," 1942 by Maxfield Parrish (Chittenden Bank, Windsor, Vermont)

Maxfield Parrish is perhaps the most widely known artist from the Cornish Colony. He came to the area in 1898 and lived here, year round, until his death in 1966. He was a man of many talents: a machinist, a painter, and an illustrator. His work was seen in books, magazines, on calendars, and was used in advertisements for Jell-O, Edison Mazda Light Bulbs, Fiske Tires, and Oneida Silver plate companies. At one time it is said that every fourth household in America had a copy of a Parrish painting. Some of his favorite subject matter was drawn from the local landscape as well as from his imagination. Parrish developed a method of applying his paint in "glazes," which resulted in very intense colors, notably "Parrish blue." In 1942, this painting was used as the top for a calendar.

Independence," 1936 by Barry

Mural paintings provided instruction. Here, Declaration of the National



IMAGE 14- "The Declaration of

Faulkner

were a popular art form of the era. They architectural decoration, as well as Faulkner painted the backdrop for the Independence, located in the rotunda of Archives building, on the mall in

Washington, D.C. Faulkner painted a companion panel that is above the Constitution of the United States. To provide factual accuracy, he researched, in-depth, correct period clothing and portraits of the participating historic figures. These large murals, 14' x 36', were unveiled in 1936 and still provide a dignified setting for these two documents. Other Cornish Colony muralists include John White Alexander, John Elliot, Lucia Fairchild Fuller, and Maxfield Parrish.



IMAGE 15- Freer Gallery of Art, 1913 by Charles Platt, opened 1923

Another noted member of the Cornish Colony was Charles Platt. His professional career encompassed a number of different media, which included etching, painting, landscape design, and architecture. His designs were strongly influenced by the Italian Renaissance period. Platt's architecture set the standard for country estates and he built many for wealthy industrialists. More publicly visible is this building, the Freer Gallery, located on the Mall in Washington, D.C., designed to contain the art collection of the industrialist Charles Freer.



IMAGE 16- "Arvia MacKaye," 1906 by Louise Cox (Private collection)

Cornish Colony members included notable female artists, writers, illustrators, and landscape designers. Louise Cox, wife of Kenyon Cox, was known as a portrait painter and considered to be in the foremost rank of American artists. She painted many of the Colony children. Arvia MacKaye, the subject of this painting, was the daughter of Colony poet Percy MacKaye. Louise's work was published nationally when she did a series of children representing the seasons for the covers of *The Woman's Home Companion*. During the summers spent in Cornish, Louise also became an avid gardener and was active in children's theater. She designed the costumes for a children's production of Thackeray's, *The Rose and the Ring*. Throughout her career she received many awards (a bronze medal at the great Paris Exposition of 1900 and silver medals at the 1901 Pan-American Exposition in Buffalo and the 1904 Louisiana Purchase Exposition). She was also a member of the prestigious Society of American Artists.

(Hagley
Lucia Fairchild muralist, but canvasses, she into vogue at painter was to small and often much Miniatures were carried as a Society of member of the



IMAGE 17- "Louise E. Dupont," c. 1894 by Lucia Fairchild Fuller

Museum, Wilmington, Delaware)

Fuller began her extremely successful painting career as a soon switched to portraiture. Instead of large, traditional chose to paint miniatures. The painting of small portraits came the end of the 19th century. The challenge for the miniature capture the image and personality of the subject within the dimensions of a piece of ivory, usually no bigger than 6"x4," smaller. This demanded a penetrating eye and a sure hand. frequently set into medallions, boxes or jewelry that could be memento. Lucia was a founding member of the American Miniature Painters in 1899(its President in 1913) and was a National Academy of Design in 1906.



IMAGE 18- "Girl by a Pool," 1913 by Frances Grimes (Toledo Museum of Art, Toledo, Ohio)

This bronze fountain figure was done in 1913 and a marble version is in the Brookgreen Gardens in South Carolina. Frances Grimes studied with Cornish Colony artist Herbert Adams and Augustus Saint-Gaudens, and became one of the sculptor's most trusted assistants. She completed several of Saint-Gaudens' commissions after his death. She was proficient in drawing and modeling as well as in carving. Frances Grimes was a member of the National Sculpture Society, National Association of Women Painters and Sculptors, and the National Academy of Design.



IMAGE 19- Untitled, n.d. by Edith Prellwitz

Edith Mitchell was a serious painter before she met her artist husband, Henry Prellwitz. She once wrote in her diary, "I am a woman of aspiration, with...strong intentions to...become an artist, a great artist." Edith and Henry married in 1894 and that same year began summering in Cornish. Edith won many prizes for her work and used the proceeds of the Dodge Prize, from the National Academy of Design, to build a summer cottage in Cornish. Edith did many locally inspired canvases like this one of a grove of trees under a turbulent sky.



IMAGE 20- Detail of "Bed of Poppies," 1909 by Maria Dewing (Addison Gallery of American Art, Andover, Massachusetts)

Gardening became a passion of many Colony members and Maria Dewing is credited with starting the movement because she painted flowers. The fame of Cornish gardens spread nationwide due to articles featuring their gardens, written for popular magazines like *Century*, *House & Garden*, *Country Life in America*, and *Suburban Life*. Maria and her husband, Thomas, were one of many professional artist couples to spend their summers in Cornish. She spent hours in her garden studying the textures and growing patterns. In this painting Maria composed a close-up view of the poppies. She created the illusion of great space by painting an asymmetrical arrangement and having the floral subjects continue beyond the picture frame. An art reviewer remarked, "She gives us their character, their special texture, their special droop. She paints, literally, their portraits."

President to Cornish in found a very and resumed it, in Connecticut. mentor, Robert countryside and Terrace" (four balcony of their Connecticut landscape reflected in her time of day, and began the White



IMAGE 21- "The Terrace," 1913 by Ellen Axson Wilson

Woodrow Wilson brought the summer White House 1913 and Ellen, his wife, was delighted because she compatible community. Ellen had studied painting years later, as a student at the Old Lyme Art Colony In Cornish, she resumed lessons with her former Vonnoh. She was inspired by the New Hampshire completed five known canvases, including "The remain unlocated). This view is taken from the rented home, "Harlakenden" and looks down the River towards Mt. Ascutney. She was primarily a painter. She worked in an impressionist style loosely applied paint that captures a sense of place, atmosphere. Before a premature death, Ellen also House rose garden.



IMAGE 22- Illustration from *Coniston* by Florence Shinn

Florence Scovel Shinn enjoyed a distinguished career as an illustrator. She studied at the Philadelphia Academy of Fine Arts where she met her future husband, the artist Everett Shinn. They married in 1898 and settled in New York City where their careers in the theater and interior decoration put them on the cutting edge of artistic and social circles. Before photography was common, the art of the illustrator was in constant demand to record events in newspapers, journals, and books. Florence was among the best, respected for her perception of character, her sincerity, wit, and her sensitivity to human feelings. She illustrated articles for many publications such as *Town and Country*, *Woman's Home Journal*, *Harper's*, and *Century*. The Shinns joined the Colony around 1902.

**IMAGE 23- \$20 dollar gold coin (obverse)
by Augustus Saint-Gaudens**

We tend to overlook the fact that coins and medals are a form of sculpture. They are modeled in low relief and often incorporate inscriptions or wording in the over-all design. In 1905 President Theodore Roosevelt commissioned Saint-Gaudens to design the \$10 and \$20 gold coins, known as the *Eagle* and *Double Eagle* respectively. This marked the first time an artist was commissioned to design a coin for official United States currency (heretofore, this job was given to engravers of the U. S. mint). Due to his illness, Saint-Gaudens was unable to complete the project and he did not live to see the commission, and through with the he did not live to see 1907 after the design with a striding figure carrying a torch and olive branch has been called in America. Five subsequently James Earle Fraser designed the *dollar*. Coin United States went Gaudens gold coins highly desirable



asked his assistant, Henry Hering, to carry project following his designs. Unfortunately, the coins struck. They were minted in late sculptor's death. The "Walking Liberty" classical figure carrying a torch and olive one of the most beautiful coins ever produced other assistants of Saint-Gaudens were commissioned to model coins including: designed the *Buffalo nickel* and Adolph *Mercury dime* and the *Walking Liberty half*-collecting is a popular hobby. When the "off the gold standard," in 1934, the Saint-were no longer produced and they became a collector's item.



