

CAPE ANN Museum

Library & Archives

1+ 978-283-0455 x19

library@capeannmuseum.org

A MONUMENTAL PLACE: CAPE ANN'S SCULPTURAL LEGACY LECTURE FINDING AID & TRANSCRIPT

Speaker: Rebecca Reynolds

Date: 9/13/2008

Runtime: 59:31

Camera Operator: Bob Quinn

Identification: VL13; Video Lecture #13

Citation: Reynolds, Rebecca. "A Monumental Place: Cape Ann's Sculptural Legacy." CAM Video Lecture Series, 9/13/2008. VL13, Cape Ann Museum Library & Archives, Gloucester, MA.

Copyright: Requests for permission to publish material from this collection should be addressed to the Librarian/Archivist.

Language: English

Finding Aid: Description: Karla Kaneb, 9/13/2008.
Transcript: Linda Berard, 7/17/2020.

Video Description

Offered by the Cape Ann Museum in concert with their exhibition *Carved and Gilded: The Sculpture of James T. McClellan*, this lecture and slideshow by independent American Arts curator Rebecca Reynolds traces the lineage of monumental sculptors who made Cape Ann their home from the late 1800s to the mid-1900s. Beginning with Anna Vaughn Hyatt Huntington in 1880, who was the first sculptor of note to come to Cape Ann, and continuing with Charles Grafly,

27 Pleasant Street, Gloucester, Massachusetts 01930 USA

+1 978-283-0455

capeannmuseum.org

Paul Manship, Walker Hancock, George Demetrios, Katharine Ward Lane Weems, and James McClellan, Reynolds relates what drew each of them to the area, how it inspired them, and the places around the world where the objects they created while working on Cape Ann can still be seen. She also discusses how the transformation of sculpture from its figurative tradition to a more personalized form can be traced through these artists' bodies of work.

Subject list

Leonard Craske	Peace dollar
Anthony de Francisci	Annisquam
Anna Vaughn Hyatt Huntington	Folly Cove
Charles Grafly	Halibut Point
Paul Manship	Lanesville
Walker Hancock	Manchester-by-the-Sea
George Demetrios	Lost wax casting
Katharine Ward Lane Weems	Figurative sculpture
James T. McClellan	

Transcript

Linda Marshall 0:18

Hi, good afternoon. Good afternoon. My name is Linda Marshall. I'm the Director of Programs at the museum. And I just want to welcome you to this afternoon's lecture by Rebecca Reynolds. And it's entitled A Monumental Place: Cape Ann's Sculptural Legacy. And this program is offered in conjunction with our current exhibition Carved and Gilded: The Sculpture of James T. McClellan, which is currently on view on our third floor through October 19. I do want to mention, if you haven't received the Fall at the Museum schedule of programs in the mail, please do pick one up upstairs on your way out. And there's all kinds of things happening in the next few months, including lectures, talks, walking tours, family programs. And we also have our first annual Fall Festival at the White Ellery House, and that is very much a family-oriented program with music and craft demonstrations, food, tours of the house. So please come and check that out.

1:28

We're very pleased to have Rebecca with us today. She is an independent American decorative arts curator, author, and consultant. She is the former Jean S. and Frederick A. Sharp Fellow of American Decorative Arts and Sculpture in the Art of the Americas Department at the Museum of Fine Arts in Boston. In addition to exhibitions of historical and contemporary art, she's collaborated on the conservation of significant works of art including, here in Gloucester, the Anna Hyatt Huntington's Joan of Arc statue. She's on the editorial board of the Sculpture Review, which is a publication of the National Sculpture Society, and her recent writings include articles in national journals, a catalog on the neoclassical sculptor Hiram Powers, and a monograph on Cape Ann sculptor Anna Hyatt Huntington. So, I do hope you enjoy today's talk. And please join me in welcoming Rebecca Reynolds.

Rebecca Reynolds 2:35

Thank you. I have to say as a young college student going through the museums studying sculpture, it kind of disturbed me because everyone was running by the sculpture and going into the painting galleries. I think that's probably why I'm so attracted to Cape Ann, because, while painting is really big here, sculpture's monumental.

3:12

(... doesn't seem to be working now. I think there's no connection between them at this distance. We tried it out...)

3:33

The next slide? Yes.

3:36

Now, when anyone thinks about Gloucester and they think about monuments, I mean, if you're anywhere probably in the United States, you're going to think about the Man at the Wheel. It was made by Leonard Craske, who was an Englishman who came to the United States in 1912. He was an actor and about two years later he came to Gloucester and decided upon sculpture. But he really wasn't in the league of some of our greater sculptors here in Cape Ann. We have some of the best sculptors in the country in Cape Ann. In fact, Craske ... I don't want to diminish his contribution, but his biggest contribution was really in color photography, which was new at that time. But the Man at the Wheel is still very special. It's an example of how sculpture can become identified and even symbolic of the community of Gloucester. And the next one, please?

