



































DIRECT WELDED SCULPTURE FOR IMMACULATE CONCEPTION PARISH

by

LEO L. OLSON

A paper submitted to the Graduate Faculty in partial fulfillment of the requirements for the degree

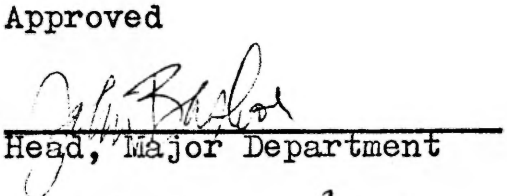
of

MASTER

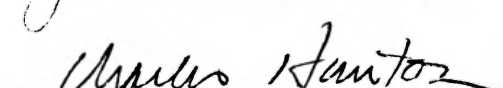
of

APPLIED ART

Approved



Head, Major Department



Chairman, Examining Committee

Graduate Dean

MONTANA STATE UNIVERSITY
Bozeman, Montana

August, 1969

ACKNOWLEDGMENTS

I would like to thank the following people who have been instrumental in making the projects possible:

The Reverend Leonard G. Hensen, Minister of Immaculate Conception Parish.

Mr. L.M. Sheridan, Chairman, building committee of the Immaculate Conception Parish.

Mr. Stephen P. Hogan, interior designer, who was most instrumental in offering this opportunity.

And in memoriam, Mr. George Conkey, for his guidance and sagacious counsel.

TABLE OF CONTENTS

INTRODUCTION 1
Immaculate Conception Parish 1
Origins of the Commission 6
Philosophy 8
STATIONS OF THE CROSS 10
THE JOSEPH AND MARY 15
THE TABERNACLE SAFE 24
THE STANDS FOR JOSEPH AND MARY 29
OTHER PROPOSALS 31
CONCLUSION 36
APPENDIX 38

LIST OF PLATES

Plate		
I.	Immaculate Conception Parish	4
II.	Typical interior elevation	5
III.	Proposals for Stations of the Cross	11
IV.	Proposals for the small cross	13
V.	Stations one through seven installed	16
VI.	First Station	17
VII.	Third Station	18
VIII.	Fourth Station	19
IX.	Seventh Station	20
X.	Proposals for Joseph and Mary	22
XI.	Proposals for seated figures	23
XII.	Saint Joseph	25
XIII.	Saint Mary	26
XIV.	Proposals for the tabernacle safe	28
XV.	The tabernacle safe	30
XVI.	Proposals for stands for Joseph and Mary	32
XVII	The stands for Joseph and Mary	33
XVIII.	Proposals: Processional crosses and candle sticks and altar crosses and candle sticks	34
XIX.	Proposals: Baptismal font cover and the hymn board	35
XX to XXXIII.	The Stations of the Cross	Appendix

ABSTRACT

This paper is a written account of a studio project completed in partial response to the requirements of the Master of Applied Art degree.

It treats of a number of sculptures done for the Immaculate Conception Parish of Polson, Montana. Part of the paper covers proposals that have been made but not completed as yet. These are to be purchased as memorial money becomes available. I have included them only to show the total treatment.

Originally, I was commissioned to do the Stations of the Cross. If this had been the extent of it, this paper would be as originally conceived. I had accepted the commission with the express purpose of using it as a thesis.

However, other opportunities were offered by the Parish and I have used them to expand the paper. Following completion of the Stations, I was invited, in turn, to do the figures of Saint Joseph and Saint Mary, a tabernacle safe and stands for Joseph and Mary. The stands were asked for because the interior designer felt the figures were becoming the focal point of the church and he wanted them elevated above the heads of the seated congregation.

I have left on file with the congregation a catalog of sketches for other items they may desire. These, like the tabernacle safe, will be purchased as money becomes available.

As each contact between artist and client is fraught with problems of ideology and communication, I have attempted to relate some of the incidents that occurred during these projects. I have also covered some of the techniques and materials involved.

INTRODUCTION

Polson nestles at the southern tip of Flathead Lake. During the winter, the population consists largely of agriculture and agriculture-allied families. The "Lake People", transient residents of the shores of Flathead Lake, leave the area for the winter months but the first warm days of spring herald the return of part-time residents.

Many of these people are stockholders, owners and managers of medium and big business. Most of them move their residences to the lake over the summer, commuting to Butte, Missoula, or even out of state for the business that must take place.

Polson reflects some of the wealth that lines the shore of the lake. Among the many weathered and long-used buildings in town are some fairly opulent new additions: a new building housing a young law firm, the recently remodeled Security Bank and the Immaculate Conception Parish.