IMAGE 24- Garden

Ellen Shipman's artistic talent took her in a different direction. She became a noted landscape designer who completed over 600 gardens between 1914 and 1946. She first came to Cornish with her husband, the playwright Louis Evan Shipman, and their three children in 1893. After their marriage ended in divorce, it became necessary for her to support the family. A neighbor, the architect Charles Platt, recognized her talent and trained her in design principles. From this point on, Ellen's career flourished. She accepted commissions spanning the country, from the states of Washington and Maine, Ohio and Louisiana. After Saint-Gaudens died, the Trustees of the Saint-Gaudens Memorial hired Ellen, in 1928 and again in 1941, to revive the gardens at the

at Saint-Gaudens NHS by Ellen Shipman

Historic Site. Distinctive features of Ellen's gardens were flower borders filled with masses of plantings. She was an active advocate for women in the landscape design profession and ran an all-woman business. In 1933, *House & Garden* selected her for its Hall of Fame.

Reading 2.1- Meet the Cornish Colony

Follow-up: Activity 1- Portraiture

The Cornish Colony has been called "A Circle of Friends" and as suggested by the encompassing shape of a circle, artists, writers, journalists, landscape architects, musicians, and public figures found their way to this rural town of Cornish, New Hampshire, for work and recreation. (Locate Cornish on the map.) In the sense of a circle, too, friends invited friends to the area, expanding the group until there eventually developed a congenial, creative, like-minded community of over 75 individuals who shared common interests and artistic values, especially a love of classical traditions in literature and art.

It began in the summer of 1885 when Augustus Saint-Gaudens was invited to rent an old (circa 1817) inn called "Huggins Folly" from his friend and lawyer, Charles C. Beaman. The sculptor had just begun work on a statue of Abraham Lincoln and Beaman promised that "he would find many examples of Lincoln- shaped men in New Hampshire." Saint-Gaudens brought his assistants Frederick MacMonnies and Philip Martiny to work with him in an old hay barn, which he converted to a studio on the property.



↑ "Huggins Folly in 1885. When he first saw the house he was to rent, Saint-Gaudens said, "All I could imagine was a skeleton dangling from the window, howling in the gale..."



← Saint-Gaudens' summer home, in 1890, after numerous alterations to the house and surrounding property. He renamed the property, "Aspet."



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

Other sculptors followed including: Saint-Gaudens' brother Louis and his wife Annetta Johnson St. Gaudens, James Earl Fraser, Henry Hering, Harry Thrasher, Herbert Adams, Paul Manship, William Zorach, and Frances Grimes. Many of them went on to successful careers of their own. Other artists were soon joining the Colony and inviting their friends to come as well, such as painters George deForest Brush, Kenyon and Louise Cox, Henry and Lucia Fuller, Thomas and Maria Dewing who brought Frances Houston and Henry Prellwitz, Henry O. Walker who invited

architect Charles A. Platt, who himself invited his etching teacher, Stephen Parrish. Maxfield Parrish followed his father a few years later.



The Wilson family rented novelist Winston Churchill's "Harlakenden Hall" sight unseen, relying on photographs and the judgments of friends. Designed by Charles Platt, the house was surrounded by a square mile of native forest. The property also boasted an unobstructed view of the Connecticut River and Mount Ascutney.

Besides friendship, these artists had something else in common- their education. Many had met one another in art school and, following the tradition of the time, had traveled to Europe to continue their studies. (See the "Education Opportunities" worksheet for more information.) In general the sculptors and painters came first; writers such as dramatist

Percy MacKaye and the American novelist Winston Churchill followed. Churchill wrote *Richard Carvel*, which became one of the most popular novels of the day. Finally, attracted by the intellectual and artistic reputation of the community, others such as patrons of the arts, philanthropists, and public

officials arrived. These included Judge Learned Hand and President and Mrs. Woodrow Wilson, who brought the White House to Cornish during the summer seasons of 1913-1915.

Most of these individuals came only for the summer months, but a few stayed year-round such as the Saint-Gaudens family (after 1900), Stephen Parrish, Maxfield Parrish, and Clara Potter Davidge. One artist, Willard Metcalf, actually preferred the cold months and painted some of his most beautiful Cornish landscapes during the winter.



These many talented people were the "tastemakers" of their day and each one made significant contributions to the cultural life of America as exemplified by their work. This period in art history has been labeled "The American Renaissance," roughly spanning the years 1876-1917. It is a period in which artists were guided by a vision of idealized beauty inspired by classical themes.

↑ View of "The Oaks," Maxfield Parrish's home, gardens, and three-story studio.

Teacher Guide 2.1: “What Have You Learned?”



Interpretive Questions: After students have completed “Reading 2.1: Meet the Cornish Colony,” have them answer the following questions either in writing or in class discussion:

1. Why has the Cornish Colony been described as a "Circle of Friends?" Give examples.
 - A circle is a complete, yet expandable, shape. In the context of people, the Colony was a group of individuals sharing a common goal or interest, who "revolved around a common center," in this case Augustus Saint-Gaudens.
 - The circle or community expanded. Saint-Gaudens initially invited his brother Louis to join him in Cornish. Other artists followed and friends invited friends: the Dewings brought Frances Houston; Henry Walker brought Charles Platt, who in turn invited his mentor Stephen Parrish, etc. Most of the artists who came to Cornish were previously acquainted.
2. What did these artists share in common?
 - They were young, shared a typical artist's education, and a common set of values.
3. Why were these artists considered the "tastemakers" of their day?
 - These artists were the leaders in their respective fields who helped to shape the cultural taste and/or values of society.



Independent Study

What type of art do you like: painting, sculpture, novels, poetry, the theater? Which member of the Cornish community would you like to meet? Choose someone from the Cornish Colony list whose career might interest you. Research and prepare a short (3 minute) introduction of this person to the class (sample: "I would like you to meet..."). Include a brief biography and also information on what contributions this person made to American culture.

Good sources for research include:

- *A Circle of Friends*, Exhibition Catalog. Project of the University Art Galleries, University of New Hampshire and the Thorne-Sagendorph Art Gallery, and Keene State College
- *Footprints of the Past* by Virginia Reed Colby and James B. Atkinson
- CD-ROM



“What Have You Learned?”



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ACTIVITY 1- PORTRAITURE

GOALS:

- Students will sharpen observation skills and learn the basic proportions of the human head in order to draw a portrait.
- Portraiture builds on mathematical proportions of the human head and on observation skills. Understanding the process is invaluable in appreciating the creative thinking and choices that an artist constantly makes.

MATERIALS: handout, paper

DURATION: 1 class period

LOCATION: Art, Math, or Language Arts class

GLOSSARY:
full-face
medium
portrait
profile

BACKGROUND INFORMATION:

Review with your students that the art of portraiture was important to the Gilded Age and was a typical art form of the American Renaissance, a period in which Americans looked back to the ideals of the classical past. A portrait may be done in any **medium** including drawing, painting, clay, and/or photography, which is most common today. A portrait was a visible sign of success.



A CD-ROM with biographical information and images is available. Request Augustus Saint-Gaudens and the Cornish Colony.

Some of the Cornish artists who were especially known for their portraiture include Herbert Adams (sculpture), Louise Cox (painting), Thomas Dewing (painting), Frances Houston (painting) and Augustus Saint-Gaudens

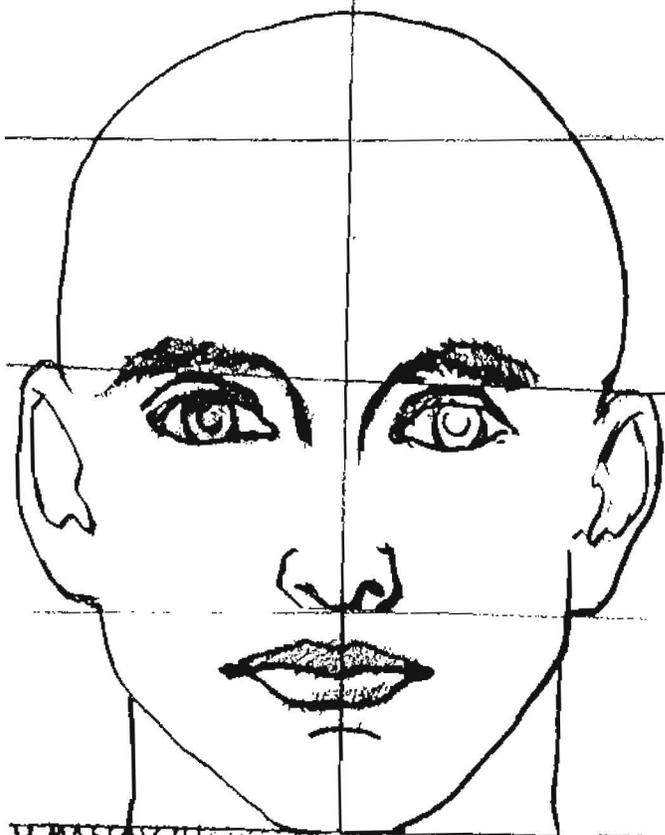
(sculpture). The bas-relief portraits of Saint-Gaudens were in great demand and became marks of social distinction. A portrait may also be done in any size ranging from a miniature, which was very popular during the Gilded Age, (see Lucia Fairchild Fuller and Carlota Saint Gaudens) to a life-size rendition.