4:33

In the late 19th century, there was an effort to improve coinage in this country, and perhaps another one of the best-known sculptures by a Cape Ann sculptor is the Peace Dollar. I'm sure many of you know it. It's one of the most favorite coins. But few of you probably know that it was made by Anthony de Francisci, an Italian immigrant. This coin was very popular and much commented on in the press, who noted the youthful figure of liberty, for which de Francisci's

wife modeled, and it became symbolic also of American womanhood. De Francisci, by the way, was one of our greatest medalists. The Smithsonian has a phenomenal collection of his numismatic work. He came here late. I think it was in the 40s. He didn't do a lot of work here. He worked primarily in New York, but he was associated with Cape Ann. And, of course, like so many of us, loved living here. And the next slide?

5:37

The first sculptor of note to come to Cape Ann was Anna Vaughn Hyatt, later Huntington. She came here in the 1880s with her family. She was a young girl, four at the time. Her father was a scientist. He was one of the most celebrated in his period. He was an invertebrate paleontologist, a correspondent of Darwin, so it's not surprising that Anna Hyatt Huntington ended up becoming one of our great animaliers. Here we see her in this really kind of a publicity shot where she's carving one of her most famous cats, Senior Lopez. But indeed really, stone carvers would have done this work for her. She did not typically do it really at all herself. And can I the next slide?

6:27

Anna was an equestrian and she loved dogs. And early on, this is at the turn of the century, she initially started out wanting to be a concert violinist. And I think she realized she could be good but she couldn't be great. And her sister was a sculptor and she needed help. So, she helped out her sister and so she found her way. One of her first pieces was modeling a dog and she loved dogs, but she really hated ... I mean she didn't like cats. She was really a dog person and a horse person. But at this time, the great sculptor, the great animal sculptor of the time was Barye, a French sculptor, and he was known for his cats. And it's kind of fun. Her letters are at Syracuse at the University of Syracuse. So, there's this correspondence in the family, and they're saying how Anna doesn't want to do cats. Everyone's telling her that if she's going to make it as an artist, she's going to, you know, establish her reputation, she needs to do cats like Barye, and I guess she was a little resistant at first. But then she went to New York, she worked at the Bronx Zoo, and she started modeling a lot of cats, for which she did receive great acclaim. And here we have just a small sampling of them. I want to point out the paper cutter there. What's interesting about this piece, too, is I don't know how many were made, quite a few. But it seems that she would just model them in wax and have them cast directly. So, each cat that I've seen at these letter cutters are very ... they're all totally different. It's very fascinating. And the next slide please?

8:00

Well, certainly what is considered her masterpiece and the piece that she's really, you know, internationally known for is the Joan of Arc statue. This piece came about because she and her family were visiting France. And she could see all the other Joans that were being done by the French artists. There were quite a few. Joan has been reproduced quite a lot. At the time when she made this piece, there was a survey of sculpture around the world done, and they noted there was like 678 equestrian statues in the world, 14 of which were of Joan of Arc. There were two in the United States. And Anna was going to be the first person, the first woman, to do a

third. In fact, she was the first woman to do the Joan of Arc statues, so they said, a maid, creating a statue of a maid. She also was very careful to consult with historians, the curator at the Met who was in charge of all the armor and armory, so that she could recreate it as accurately as possible. When she first did this piece, she went to Paris. It was in 1910. She didn't allow anyone into her studio. She had an assistant, another woman, who helped her. She amassed over a ton of clay, and then had it cast in plaster and was presented at the Salon. Now, when this happened, the men at the Salon, they could not believe that a woman had made this piece on her own. She certainly had some help. And so, they did not acknowledge that great achievement with anything more than an honorable mention. But it still received a lot of note. There was a lot of buzz around her.

9:53

And then later on, a few years later, when the United States was interested in creating this monument to Joan, she was not a saint at that point. They came to her, and they asked her if she would undertake the commission. So, this piece that we have in Gloucester is actually not the first Joan. The first one was made for New York on Riverside Drive at 93rd Street. Someone in the audience actually lives right next to the statue. And so, I think it's wonderful. She has Joan in New York and she has Joan here as well. A lot of people ask why Joan of Arc. Why is she here in Gloucester? And she became symbolic of the patriotism and the drive of the French people and all people to combat, you know, brutality and other forces coming in to take over your country. There was a song ... I found a songbook in Gloucester at an old antique store. And it was a songbook from World War I that the men took with them because, you know, what are you going to do? You're hiking, you know, you're marching, and there's a lot of time when you don't have anything to do and so they sang and one of the songs was to Joan. So, when it came time to create a memorial in Gloucester for the first World War, A. Piatt Andrew naturally thought of the Joan of Arc which had already been put into New York and asked Anna if she would allow Gloucester to have a copy. And when she was first installed, of course, the A. Piatt Andrew Bridge wasn't there. So, people when they came upon her, they would come over the cut and they would go up the bridge and they would see her saluting them. It was a much better approach perhaps than the one you have today. But she is saluting the Legion and there has been talk about changing her. Every 25-50 years they talk about turning her around or taking her to the circle when you come in. It doesn't go for very long. People really love, I think, her where she is right now. The next slide?

12:01

I wanted to talk a little bit, too, about the process of making sculpture for those of you who aren't familiar with it. Here we have this wonderful painted portrait of Anna sculpting the Joan of Arc. You see her making the clay model in her studio here in Annisquam. She had a studio in Annisquam, and there she is modeling that up there. And all of you probably know the story about the fire horse having modeled for it here. So, you start off with a scale model so it's smaller, much smaller than the final piece. And then next slide please?