IMMACULATE CONCEPTION PARISH

The religious needs of the territory, including what is now the Immaculate Conception Parish, were provided for by the Jesuit Fathers of Saint Ignatius Mission until 1913. The Immaculate Conception Church was originated by The Reverend Louis Taelman, S. J., in 1909. Reverend Taelman, at that time, foresaw the establishment of a vigorous township for Polson. The Reverend Edward Griva, S. J., the first minister to the new church, added an adjoining rectory.

In 1913 the Jesuit Fathers withdrew from Polson. The Reverend William M. O'Maley, a professor of English-Literature at the University of Dayton, asked to be sent to Immaculate

Conception Parish so that he might work among the Indians. For many years masses in the Polson church always included a special mass in Salish for the Indians.

The church and rectory were completely gutted by fire in March of 1923. All church records and Father O'Maley's extensive personal library were lost. Father O'Maley immediately began construction of a new brick church. In the following years, extensive renovation and additions to the parish enabled the church to grow to accommodate almost a hundred families.

Father O'Maley left Polson from 1927 to 1930. In the interim The Reverend Patrick J. Crowley served as pastor. In 1930 Father O'Maley returned and remained as pastor until September, 1937. The Reverend Robert W. O'Dea served the parish from 1937 until 1942.

In 1942 The Reverend John J. O'Kennedy was appointed pastor. During Father O'Kennedy's administration a new rectory was built. In 1948 fire struck again. This time, it destroyed the interior of the church and the interior had to be completely renovated.

The Reverend Emmet J. Shea replaced Father O'Kennedy in 1952 and it was under his leadership that the new addition enabling the church to minister to a hundred families was built. The sanctuary was beautified with various kinds of hardwood paneling and a new altar and organ were given as memorials.

On September 8, 1959 Father Shea was transferred to Harlowtown and The Reverend Leonard G. Jensen came to the Immaculate Conception Parish. From 1959 until 1965 Father

Jensen attempted to enlarge facilities to accommodate the more than three-hundred Catholic families in the parish. He built additional classrooms in the church basement and converted living space in the parish house to serve as office space.

In the summer of 1965 the chairman of the building committee, a prominent Butte businessman, Mr. L. M. Sheridan, and Father Jensen consulted the architect, Mr. Wayne Whitney of the firm of Morrison and Maierle, Helena. Construction on the half-million dollar building was begun March, 1966 and completed May, 1967. Bishop Hunthausen dedicated the church and consecrated the altar on the second of July in the same year.[1]

The contemporary Gothic structure sits on a hillside lot in Polson overlooking Flathead Lake. The exterior is constructed of Carrara marble and is covered with a hand-split cedar shake roof. (See Plate I.) The hexagonal structure is one hundred and thirty feet wide and the ceiling rises to a height of thirty six feet from the floor. The lancet arch is used for the tops of the windows and the laminated beams supporting the roof. (See Plate II.)

Rose plush carpeting and rosewood paneling in the interior set the mood for the decor. The interior designer had the cast acrylic windows made to match a watercolor design in rose, white and baby blue areas, with lines of black. Pews and other wooden appointments were stained to match the rosewood paneling. Most of the altar furniture is of Carrara

---

[1]Reverend L. G. Jensen, A History of the Immaculate Conception Parish, Polson 1969. (Mimeographed)