INSTRUCTIONAL STRATEGIES:

1. Discuss the relationships between features using the "Mathematical Proportions of the Human Head" worksheet.
2. Discuss how individual characteristics (shape and size of eyes, nose, mouth, ears, etc.) describe a person's unique features and identity.
3. Have students to work in pairs. With their chosen **medium**, ask them to observe their partner and draw exactly what they see, following the basic rules of proportion. (They should choose a **profile or full-face** view and begin by very faintly indicating the proportion guidelines on their paper.)

4. Arrange the finished portraits around the room and ask students to identify who they represent.

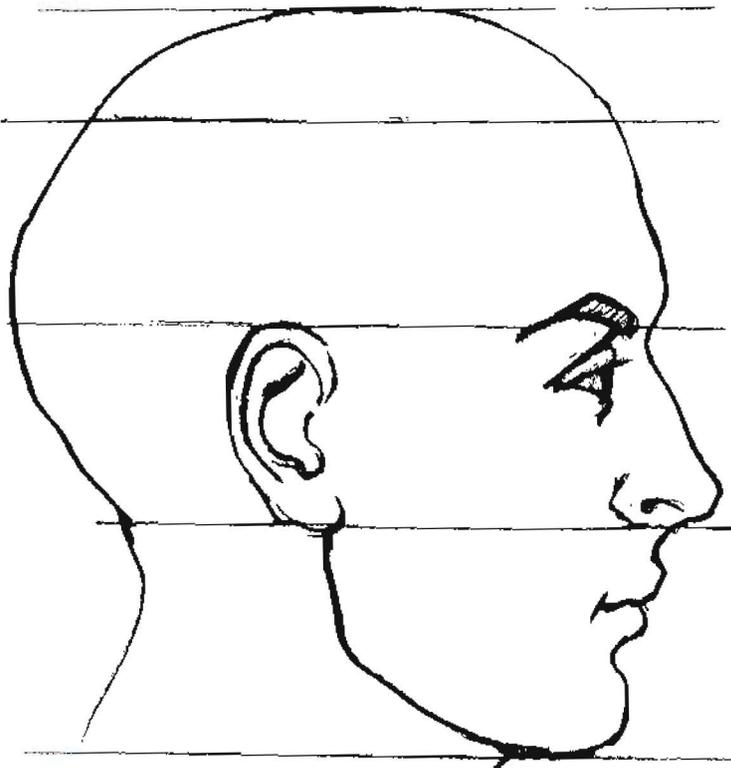
Mathematical Proportions of the Human Head



H. MASSEY-HEMMANS

Full Face

1. The head is basically an oval.
2. The hair line is half the distance from the eyes to the top of the head.
3. The eyes and eyebrows come in the middle.
4. The tip of the nose is half the distance between eyes and chin.
5. The mouth comes between the nose and the chin.



Profile

1. The same basic proportions apply.
2. Placement of the ear is very important. In general, the top of the ear falls in a horizontal line with the highest point of the eyebrows. The earlobe is in line with the nostrils.



Reading 2.2- Cornish Houses and Gardens

Follow-up: ACTIVITY 2- Landscape Design

What did this rural and somewhat isolated community offer to these artists? Public transportation by train made it possible to get to Cornish (it was a long, nine hour trip from New York City and about six hours from Boston). For the most part, the artists came from busy, noisy city environments and were attracted by the cool summers, the possibility of informal and simple living, the tranquil countryside, and the beauty of the landscape. They found Cornish an ideal place to work far from urban distractions. It was also affordable. Cornish was typical of many small New England towns that were losing their populations and economic base to the factories in the cities. Farmsteads and pastureland were either abandoned or could be bought at very reasonable prices. The intimacy of the rolling hills, the vista of prominent Mount Ascutney, and the sweep into the distance of the Connecticut River valley actually reminded the artists of the beautiful Italian landscape to which many of them had traveled as students.



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

Daily life was devoted to work, but other activities such as gardening soon became a natural extension for creativity. Thomas and Maria Dewing are credited with bringing an interest in growing flowers to the community mainly because Maria was a painter of flowers. Stephen Parrish demonstrated his interest by incorporating a greenhouse into the plan of his home.

But Charles A. Platt (1861-1933), painter and etcher, became the renowned garden designer and architect of his day. He began his architectural profession here in Cornish by designing homes for his friends and integrating these plans with the surrounding landscape. Platt was introduced into the Colony in 1889 by his friend Henry O. Walker. Having studied and traveled in Europe, Platt was charmed by the design of the Italian villa with its adjoining garden. It was this model which he sought to reproduce in the Cornish hills. He was sensitive to the beauty and proportion of Classical forms and began designing houses with deep overhangs, classical **loggias**, columns, courtyards, and balconies while using local, New Hampshire materials. His architecture extended into the garden with formal, geometrically arranged flowerbeds aligned with the house. He created terraced lawns to tame the hilly terrain, erected walled garden spaces, used **balustrades** to lead the eye along pathways, and built **pergolas** to create sheltered, outdoor "rooms." Sunken paths, statuary, fountains, and huge planted urns often punctuated intersecting paths. Again borrowing from Italian models, Lombardy poplars were used for visual accents. A sense of drama in the landscape was always present as he carefully controlled paths and driveways

ultimately leading to "the view." In Cornish, this focal point was Mount Ascutney and the Connecticut River, carrying the eye into the distant valley.

As gardening became a passion in Cornish, it also served as a training ground for landscape designers. Two women, Rose Nichols (niece of Augustus Saint-Gaudens) and Ellen Shipman went on to become important designers. The gardens of Cornish became famous as horticultural writers began describing them in prominent magazines such as *House & Garden* and *Country Life in America*. Frances Duncan wrote this description for *Century Magazine* in May 1906:

Now in this matter of "composing" with the site, an artist, thoroughly familiar with the contour of the near-by hills and intensely alive to their beauty, may be less likely to go wrong in placing his house and garden than an office-bound architect. It is for this reason, doubtless, that Mr. Charles A. Platt's work at Cornish has been

so satisfying. Mr. Platt was a painter when first he came to Cornish. He had the artist's acquaintance with the Cornish hills long before he took up landscape gardening. His houses all compose well; in fact, the first house that ever he built, "High Court," erected for Miss Lazarus and now owned by Mr. Norman Hapgood, was almost perfect in this respect. Again and again one catches sight of the low spreading villa, its white walls, red-tiled roof, and tall poplars standing out against the sky, and from no point displeasing. One glimpse of it, for instance, from some three miles away, shows plainly the white curve of the road sweeping around the eastern end of the villa, and the two groups of Lombardy poplars which stand on each side of the drive are in precisely the right position- almost as if the house and its setting had been planned from that point...Mr. Platt's own garden is thoroughly characteristic, especially admirable in its proportions in its relation to the house and in its treatment of the view; for by that rarely exercised privilege, judicious thinning, a vista is opened through which one sees the mountains to perfection. Aside from satisfying the mere liking of the eye, the Cornish gardens are livable, lovable spots, on very intimate terms with their owners.



Charles Platt designed "High Court" for Annie Lazarus, a patron of the arts from New York City. It was his first architectural commission and his plan is set up to take full advantage of a view of Mount Ascutney in the distance.

Compiled from: *Footprints of the Past*, Virginia Colby and James Atkinson; *Charles A. Platt: Artist as Architect*, Keith Morgan; "The Gardens of Cornish," in *Century Magazine*, May, 1906, Frances Duncan.