12:42

These are some other sculptures, equestrian statues, but you can see it's ... I hope it's not too dark. Here, see can see how they're building up the planks to create an armature? And then they put the slats over it because the clay needs something to hold on to. Clay is very heavy, and so you need to really force it into the holes and compact it together. So, they would enlarge it from the smaller size to the larger one. First the clay, I should say, they would cast it in plaster. It's from the plaster, because the plaster's much stronger and sturdier than working in the clay. They wouldn't have been able to do it so easily scaling it up from the clay. But you see here, there's this machine here. They're taking measurements off of the plaster so that they can be the exact measurements on the larger piece. They're going to build up the clay on top of that. And then they're going to cast that again in plaster, and they keep going up. Generally, when you're making a monumental piece, you usually enlarge it anywhere from two to four times. It depends on the sculptor's preference. Now today this is very different. It's not quite so time consuming. And I have to tell you that it's ... I got to read Anna's diaries, too, and it's very clear that part of her compulsion of working was to keep other people employed. There were a lot of plasterers and journeymen, people who came and helped her with her sculpture. And they had families, and they, you know, needed money. Anna ended up marrying one of the wealthiest men in the world, and she did not have to sculpt anymore. But she worked almost every day for the rest of her life until the last few years of her life, except for during periods when she had bouts with tuberculosis and she didn't have the energy to work. But it's fascinating that, you know, she, sometimes she would, it seems as if she decided to enlarge something rather than go straight up, you know, two times up. She enlarged it three times so that the family could get more work. Once you have that final plaster you can see a lot of things that you didn't see in the clay. And you'll work on that plaster too, to improve the surface and the form. And the next slide?

15:09

And here I just want to show you the monument today. She's saluting the Legion. And then the next slide? We can see her in an earlier time, just maybe about 10 years after she was installed. It was mentioned that I was involved with the restoration of the Joan of Arc. There was a big question about the color, because there was no color on it that we could find. And I have to confess it's probably darker than I would like. But we had to work with the surface we had and we did not take it all off. So, it ended up being a little darker. But I just want to put a plea out there for anyone who is interested in protecting this monument. It does need to be waxed and conserved on a regular basis. And I don't think the city has the funds. So, I urge you to encourage them to see how we can get this piece taken care of. And then the next slide, please?

16:08

Now, you know it would be enough really to do the Joan of Arc statue of which there are five copies. There's a copy in New York, as I mentioned. One here in Gloucester. There's one in Blois in France, Joan's birthplace. There's one in Quebec City on the Fields of Abraham. And there's also one in San Francisco. Well, that would be enough for most anyone but not for Anna Hyatt Huntington. She created at least eight equestrian statues, monumental statues, and I'm

showing you a couple of them here. A number of them related to her husband's interest in Spain and Hispanic things. Her husband, it's said, wherever he put his foot down, he started a new museum. And one of the museums, one of his earliest museums and interests was the Hispanic Society of America. So, a number of her subjects are Hispanic subjects. You have El Cid from 1927. Her husband was the first person to translate the El Cid into English from the ancient Spanish text. And then we have Boabdil, who is the last king of the Moors. This is a very interesting piece. She initially modeled this as a statue in the round. And when it was determined that the site where both of these pieces are, which is on Audubon Terrace in New York City, about 150 Sixth Street in Spanish Harlem, that it wasn't ... They didn't need another full-size-in-the-round sculpture there. So, they wanted a relief. So that machine that you saw in that studio was Berthold Nebel's Studio. Berthold Nebel was able to compress it and still make it feel like it's three dimensional, even though he flattened it out, which is really, you know -- it looks good and we can't find any fault with it but it's a very, very hard thing to do.

18:02

And then the next slide, too, is of Don Quixote from 1947, another Hispanic subject. She spent a lot of time trying to find the perfect horse as her model for this piece and also an older gentleman. If you go through her papers, you can find the photographs of the models that she used in both cases. And it's just extraordinary to see this older woman here on, you know, this ladder all the way up there. This was specially made for her because she was determined to work on these monumental pieces. And they were very concerned about her, so they created this ladder and lift. The same person who did a lot of her enlargement created this for her and one for himself just so that she could do this safely.

18:43

This piece is in Brookgreen Gardens in South Carolina near Myrtle Beach, and I should mention that to you. If you haven't been there, you should really go. It is so beautiful there. It is the first sculpture park in the United States, and it was created by Anna and her husband, Archer. As I said he was one of the wealthiest men in the world. He inherited all this money. His father was a robber baron, and like, not enough perhaps, but many people who inherit a great deal of money, he devoted his life to doing good things and giving back to the community. And one of the things they did was they established Brookgreen Gardens, which was to preserve the rice culture, the plantations, the old estates that were there. It's a combination of four old plantations, but also, they were going to create the sculpture garden. Initially, Archer had suggested that it would only be with Anna's work and she was not really interested in that. But this also started, you know, in 1930 right at the time, you know, during the Depression, and so there were a lot of artists who needed work. And so, they sort of created their own Works Projects Administration, where they purchased work, commissioned work from other artists. Many of the artists who are in this Cape Ann community, you know, who contributed to this community (Paul Manship, Walker Hancock, Charles Grafly) their work is all at Brookgreen Gardens as well. And the next slide?