PLATE I. Immaculate Conception Parish

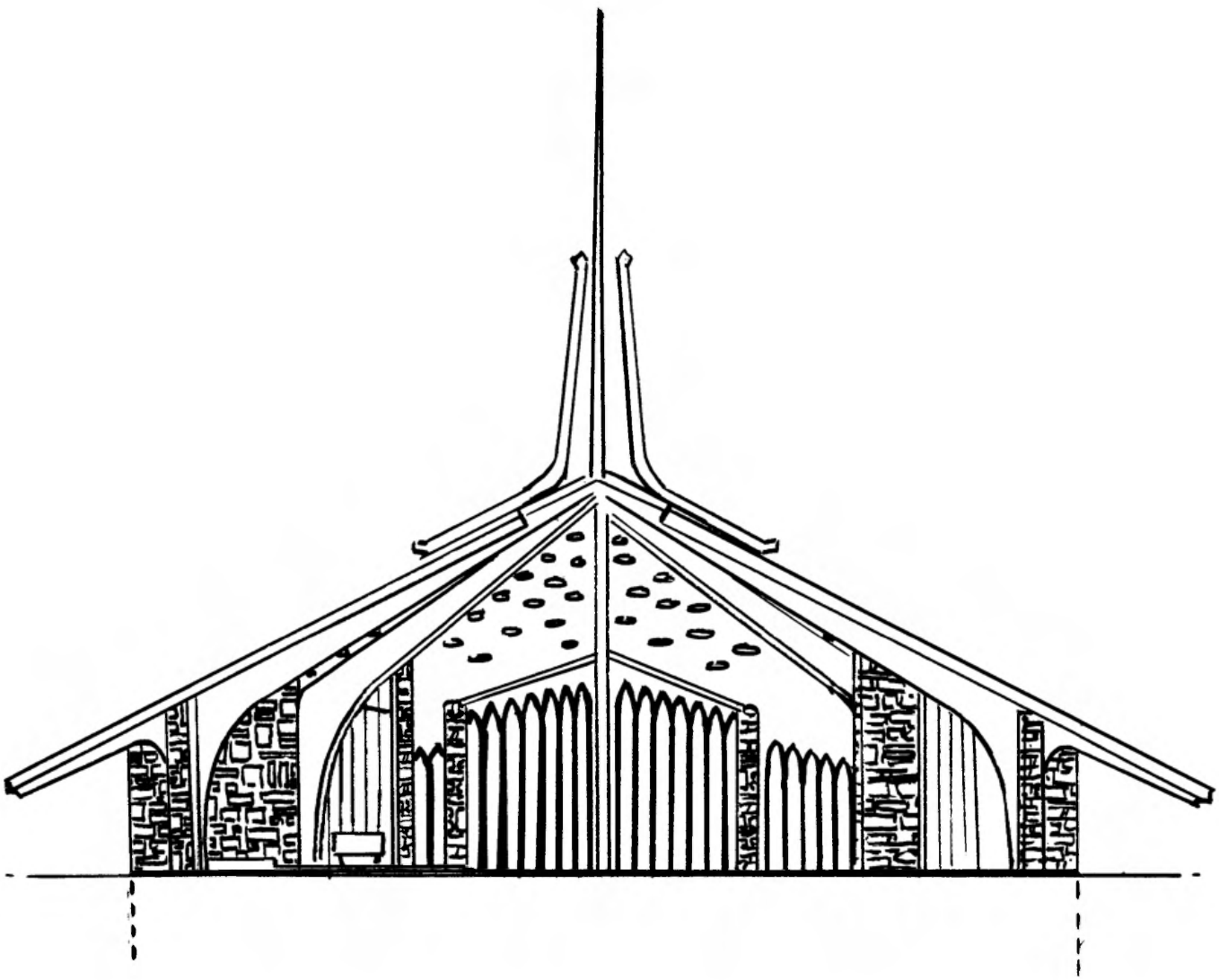


PLATE II. Typical interior elevation

marble. The large candle holders and hanging lamps are of steel painted with iron oxide paint so as to appear rusty.

ORIGINS OF THE COMMISSION

In June, 1967 I received a commission from the interior designer, Mr. Stephen Hogan, to do a piece for the Sheridan home in Butte. Mr. Hogan had seen a piece of mine in an exhibition of Montana artists' work. The same night he called me to ask if I did sculpture on commission. When I said that I did, he outlined what he had in mind and asked me to submit proposals.

During this commission I got to know Mr. Hogan fairly well. I discovered that he has done the interiors of some of the more impressive buildings in Montana. Among these are the Montana Club in Helena, Lydia's Supper Club in Butte, the Country Club in Butte and the Hilands Club in Billings.

Formerly an instructor at the University of Montana, Mr. Hogan completed his M.F.A. on a European study grant. His interest in art has prompted him to attempt, in as much as possible, to use original works in his buildings.

Although he specializes in traditional interiors, he has had no small amount of success in integrating contemporary art with the traditional appointments. The use of George Conkey's screens and wall sculptures in Lydia's points this out quite dramatically. (Although I must admit that I don't feel these are examples of Mr. Conkey's best work.)

As a result of the successful completion of the Sheridan piece, Mr. Hogan discussed the possibility of a second commission. He was in the process of doing the interior of the

Immaculate Conception Parish in Polson. Plans had already been made concerning the Stations of the Cross, but he foresaw the impact that welded metal Stations could have. I was asked to submit sketches for these.