Teacher Guide 2.2: “What Have You Learned?”



Interpretive Questions: After students have completed “Reading 2.2: Cornish Houses and Gardens,” have them answer the following questions either in writing or in class discussion:

1. What is a "colony?" How would you describe the individuals who became members in the Cornish Colony? What attracted them to Cornish and what did they have in common?
 - A colony is a group of people who share common interests and live in close association. Many Cornish Colony members were young, had similar educational backgrounds, were creative, and shared artistic values. Cornish was affordable, quiet, refreshing, and beautiful.
2. Charles Platt has been credited with introducing a new interest in the formal garden in America. Where did he get his inspiration? List some of the characteristics of his architecture and garden designs.
 - Platt traveled and studied in Italy. Using the Italian Villa as a model, Platt used classical elements such as columns, balustrades, urns, loggias, fountains, sculpture, etc. in his designs. Platt's gardens were laid out using geometric principles shaping a clear, spatial order.



Looking Deeper: Distribute copies of historic photographs of Stephen Parrish's Northcôte garden and other Cornish gardens from the May 1906 issue of *The Century Magazine* and ask students to answer these questions:

1. How would you describe these gardens as "an extension of the house?"
2. What does "a built landscape" mean?
 - The gardens were aligned with the dimensions and orientation of the house. Frequently a pergola was built as an outdoor room and served as a transition from house into the garden. Constructed architectural elements served to organize and control the landscape: **pergolas**, paths, arbors, **balustrades**, stairways leading to garden levels, walls enclosing gardens, the use of statuary, pools, fountains, benches, etc.

“What Have You Learned?”



Interpretive Questions: After you have completed “Reading 2.2: Cornish Houses and Gardens” answer the following questions either in writing or in class discussion:

1. What constitutes a "colony?"
2. How would you describe the people who formed the Cornish Colony? What attracted them to Cornish and what did they have in common?
3. Charles Platt has been credited with introducing a new interest in the formal garden in America. Where did he get his inspiration? List some of the characteristics of his architecture and garden designs.



Looking Deeper: Scenes from Cornish Gardens

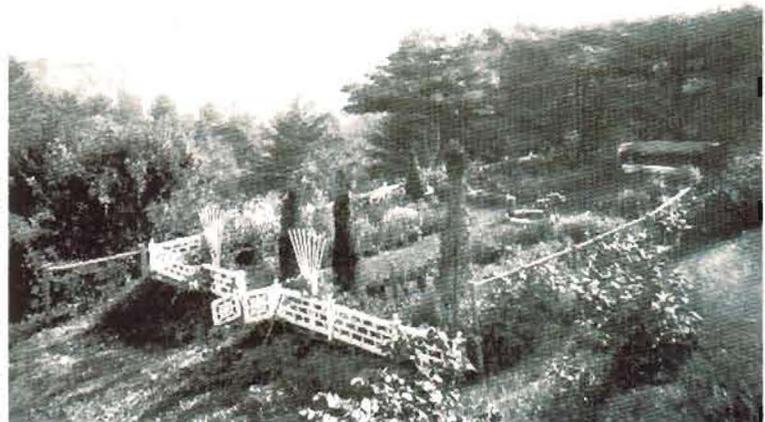
Look at copies of historic photographs of Stephen Parrish's Northcôte Garden and other Cornish gardens from the May 1906 issue of *The Century Magazine*. Answer these questions:

1. How would you describe these gardens as "an extension of the house?"
2. What does "a built landscape" mean?



← Pool at "Mastlands," owned by writer and landscape designer Rose Standish Nichols.

→ A hillside garden at "Crossways" owned by the portrait painter Frances Houston.



← Balustrade and urns in a terraced garden owned by landscape designer and architect Charles A. Platt.





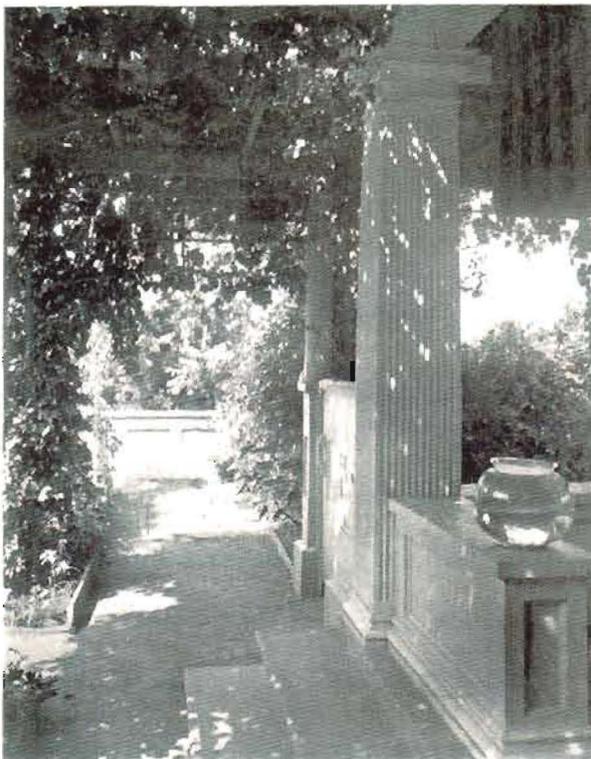
← Lombardy poplars on a terraced garden at "Aspet," the home of the sculptor Augustus Saint-Gaudens.

→ The garden gate entrance to "Doveridge," owned by the painters Thomas and Maria Dewing.



Northcôte Garden, circa 1905- Stephen Parrish was a serious gardener and incorporated a greenhouse into his garden plan. Note other **Italianate** features in the garden including a vine colored **pergola**; planted containers; formal, aligned flowerbeds and a reflecting pool.

← View of "Northcôte Garden" from the south.



↑ View of "Northcôte Garden" from the east.

↑ The **pergola**, where the house and garden meet at "Northcôte Garden."

ACTIVITY 2- LANDSCAPE DESIGN

GOALS:

- Students will learn to "read" a site plan, identify standard architectural symbols and understand and explain what is meant by a "built landscape."
- Students will use the Landscape Design Worksheet to color architectural elements.
- Students will learn about the characteristics of a formal garden design based on underlying geometric shapes.
- Students will assume the role of a landscape designer to create their own landscape plan using standard architectural symbols and a mathematical scale. They will use Charles Platt's strategies to integrate their home into the space and take advantage of geographic features.

MATERIALS:

- Sets of colored pencils
- Landscape Design Symbols and Charles Platt's site plan worksheets for students
- Compass, pencils, erasers, rulers with 1/16" divisions
- A large piece of paper for each student, at least 11" x 17" (vellum tracing paper is ideal)

GLOSSARY:

balustrade
exedra
loggia
pergola

DURATION: 1.5 to 2 hours **LOCATION:** Art or Math class

BACKGROUND INFORMATION:

Landscape design is an art form in itself. Remind students that beautiful landscaped gardens don't "just happen." Instead, a great deal of planning and thought process goes into creating a good design. Students may wish to review some of the Colony members who were well known for their gardens such as the Dewings, the Saint-Gaudens family, Stephen Parrish and the architect/landscape designer Charles Platt.



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

This activity is presented in cooperation with the Hood Museum of Art, Dartmouth College, Hanover, NH, education department and with assistance from Haynes & Garthwaite Architects, Norwich, VT.

Platt became a well-known architect whose influence was largely responsible for a new interest in formal gardening in America. Stress the fact that Platt controlled or "built" the landscape using carefully selected features like paths, terraces, stairways, balustrades, walls, and gates to lead the eye along. His special talent was to unite a house with its topographic site.

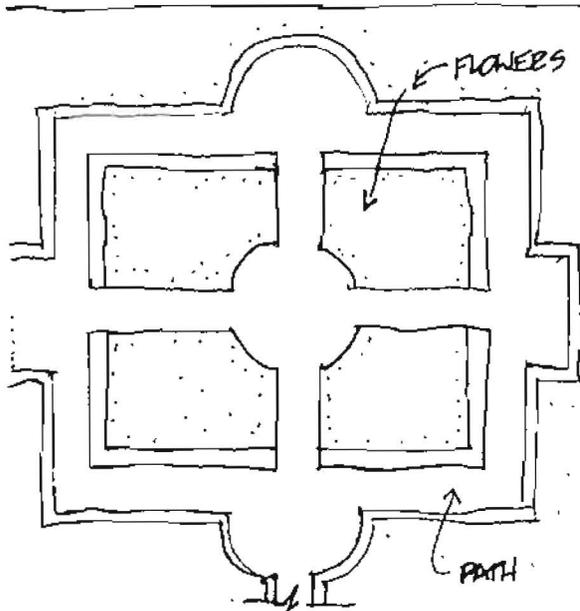
The gardens of Cornish became known throughout the country due in large part to articles published in national magazines such as *House Beautiful* and *Century Magazine*. Two other colony members, Rose Nichols and Ellen Shipman, became nationally famous landscape designers.