20:18

Now I show you this because another one of her pioneering efforts was in aluminum. She was, as far as I know, one of the first people to use aluminum as a sculpture material. This was done in 1951, this wonderful kangaroo. And I don't know if you have ever had an opportunity, or you could imagine how much this, something like this weighs. But if you had this in bronze, it would be probably 30 to 40 times heavier. And so, it's very light when it's aluminum and she liked that, because she also organized a lot of exhibitions of her work that traveled around the country. And it even went on a Mediterranean tour. And she often paid for shipping. So, it was a lot cheaper. The other thing is that these are, many of them are her smaller works anyway, but they were going to a lot of communities like community halls, libraries, and the people who were moving these around quite often were women. And so, she wanted it to be easy for them to be able to handle this stuff, to not hurt themselves or the piece.

21:29

The other thing that's wonderful about aluminum as a sculptural material is that it's very easy to see the form. Now if you think back to the Joan of Arc statue and how dark it is in those images, you don't see the form as easily as you do when it's lighter. That's one of the reasons why working, you know, in plaster and developing your model and your final product in plaster was so valuable to artists, because they could see better the form and any problems that were there. So that's another reason why she really liked aluminum. There's quite a lot of her sculpture in aluminum. And the next slide?

22:09

Now Charles Grafly was really the first sculptor who came here to find a place, a haven, to create sculpture. He had friends. He was from Philadelphia. He had gone to the Pennsylvania Academy of Fine Arts. Before that he worked in a stone yard, and he became friendly with some ladies who lived in Folly Cove. And they had told him about this, this place, this wonderful place. And so, he was looking for a place because his daughter was sickly, and she didn't do so well in the climate in Philadelphia. So, this was a better place for them to be, so he started coming here in the summers in Annisquam in 1902 to 1904. And then in 1905 he built a studio for himself and his home in Folly Cove. I'd like to show you this image of him, this particular one, because it suggests the tradition of the gentleman-scholar-sculptor. And I think that's something that he really passed on to a lot of his students. He did not go to the American Academy in Rome. He went and studied in Paris. But very soon after that, a lot of the really gifted sculptors were going to the American Academy. And part of their training was, you know, learning how to dress up for dinner, because you needed to be able to work with clients who were extraordinarily wealthy and you needed to be comfortable with them. You needed to go out to dinner with them. And then also you have to be someone of intellect and knowledge and be able to put that in your sculpture. And the next slide, please?

24:04

This is the piece that was the first commission that he worked on in Cape Ann. He was very eager to get a studio set up here. The Cape Ann community was wonderful. He lived in

Philadelphia. He had a studio in Philadelphia, but here there were no distractions. You know, people couldn't stop in from off the street and disrupt his work. But I think more importantly, after he worked really hard, he could just run out the door and go swimming in Folly Cove or he could go fishing or something else. And he often would have his students from the Pennsylvania Academy of Fine Arts where he taught come and assist him in the summertime in his studio. In fact, Demetrios, who will be looking at later, George Demetrios is one of the artists that helped him, one of his students. And this was the first piece that Demetrios helped him with in this time. This represents England and France. England is on the left, you know, she's shown with the wheel. It's a very traditional sort of 19th century representation of England. And then France, she has on a liberty cap. You can't see it quite so well. But this is all designed for the US Customs House. And the next slide, please? You can see here, the figure on the end, you might be able to make out the wheel, and that's where England is. But there are a number of sculptors that participated on this project. Daniel Chester French did the four figurative groups at the bottom, the large ones, and several other sculptors in addition to Grafly assisted on the rest of it at the top. This is part of the Beaux Art tradition, something that grew out of the 1893 World's Fair when architects, painters, sculptors were collaborating together. And that also led to the birth of the American Academy in Rome. So, this is the kind of work that you were doing. A lot of sculptors were not just doing freestanding pieces. It was often a lot of their big work and things that they got most of their money from was in conjunction with architecture as part of architectural sculpture. And then the next one, please?

26:18

But truly, Grafly's greatest gift was portraiture. He was one of our greatest portrait artists, and this, this is a piece that I really love especially. It represents Thomas Anshutz, who was Grafly's teacher at the Pennsylvania Academy of Fine Arts. Grafly studied with Thomas Eakins and also with Anshutz. And Eakins got into some trouble because of nude models in his classes, and so Anshutz took over all of Eakins' classes. So Grafly became very close to him, not only as a student but also as a fellow teacher when he started teaching there. And in 1912 a number of students in their great devotion to Anshutz had decided that they wanted to get a portrait of him. They wanted to get his self-portrait, and they also wanted Grafly to model his portrait. But unfortunately, before Grafly was able to start this, Anshutz died. And he was able to ... Grafly made a death mask and he had a lot of photographs. So, he took all these back to his Lanesville Folly Cove Studio. And he had a lot of starts and failures, and it just really wasn't working. I'm sure it was very emotional, very hard for him. And so Demetrios actually recalls what happened. He put everything away. He put all of his photographs, death mask and just, in this tremendous creative burst of energy, he made this piece from start to finish in six hours, and it's really a masterpiece. The next slide please?

28:03

Of course, that was the other great thing about being in Lanesville. We've learned before how Cecilia Beaux had a lot of her portrait sitters come to sit for her here in Cape Ann, and that's very true for the sculptors as well. They had the whole, you know, this wonderful community to themselves, this nature. As I said, they could just at the end of the day, when they were finished

their six hours of modeling, they could just run out the door and go fishing, or practice target practice with bows and arrows, or pitching pennies, or whatever. There were some wonderful stories about them doing this. And when you're working on someone's portrait, you know, generally either they're very open and you communicate, have a lot of conversations and this wonderful exchange, which really helps you give life to their piece -- or not. And I think in this environment, it was much more conducive for having that happen. And then the next one please?

29:02

This is another work that Grafly did here in Cape Ann. What I want to stress is the fact that, you know, there were a lot of major monuments that are around this country that were made here in Cape Ann. And we don't even, you know, most of us don't even know about them, but they were all made here. The inspiration came here, the work, the students came here and helped the artist, and they're all out there around the country and some around the world. And this is one of them. This is the Pioneer Mother Monument. This is for the Golden State Park in San Francisco. He worked on this project for two years. What's typical for an artist when you get a commission like this. You can see on the left, there's a series of models. So, you would have some sketches that you would create for the commissioning body, the agency that had asked you to create this work. And then there would be a discussion as to what they liked, what they thought worked, what they'd like for you to change. And you see here on the right, the final product. It wasn't really what Grafly would have liked to have done. He preferred her holding the children up near her shoulders, but it was a job.

30:18

Now the next slide is of a monument in Washington, DC. You might not know it, but in DC there is at least one sculpture for every state. Each state was able to create a fund to a monument for DC, and there are a lot of these little pocket book sort of parks that have these. And this one is, of course, on Pennsylvania Avenue, because this is a Pennsylvania commission, a Memorial to Major General George Gordon Meade, who led the Union troops at Gettysburg. This was a long project as you see, 1915 to 1925. There were a lot of discussions about what this monument might be. And if you look at the next slide, you can see here he started off with just general sketches that showed the figure and typically around it, the other figures. You'd usually have a portrait sculpture and then allegorical personifications of the attributes of that person. And that's what you have also here on the right, so he's developing it along. You see, there's the portrait sculpture, the lighter one on the right, and then behind him, you know, in this architectural surround these other figures. And the next one? They weren't too happy with those, so he came up with some more. Here on the left you have a portrait of Meade with this wonderful cape, which really kind of unifies the whole composition. It's quite nice, but, you know, it's very traditional. And his favorite actually was the one on the right, which is also called E Pluribus Unum. It's not a portrait, of course, which is why the commissioners did not like it. But it's wonderful, you know, if you think about what he's doing. You know, this is, this is Meade. He is holding the Union together, you know, with the struggle. And the next slide, please?

32:35

Here we have the Head of War, and you can see the head of what ended up becoming the Head of War on the right-hand side in the center. This was a study he did for the Head of War. Artists will make a lot of studies and sometimes they really like them a lot and they might not be right for the final piece, but they go ahead and cast them anyway. And that was the case with this one. Katherine Lane Weems remembers Grafly working on this piece, and said that it was done in just a matter of hours. He had no model. And it was recognized that in some ways it's a bit of a self-portrait. So, the final version you have on the right-hand side and some of the allegorical figures that surrounded it are chivalry, loyalty, military courage, energy, fame, and progress. And it's finally when he developed this circular scheme where you could actually go all the way around it that the commissioners and he really agreed on what could happen and what would work for this monument. And the next slide?

33:39

Here you see him putting the final touches on the monument. And in his studio, you can see the war and the other models that he used to help him prepare it. And this is about 1922. Now what happened was ... okay, so many years, I mean, by this point it's already been seven years that he's been working on it. After this they created a wax and he worked on the wax. And there was great concern because this was in, you know, Folly Cove, and they were very concerned about fire. And there was a day when some boys were smoking in the woods and they started a brush fire and they came running, because, you know, everyone had come the weekend before and had come to see the wax piece, and they knew that, you know, there was some concern about this making it to the foundry without being damaged. But so, as a result, you know, what will often happen is a commissioner will take out insurance. Okay, well, that's great. You take out insurance. If you lose your piece, you get your money, but you have to start all over again. So that doesn't quite work and it's quite expensive. So, what they decided to do with this is what Grafly recommended, was to make three copies, three plaster casts, so that if one of them is damaged, you still have the other. And then if that second one is damaged, well you have a third. It can't happen at least three times. And what they did end up doing was making two casts, and rather than buying insurance, that's what they did to create this piece. And if you go to the next slide, you can just see it's really a fantastic monument. And the next one?

35:25

So up above the figure of Meade, there's this shield that's covered and that's gilded. And Grafly unfortunately had some trouble with the commissioners getting that finish, because that was an added expense. And two years later after it was installed, he was hit by a young boy who had stolen a car and was basically dying. He was in the hospital and he was very concerned about what was going to happen in the future. So, there were a number of things on his deathbed that he asked to happen, and one of them was to have that gilded, to just finally see that that happened. And he asked that of Walker Hancock, who was his student and who took over his duties at the Pennsylvania Academy when he died soon after that. And the next slide?