INSTRUCTIONAL STRATEGIES:

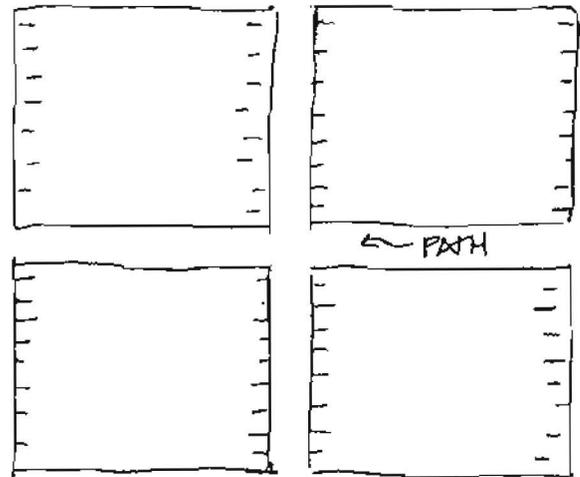
1. Students should become familiar with the design symbols used by landscape architects to draw a site plan.
2. Instruct students to locate north, south, east and west on their paper and indicate any significant features (i.e. vistas, specimen trees, boulders, etc.)
3. Students will then outline the shape of the property.
4. Using the scale of $1/4" = 1'$, students will design their property using standard symbols. Be as creative as possible. Begin by locating the house and any outbuildings. Then develop the plan by including courtyards, paths, fountains, terraces, walls, benches, trees, gardens, pools, etc.
5. Students may wish to give a name to their "property" based on a person, the location, or after a prominent feature (some Cornish Colony properties were called "Butternuts," "High Court," "Crossways," and "Northcôte").

Activity 2- Landscape Design Symbols

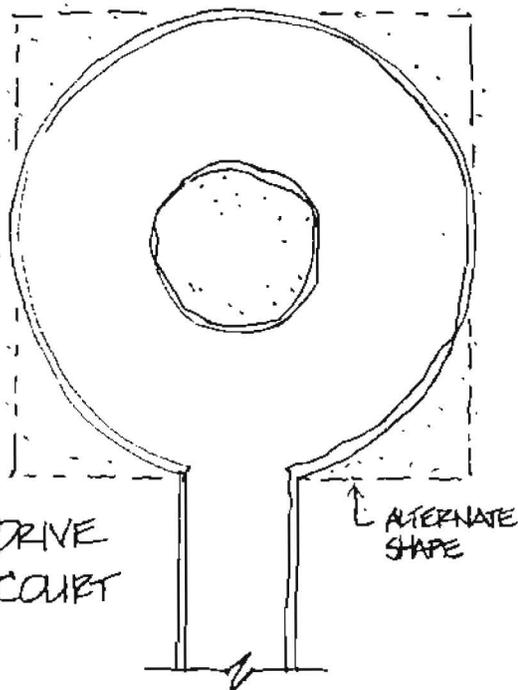
These symbols are used by architects and landscape architects to draw up site plans.



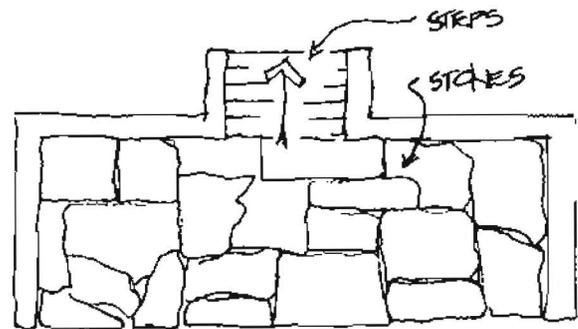
FLOWER GARDEN



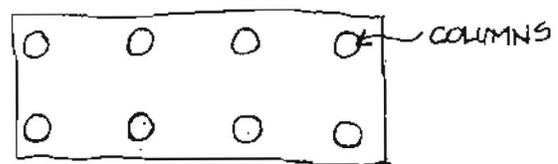
VEGETABLE GARDEN



DRIVE COURT

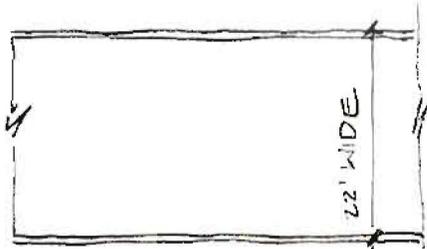


TERRACE



PERGOLA

Activity 2- Landscape Design Symbols continued



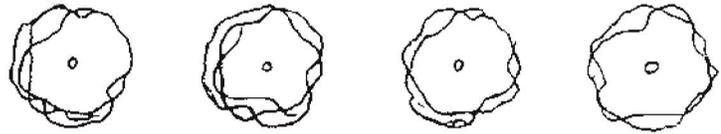
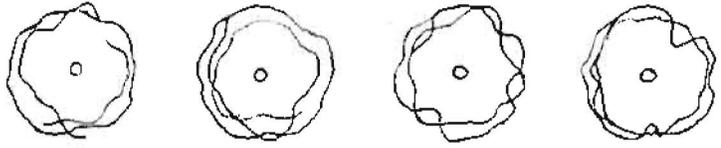
PUBLIC ROAD



DRIVEWAY



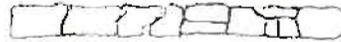
PATH



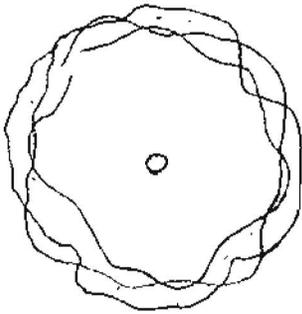
ALLEY OF TREES



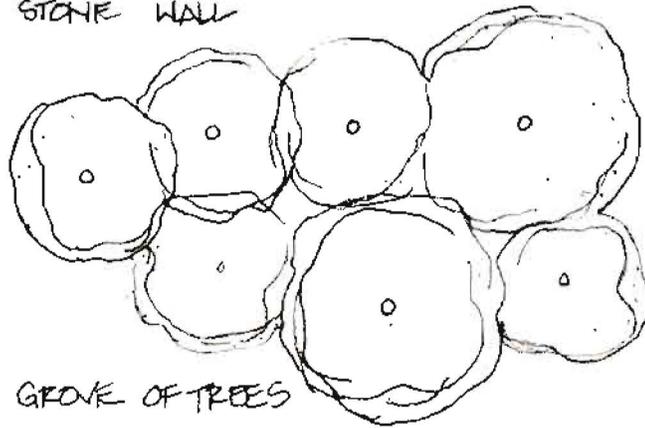
HEDGE OF TREES OR SHRUBS



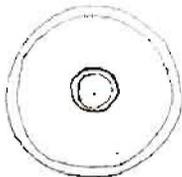
STONE WALL



SPECIMEN TREE



GROVE OF TREES



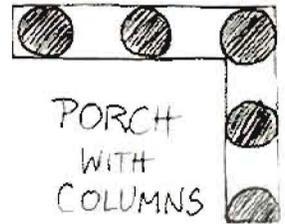
FOUNTAIN
OR POOL



STREAM



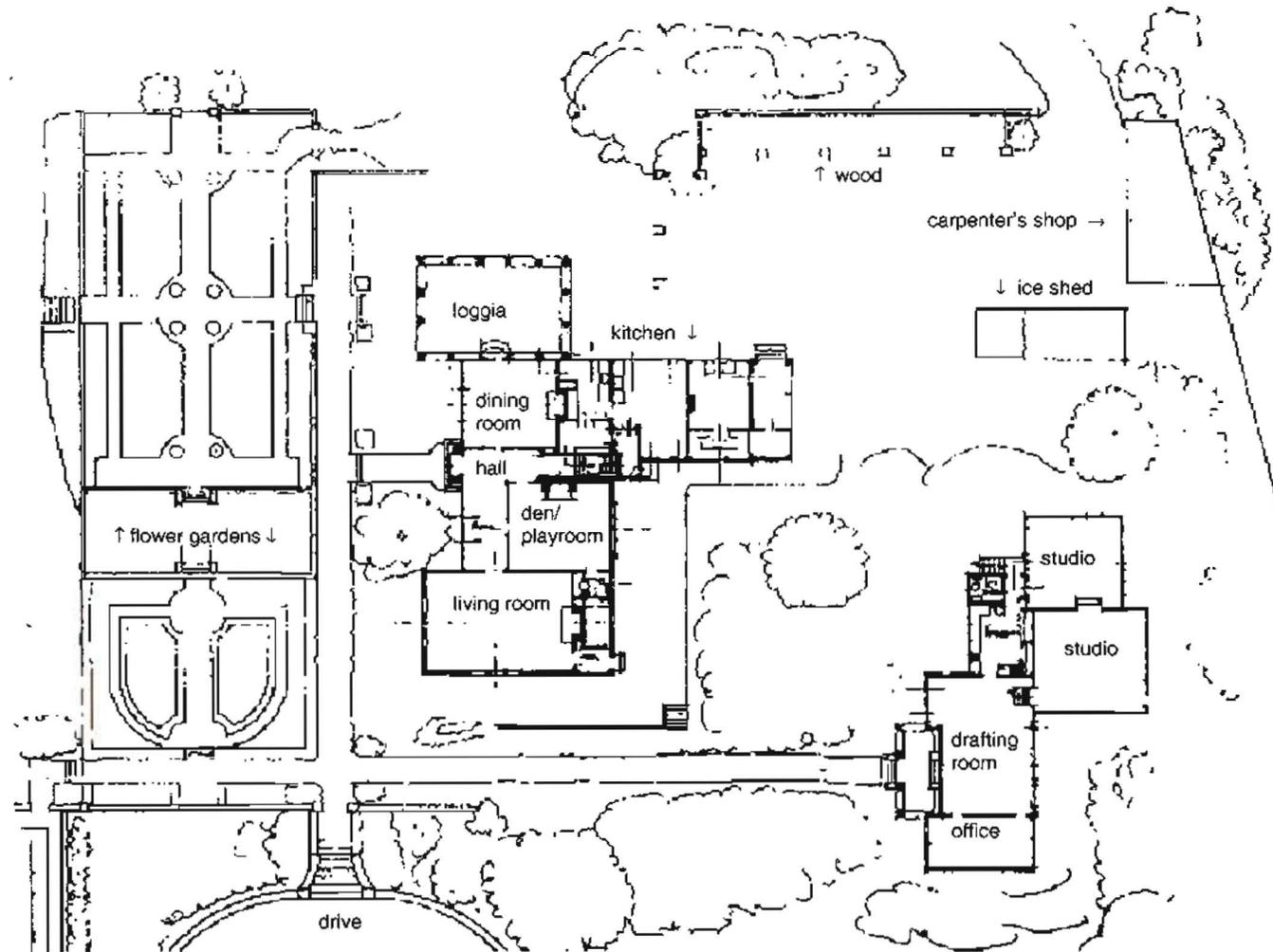
EXEDRA
OR
BENCH



PORCH
WITH
COLUMNS

Activity 2- Landscape Design Worksheet

This is a site plan for Charles Platt's home, studio and gardens in Cornish, New Hampshire.



Use colored pencils to color code the following parts of the site plan:

1. Dark blue for the house, studio and outbuildings
2. Pale blue for the loggias (there are two)
3. Grey for the driveway
4. Red for the paths and dark red for the stairways
5. Different shades of green for the plantings, trees and flowerbeds
6. Black for the retaining walls
7. Yellow for the planted urns and containers



Reading 2.3- Cornish Leisure Time

Follow up: ACTIVITY 3- Tableaux Vivants

Cornish Colony members respected each other's privacy. There was an unwritten agreement that no social calls were to take place before 4 p.m. These were young families, however, and recreation was important to them. Saint-Gaudens installed a bowling green, a swimming pool, a toboggan slide, and small golf course at his home. The Colony was different from many of the other art colonies which were springing up at the turn of the century in that there was no formal school or course of instruction around which the artists assembled. On a social level, however, they engaged in a very creative interrelationship of the arts. Remember, there were no radios or televisions; entertainment had to be self-generated. This they did with great enthusiasm. Informal musicales, recitations, and games of charades were popular. On a more elaborate level, theater played an important role in the community. Many members of the Colony were engaged in producing **tableaux vivants** (living pictures), **masques** (a pageant based on early Greek drama), as well as conventional plays in which the children acted.

Frances Grimes, sculptor assistant to Herbert Adams and Augustus Saint-Gaudens, has left us a description of the tableaux in her Reminiscences:

... (Thomas Dewing liked theatricals, and the artists gave short plays or skits that he composed and directed. For a time they were interested in tableaux, living pictures. A large picture frame was set up at one end of a room, covered with black gauze stretched tightly and so lighted as to flatten the appearance of the figures seen through it in the frame. Old masterpieces were imitated, the sitters selected because of their resemblance to the figures in the paintings. Costumes were carefully copied. Many of these tableaux were very successful; they were discussed critically, improved and felt to be worthy of the time spent on them.

Today, each summer, artists in Laguna Beach, California recreate this art form of tableaux vivants. (See the copy of the article "The Pageant of the Masters," from *LIFE Magazine*, July 1997 found in ACTIVITY 3.)

We are fortunate in having descriptions, photos, and original scripts for some of these Colony productions. In 1905, the famous *Masque of Ours: the Gods and the Golden Bowl* was created in recognition of the 20th anniversary of the Saint-Gaudens family coming to Cornish.



A CD-ROM with biographical information, images of the artists' works, 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**

(This production was a collaboration among the artists: a prologue by Percy MacKaye, the Masque by Louis Shipman, music by Arthur Whiting, set designs by Maxfield Parrish, Kenyon Cox, Charles Platt and Herbert Adams.) A classical stage set and lavish costumes were made and more than seventy Colony members took part. (See *historic photo*.) A Roman style chariot was constructed and painted by Henry and Lucia Fuller that carried Augustus Saint-Gaudens in triumph across the lawn.

A few years later, in 1913, Percy MacKaye wrote another original drama entitled *Sanctuary: A Bird Masque*. Produced in the neighboring town of Meriden, New Hampshire, to raise money for a newly organized bird club, this play was subsequently taken to New York City where it attracted national attention. Its theme of protecting birds is one of the earliest works of art used to promote an environmental cause. (In fact, many birds were facing extinction due to demand from the clothing industry for their feathers.)

Theater was so important to Colony member Herbert Adams that he scooped out a little amphitheater behind his house in which many plays were presented. For one, Thackeray's comedy *The Rose and the Ring*, costumes were designed by Louise Cox, the scenery by Lucia Fairchild Fuller, and famed actress Ethyl Barrymore coached the children.

William Howard Hart was another member of the community who was passionately interested in the theater. A painter by profession, he organized and directed many plays. Then in 1916 he offered to provide a stage for the town of Plainfield, New Hampshire, if the townspeople would construct the foundation. Hart then influenced his friend Maxfield Parrish to design a backdrop. Artisans completed the work. The stage, which still remains today, includes a distant view of Mount Ascutney plus six side woodland panels. Hart also donated the newest in stage lighting, which could create the realistic impression of daybreak to dusk. The first staged play was an operetta, *The Woodland Princess*, which was given on Old Home Day, August 11, 1916.

Compiled from: *Visitor's Guide to Saint-Gaudens National Historic Site*, National Park Service; "The Cornish Colony," John Dryfhout in *A Circle of Friends; Footprints of the Past*, Virginia Colby and James Atkinson; "Saint-Gaudens National Historic Site: Home of a Gilded Age Icon," James Percoco in *Teaching with Historic Places*; *Charles A. Platt: The Artist As Architect*, Keith Morgan; and *A Brief History of Cornish 1763-1974*, Hugh Wade.