36:21

Paul Manship. Now actually I'm tracing a legacy here which, in some ways, starts not with Anna. I mean, she was here, Anna Hyatt Huntington, working, but if we go through the genealogy, you know, it's really Grafly then Manship. Manship was one of his students at the Pennsylvania Academy of Fine Arts. Manship recognized that he was probably the greatest teacher he ever had, but they had a disagreement over, I think, style. Manship's work is much more stylized and Grafly didn't go in for that so much, but there was a respect between them. Manship did not come to Cape Ann because of Grafly. He actually came with Maxfield Parrish much earlier around -- I think it was 1915. He came to visit some of their friends here and he loved it, and he needed a place to take his family in the summertime. So, he started coming here in the mid-30s to Halibut Point. And then later on he built a place for himself in Lanesville.

37:25

This is a portrait that was done of Paul Manship by his son John, who is a terrific painter and also did some sculpture after his father's death as well. And the next slide? You will recognize this. There's a copy of this in the back of the room. This is not the same piece though. Just in the corner right over there, you can see Pauline Frances -- Three Weeks Old. So, the difference between these two pieces is that this is the finished piece, the consummate piece really, that was made and purchased and given to the Metropolitan Museum. It's marble and a wood surround and marble at the base as well. But it represents his firstborn, and one of the things, you know, talking to John Manship and his sibling Chou Chou, is to see what a wonderful father Paul Manship was. And you can see in this piece, you know, just the joy, the love, the sensitivity that he had in becoming a father and his love of his little girl Pauline, who is named after him, of course. But it's also, you know, it gives us an introduction into Paul Manship and his style.

38:45

He was one of the artists that ended up going to the American Academy in Rome. He was the youngest sculptor at that point to go to the Academy. He went there in 1909 and came back in 1912, and in 1913, you know, he started having exhibitions. And he was fantastically successful. And part of the reason why was because he looked to the past, but he made it present. So, you see here, you know, he's used -- this is a sort of an homage to the Italian Renaissance. But he's updated. You know, it's this little girl. It's this very naturalistic portrait. You can see her fragility and also her alertness of, you know, this wonder, this new world that she's in. And then the next slide? I love this. This is Sarah Jane. You know, the other thing about Paul was he had a great sense of humor, and that often comes up in a lot of his pieces. But it's so fantastic to create this marble, you know, life size portrait. She's a little bit bigger now because it takes a while. You know, once you model the piece, then you have to send it off and get it carved, and so she's just slightly larger. But as I said, you know, it's a very, very warm home to grow up in. And the next slide?

40:05

This piece really shows, as I said, you know, his characteristic borrowing from the past. This is really related to actually Indian painting. There's some Indian painting that this comes from. Paul really was this very eclectic, you know, consummate borrower from all sorts of styles and periods and ethnic groups. And we see this in here. But what's one of the things that's so wonderful is, you know, the stylization. There's often a tendency towards silhouetting the figure even though it's in the round, and also this sense of movement and this wonderful, rhythmic line that unifies the whole. This is one of his masterpieces. And then the next slide, please?

40:53

Here we have Prometheus. This is probably the piece that everybody knows best, much to Paul's disappointment, because he was never really quite satisfied with it. But here it is in Rockefeller Center, the Prometheus that he did from 1933 to 34. You know, Prometheus was the one who stole the fire from the gods which really allowed civilization to progress, but, of course, he got in trouble for it. You see him on top of Mount Olympus here, and then the ring around him is the Zodiac. And that's also a sort of a characteristic signature thing of Paul Manship's work. And the next slide?

41:33

This is the only real monument, big monument, that Paul Manship made here in Lanesville. This was a monument that was made for the John Hancock Life Insurance Company for Copley Square. It's kind of interesting. When they bought the piece, they bought not only the bronze that was the finished bronze but they also wanted the plaster, because they wanted to make sure no other copy was ever made. But here Manship is. He made this piece totally in Lanesville. Generally, he didn't work very much in his Lanesville studio. He loved coming here. But the problem was he had asthma, and so he could only stay here for two or three weeks at a time. And then he had to go back to New York, of course, where the air wasn't probably quite as pure, but, you know, it was pollen free. So, his family lived here though, and he would come back and forth.

42:28

Generally, when he was here, (Could I have the next slide?) he made smaller pieces. This is his Zodiac, another zodiac series of ashtrays. Now he got into this – it's kind of interesting. He first started making ashtrays because he was the person who was responsible for decorating the birthday cakes. And so, one year he was going to make, you know, their zodiac sign on the birthday cake. And, you know, being very creative, he thought, wow, you know, let's do something else with this. And then he developed this whole series of ashtrays and plaques. Of course, this is a time, you know, when you can't imagine smoking a cigarette and putting it out in this ashtray, I'm sure. And many people didn't. Some did, of course. But it's something, these were things that he, you know, the kind of thing that he could have done and did do in his studio here in Lanesville. And he also, you know, could produce a lot of them. Some of them were in terracotta. Some were in bronze. And he would typically, if he had some friend getting

married, he would typically find out what the bride and groom's birthdays were, and he would give them an ashtray for their zodiac sign. And the next one? Now, this is a small piece. This is the only one I put the dimensions on. The other pieces, most of them are monumental. The ashtrays are anywhere from, you know, they're usually about six inches. But this is a small piece. It's 10 inches high six by five and this is the kind of thing he would do. And John told me how, you know, it was long after his father died that they kept finding wax figures all over the place, you know, in the back of the freezer and all these different places. So, when he was here, because he couldn't do his large monumental work in Lanesville, but he was constantly, you know, doing some work with his hands. So, he used the clay, would model figures, and then go and have them cast in lost wax. And then the next slide?