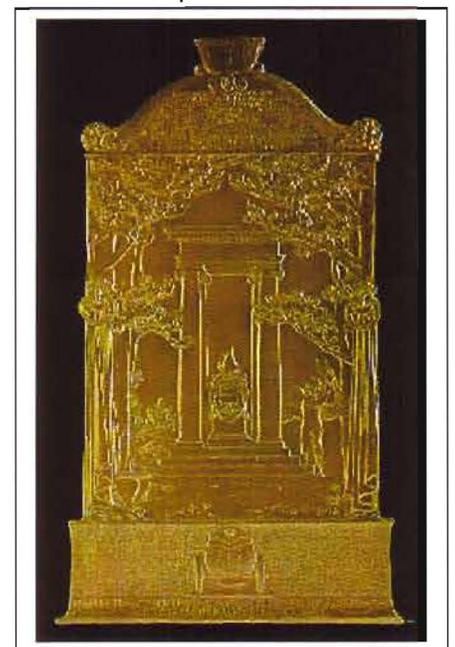
Masque of Ours: The Gods and the Golden Bowl



← Note the classical stage set in Pine Grove on the Saint-Gaudens property, "Aspet." It was later recreated in marble. Today, the site is known as the Temple, and is the final resting place of Augustus Saint-Gaudens and many members of his family.

- The original script and music to this masque were written to celebrate the twentieth anniversary of the founding of the Cornish Colony by Augustus and Augusta Saint-Gaudens.
- The masque as a genre takes its origin from Greek drama, and is defined as a short, allegorical entertainment.
- The gist of "The Gods and the Golden Bowl" involves Zeus, king of the gods, who resigns his post. A new leader has to be found who is worthy of this exalted position. The honor is then bestowed on Augustus Saint-Gaudens.
- The play was an immense collaborative effort involving poets, musicians, and over seventy Cornish Colony members who took roles of nymphs, satyrs, gods and goddesses. No text survives today, possibly because there was a great deal of ad-libbing and spontaneous merriment. Historic photos, however, show elaborate costuming, recreating Grecian dress and mythological symbols.

↓ Saint-Gaudens was so moved by the event that he modeled a commemorative plaque on which he included the names of all participants. He then reduced the plaque and presented a smaller version (3 1/8' x 1 3/4') to each individual who had played a role in the masque.



ACTIVITY 3- TABLEAUX VIVANTS

GOAL:

- Students will work in groups to choose and recreate a picture from the Old Masters. This will involve co-operative learning skills as the students select their picture and plan how to costume and stage their work.

MATERIALS:

- Several art books (or enclosed postcards) from which to choose a painting
- Costume material from the drama department or home
- Cardboard- enough to make a "picture frame" to frame the action groups
- A sheet or material mounted against the wall for background

GLOSSARY: tableaux vivant

DURATION: 1 class period to prepare and 1 class period to perform. If this activity does not take up a full period, a game of charades can be played.

LOCATION: Homeroom, with help from the Drama Department

BACKGROUND INFORMATION:

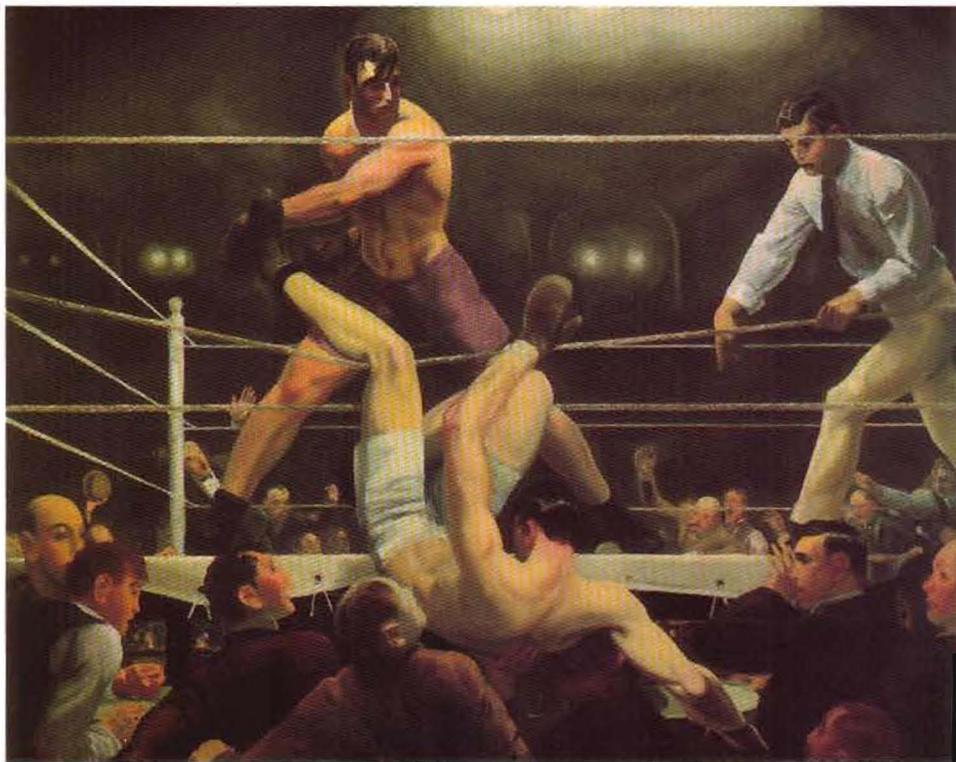
Review with students that lacking radio or television, the Cornish families had to create their own forms of entertainment. Friends would gather in parlors for board games, recitations, musical duets, or charades. Another popular diversion was to create **tableaux vivants** (living pictures). The goal was to reproduce a work of art as close to the original as possible using costumes, gestures, and sets.

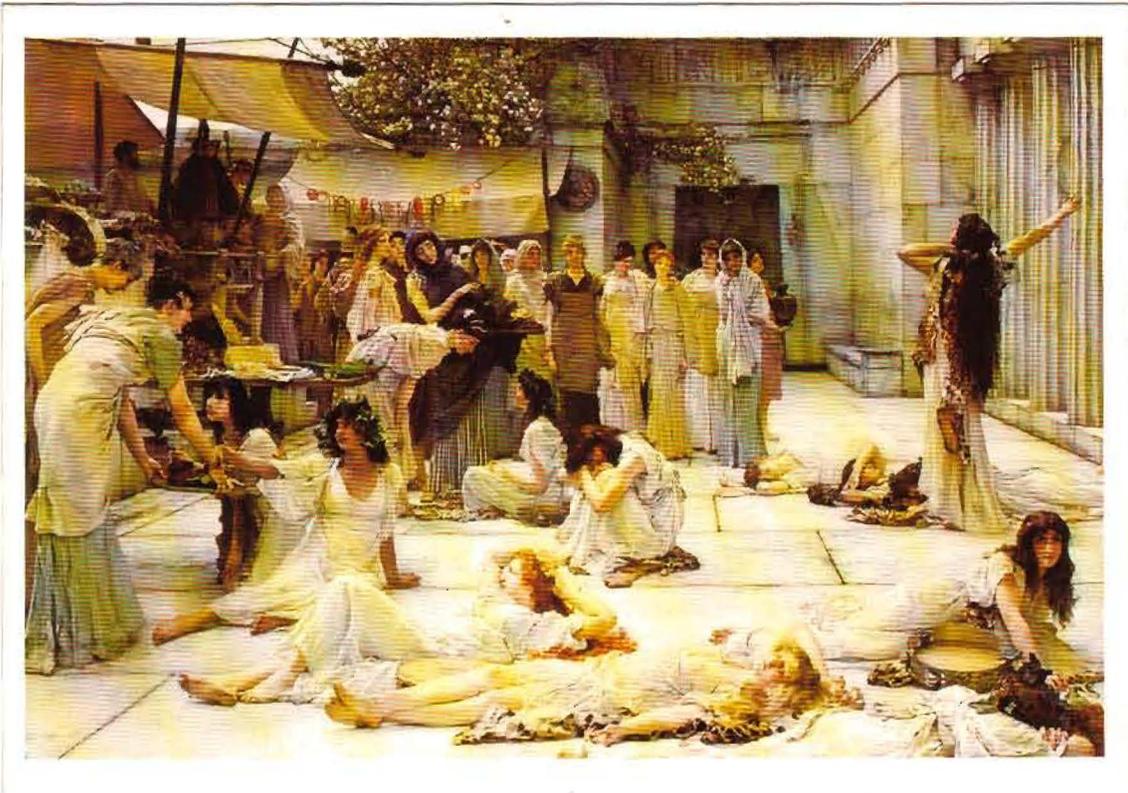
Reading for further interest:

- "The Pageant of the Masters," *Life Magazine*, July 1997.