44:24

So, another student, as I mentioned, of Charles Grafly was Walker Hancock. Walker was from St. Louis. He did attend the Pennsylvania Academy of Fine Arts with Grafly, and very soon after that, you know, he was invited to come to Lanesville to Folly Cove to work in Grafly's studio in the summertime. He eventually moved here permanently, as you all know, and married Saima Natti, who was a member of the Finnish community. He also won the Prix de Rome in 1925, and that's when that relationship between sculpture and architectural context was really solidified for him. He really took hold of that. And here you see him working on this collaborative problem that he collaborated with the painter and architect and himself being the sculptor on a war memorial for a large American city. And the next slide? This is another monumental piece that he did for New York for the Post Office Department Pediment. It's so wonderful to have these images. You can see him working and see the model there and then the final product. In the top slide in the left-hand side, you can see the side of his studio in Lanesville. And then the next slide?

45:52

Perhaps one of the most important monumental works that Walker Hancock did, however, was during World War II. He was involved with identifying treasures, cultural treasures, in Europe that needed to be protected, to tell, you know, the allies this may not be bombed. You have to be very careful. We need to protect this. And so then after the war, he was one of the Monuments Men who went and tried to locate and repatriate all the art that was stolen by the Nazis, and many were put in mines. There's a great effort now to recognize the Monuments Men, and there was legislation, I think, passed in Washington to do that. And so that's ... it's wonderful that their efforts are coming to light. And the next slide?

46:48

Here we have what I would say is Walker's masterpiece. It is the Pennsylvania Railroad War Memorial. It honors more than 1300 men who died who were employees of the Pennsylvania Railroad. They died in World War II. And we're so fortunate that we have a scale model outside

this door of this monument as well as another, the next scale up scale model on the wall above. And here you see Walker again in his studio working on this piece.

47:29

I have been there to see it, and, you know, you are just in awe standing there. It's, I think it's, 33 feet high. And it's something that, you know, when you're there and you're in this space, you know, it really creates this meditative space around you. It's very solemn and sacred, and it's not unusual for people to come up to you, you know, strangers, and want to connect with you and tell you how much this piece has moved them. I think it's probably true that the fact that Walker was, you know, at the Battle of the Bulge and participated in the war himself really allowed him to create this masterpiece, which shows St. Michael lifting up the dead soldier. And the next slide?

48:18

This is one of my favorite portraits by Walker Hancock. He, as I said, was a student of Grafly, and so he learned well how to make a portrait. And this is one of my favorites of Robert Frost. I think it's one of his most engaging. And Frost came here to his Lanesville studio and posed for him every day for a week to make this piece. You can see, if you compare the finished bronze on the left with this plaster on the right, you can see what I was mentioning earlier about how much easier it is to see the form in the plaster than in the bronze. And the next slide? Here he is doing the portrait. He's got calipers there, and he's leaning over in the upper left-hand image. He's leaning over. He's just taking measurements off the President's head. And this was a piece that he made for the Capitol. There is a tradition, you know, the Vice President presides over Congress. And when their term is done, their portrait is made, and it is put in the Capitol. And so well, when President Bush's vice-presidential term was done, you know, he, well, he was President. So there Walker is in the Oval Office, helping, you know, getting the information he needs so that he can model his portrait. And then below you see Giuseppe Landi who was someone who worked a lot with Walker making his marbles. So, what would happen was Walker would create the clay and it would be translated into plaster. And when it was all done, it was sent to Pietrasanta, to Italy, where it would have been carved by these masterful Italian carvers, and this is just a typical scene that you would see if you went to Pietrasanta even today. And the next slide?

50:12

Another one of Grafly's students was George Demetrios. I'm doing a little bit out of sequence. He's really earlier than Walker, but it's because he, in terms of the lineage, he, you know, you go from Grafly to Demetrios and then to the person we're celebrating upstairs, so I wanted to get them closer together. Here you have Demetrios in his studio with Sauna. Sauna is one of my favorite pieces by Demetrios, too. It's really a tribute to the Finnish community. You all probably know that in the Finnish community, you know, they have this religious practice, almost religious practice of doing the weekly sauna. And I think this piece is wonderful -- wonderfully captures that -- the boy who's pouring the water over himself to cool himself and clean himself off.

51:01

Demetrios had started off at the Museum School in Boston. Grafly was teaching both at the Pennsylvania Academy and at the Museum School in Boston. And he recommended, Grafly recommended to Demetrios that he go to the Pennsylvania Academy of Fine Arts because there are more opportunities available to him there. And right away he started winning prizes and being able to travel. He started apprenticing for Grafly in his studio. And he also took it on himself this special problem of becoming a master drawer. He developed this technique of direct-line drawing. Perhaps some of you have taken classes with him. He taught in Boston, and also, he set up a school here on Cape Ann. And the next slide, please? This is actually a terracotta relief. It's kind of washed out a bit, but you can see, you know, even though it's a relief, you can still see this wonderful direct line, the gesture that was great. Demetrios was teaching his students. When you were in his class, the work was very, very, very concentrated and really exhausting. But as hard as he could be on you, you know, that's how much greater your output could be for him. His routine was to have morning classes, and then in the afternoon he worked in a studio with models on his own work. He was also an exceptional portraitist. And there are some of his portraits. There are two on the other wall here in the auditorium. And then there's also another figure by Demetrios on the wall to my left. And the next slide?

52:46

Now here we have another student of Grafly's and also a student of Demetrios. So that's why I put Katherine Ward Lane Weems here. Like Anna, she did not come here to study sculpture. She was here. Her family had a mansion in Manchester-by-the-Sea called The Chimneys that she grew up in. It was this wonderful estate that her uncle helped design. And she first got to know Anna Hyatt Huntington because of the war effort. They were going around, you know, with the farming, and so they met Anna Hyatt. And Katherine Ward Lane's mother talked about, you know, her daughter's interest in animals and art. Actually, Katherine Ward Lane's father was President at the Museum School. And so, Anna Hyatt Huntington gave her criticisms and encouraged her to associate with other sculptors who could help her. In 1929 on his deathbed this was one of the things that ... Katherine Lane Weems is one of the people that Grafly talked to his students about. He talked to Demetrios. He said, you know, put drawing in her head; I really like her. So, the next slide?

54:10

But these ... I should have said, those are the Dolphins at the aquarium, and here you have her other great, monumental work that she did, public work at the Harvard Biological Laboratories. This was a series that happened over, you know, six years. She started out with the animal reliefs, these reliefs that are carved in brick, and then she did the doors. I don't know if you can see the three doors. And the crowning achievement were the rhinoceroses, all modeled from the same figure, a female at the New York Zoological Park. She wanted to do for the laboratories an unusual animal. They decided, okay, we won't do a historic one. We want a live

one, but it has to be unusual. Finally, she decided on the Indian Rhinoceros unicornis. Unicornis because of its size and its armor. Demetrios was especially enthusiastic about the rhinos. And then the next slide?

55:19

In the upper left-hand corner, we have what I consider to be Katherine Lane Weems' masterpiece, Narcisse Noire. It was a whippet that came to her studio in Manchester and she modeled it and it won the Pennsylvania Academy of Fine Arts Weidner Gold Medal. That was done in 1927. And then you can see the kind of work that she was doing years later in 1942. This Pelican which, if you think back to Demetrios' work, you can see the influence there, that economy of expression and just perfect line that defines the form and the gesture and the expression. And the next slide?

55:59

And here we are with McClellan. James McClellan came to Cape Ann because of Demetrios. He had started taking drawing with him in town, in Boston. He initially was going to become a painter like his mother. But he eventually found that 3D was much more interesting than 2D. And he was really interested in the spirit of things rather than a realistic portrayal. So, it's no surprise that you find a lot of myths represented in his work. You have here the doors from the Sawyer Free Library, the Poseidon and the Angry Sea. He worked in all kinds of materials, you know, bronze, marble, but what I think really he responded to the best and he expressed himself the best in was wood. He did not support himself most of his life as a wood sculptor, although in some way he did. I mean, he did. He did carve things for organ companies and, of course, that was in wood. But he had other jobs. He worked in boatyards. He helped build the A. Piatt Andrew Bridge. And then finally later, when he was able to retire and devote all of his time to sculpture, you can see upstairs some of the wonderful things that he was able to produce. And then the next slide, and this is my final slide. It's a Seahorse, and I have to tell you that the exhibition upstairs is really exquisite. It's beautifully installed. The work is so wonderful. It's so alive and fun. And this is why we're really here today, to acknowledge the lineage that McClellan comes from through Demetrios and to Grafly, this figurative tradition. But as we get down to McClellan, you know, it's become something very different than the French naturalism and Beaux Art style that we started off with. It's really something that's true to the person that's making it and to the time. And I want to thank you all for coming, and I look forward to seeing you in the galleries upstairs.

(Break in the video)

58:18

...spending time, you know, in New York and then he'd go to Florence and work the foundry. And then he'd go to Rome, the American Academy, and then he'd come back. So Manship did a lot of casting in Florence. But there were a number of casters in this country as well -- Roman Bronze Works, Modern Art Foundry. There were foundries on Long Island. By this time bronze casting was established in this country. Late in the 19th century, not so. You really had to go to

Paris. You had to go to Switzerland, Brussels, Italy. But by this time, you can cast here. Depending on the piece, it might be cheaper to do it abroad. In fact, Anna Hyatt Huntington, when she was doing some lions, when she was Anna Hyatt, a lion for Dayton, for the schoolchildren in Dayton that didn't have very much money and she wanted them to be able to afford it. She went to Italy and she cast it there.