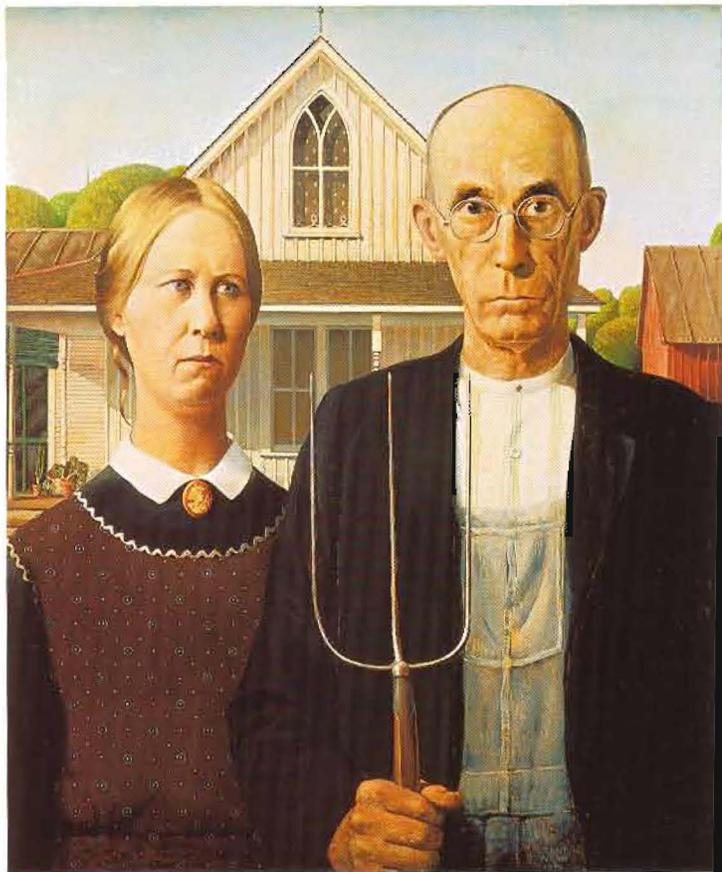
INSTRUCTIONAL STRATEGIES:

1. Groups will use books or postcards to choose a masterpiece. Pieces with several figures work best.
2. Construct a rectangular picture frame, behind which the tableaux will occur.
3. Each group will present its tableaux and the rest of the class will judge how closely the group has reproduced the masterpiece.









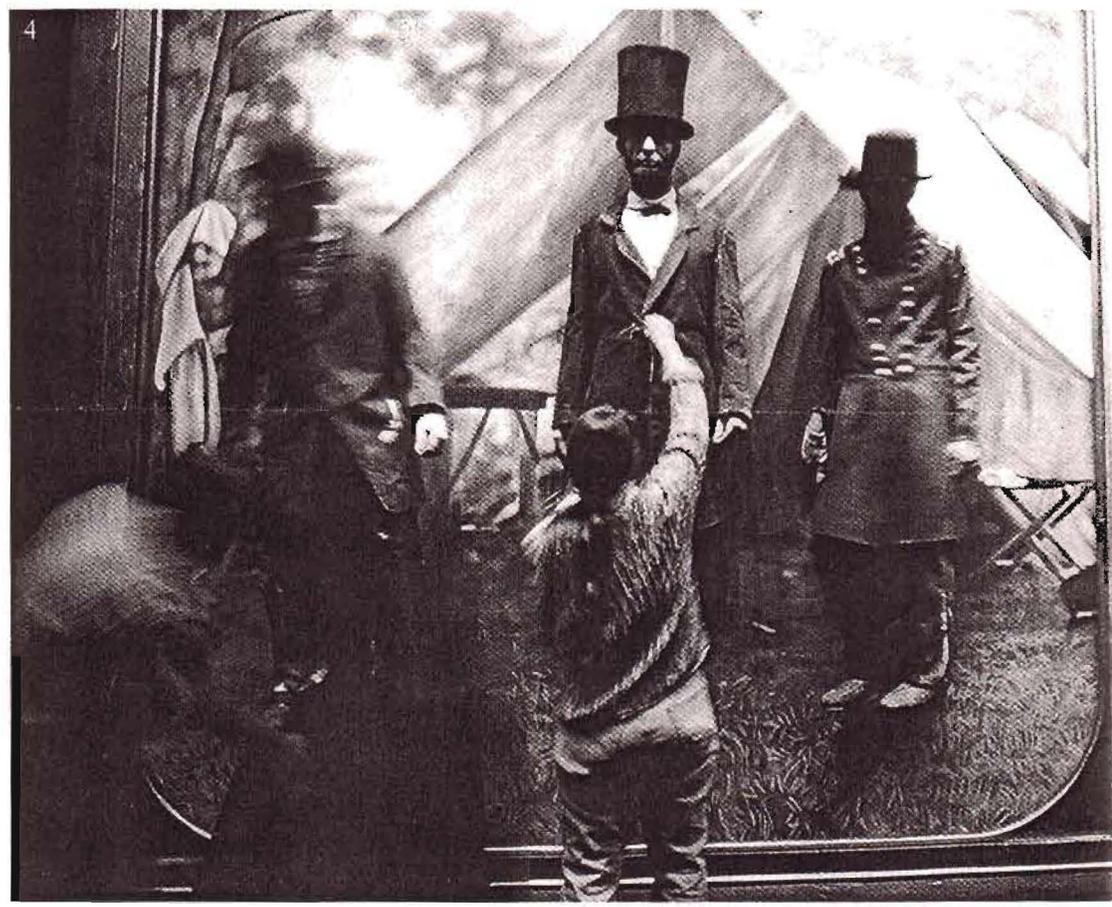
■ LIFE GOES TO . . .

The Pageant of the Masters

Mortals become masterpieces as 400 people bring great art to life.

MICHELANGELO SCULPTED A MAN SO HUMAN he appears to have freed himself from a hunk of marble. Renaissance painters discovered that perspective allowed them to imitate the depth of their real-life surroundings on flat surfaces. So much of art is born of the desire to capture the essence of man or nature. The Pageant of the Masters breaks from this tradition and asks not, Can art imitate life? but rather, Can a man—of breath and blinks and unexpected sneezes—appear to be as flat as a two-dimensional rendering on canvas? Or as still and lifeless as stone? For the past 64 years, audiences at the seven-week summer pageant in Laguna, Calif., have answered, amazingly, yes. Here, for the first time in three decades, the troupe “performed” a photograph.

(1) Headdress director Jenna Huss works on Larry Sill, who plays Lincoln's chief of the Secret Service, Allan Pinkerton; (2) Judas, Abe Lincoln, Civil War Major General McClelland and Jesus hang out backstage; (3) scenic artist David Rymar positions an actor during a rehearsal; (4) Matt Meddock (McClelland), David Schroeder (Lincoln) and Sill get a final once-over.



Photography by Richard Ross Text by Allison Adair

THE CHALLENGE OF RE-CREATING MASTERWORKS onstage is met by 400 cast and crew volunteers. Everyone gets into the act; small kids are especially useful in creating perspective. Founded by a group of artists during the Depression as a way to attract buyers, the show now draws 140,000 spectators. What the audience sees are 35 life-size reproductions so unlikelike that even with binoculars it's difficult to make the eyes believe what they're seeing. They are not looking at Alexander Gardner's photo of Abe Lincoln or Da Vinci's painting of Jesus but at a doctor and a wigmaker as they pose motionlessly for two full minutes. (A deceived pigeon once perched on a living statue.) What audiences don't see is the yearlong preparation culminating in a backstage scramble to obscure the natural shadows of faces and clothing with makeup and painted muslin. Performers are then suspended on sets, so they appear to be standing in the scene, and wheeled onstage. Audiences also miss the jokes played by pageant veterans. The cast of *The Last Supper* have been known to hide hula skirts under their robes. So long as no apostles crack a smile, they can be as reverent about fun as they are about art. □



ALEXANDER GARDNER/THE J. PAUL GETTY MUSEUM

Gardner's 1862 photograph of Lincoln is brought to life (right). "You climb into your set with no idea of the overall picture," says artistic director Diane Challis. "But then you see the reflections off the audience's binoculars—it's exhilarating."