Realizing the opportunity to use this project as thesis material, I readily accepted. Originally, the Stations of the Cross were to be the thesis covered in this paper. Other projects followed the completion of the Stations. As each new opportunity came to me, I envisioned enlarging the paper. A small part at the end of this paper deals with projects which are, as yet, undone. It might have been wiser for me to cover only one group of sculptures in the paper. (I would select the figures of Joseph and Mary). I have elected to cover them all, including the unfinished pieces, to show the total treatment. The remaining pieces, however, are to be purchased as memorials. Quite likely, many years will have passed before the last of these are completed.

I worked most closely with the interior designer. The desires of The Reverend L. G. Jensen, minister of Immaculate Conception Parish, were very important to me and I made it a point to have long personal talks with him. Mr. Hogan, in his role as agent, acted as an intermediary between me and the chairman of the building committee and, when it became necessary, between me and the Bishop.

I feel that this arrangement was very fortunate for me. I was aware of several instances in which Mr. Hogan acted as an effective buffer. I'm sure there were many more instances of which I was unaware.

PHILOSOPHY

Some difference of philosophies is inevitable in the artist-client interchange. When there are more than two parties involved, the differences become quite compounded.

The Bishop held very conservative viewpoints. Reverend Jensen, although tending toward the conventional, seemed to enjoy being a party to a departure from the conventional. The chairman of the building committee, who almost recalled the commission after thinking over the selected sketches of the Joseph and Mary, was perhaps the most outspoken in his ideologies. His chief concern was that his beautiful church should remain unspoiled.

The interior designer practices period decor in most of his work. (Which was not the case here.) Within these bounds he is quite innovative, and as a consequence, appreciates a unique approach. His first remarks, however, precluded any possibility of taking a non-objective approach to any of the pieces.

My philosophy is pragmatic and somewhat eclectic. I shouldn't want, by being adamant, to close any doors on myself. I thoroughly enjoy working in any direction as long as I don't feel I am being superfluous.

In a sense, the artist has only three "prima materia" with which to work: himself, the media and the concept. If he wishes to retain these prerogatives, on any one piece he might emphasize any or all of these. He might wish to show himself with his background and idiosyncracies. He may want to play with the media, experiencing the possibilities it has.

Should he desire to explore a concept, this is one of his prerogatives also. Emphasis on one in no way obviates attention to the others.

Although empathic with fellow craftsmen who have decided that henceforth they are going to explore, in depth, only one direction, I want to feel I can exercise any or all of the options. I do not feel that there is an innate superiority of the non-objective over the objective or vice-versa. Nor do I feel any great compulsion to jump in on the "latest thing". I see little value in being the thousandth person to discover something. On the other hand, I feel no repulsion for the "latest thing". Should it (whatever it is) offer the opportunity for a satisfying exploration, I have no compunction concerning its adoption. I am, however, against blindly following the leading edges of art, doing the same things for the same reasons others are doing them. This is as senseless as dogmatically pursuing a direction that is no longer challenging.

Important factors in the artist's direction are his originality and earnestness. If subject matter is his concern he should have something fresh to show about it. If he chooses to explore materials and techniques, he should find new possibilities. In an expression of his personality, a personality that is different from every other person's is hoped for.

The artist's statement should have significance. Although it may seem paradoxical, it is possible for an artist to point out the significance of trivia or to present it in a significant manner. The "new landscape" of the Pop artists shows us both of these possibilities.

THE STATIONS OF THE CROSS

The Stations of the Cross are fourteen significant positions or occurrences that took place during the crucifixion of Christ. Liturgically, they have great significance in the Catholic religion and a particular Mass, the Way of the Cross, is celebrated with movement from Station to Station often a part of the service.

Of immediate concern to the interior designer was the method of affixing the Stations. Partially due to the lack of wall space and partially due to the uniqueness of the idea, he had decided that they should be affixed to the windows. Although the choice of media was left to the artist, Mr. Hogan assumed that my choice would be metal. After my lamentable assurance that, "epoxy glue will hold anything," the commission was approved and planning sessions began.

My primary encounter in designing the Stations of the Cross was with the media. I was well aware of the usual treatment: variations on a bas-relief plaque. Some unique opportunities were afforded by the placement of the Stations on the translucent acrylic panels. During the daylight hours and especially with the interior lighting subdued or off, the Stations would be perceived as silhouettes. Knowledge of this led to the plan of opening up portions of the sculptures to allow light to penetrate the forms and define negative space. In some of the sketches an attempt was made to capitalize on these opportunities.

Several variations were proposed. (See Plate III) Sketch three appealed to the designer as it repeated the lancet arch used extensively in the church. After Father Jensen gave his approval, the sketches were sent to Bishop Shuster for his

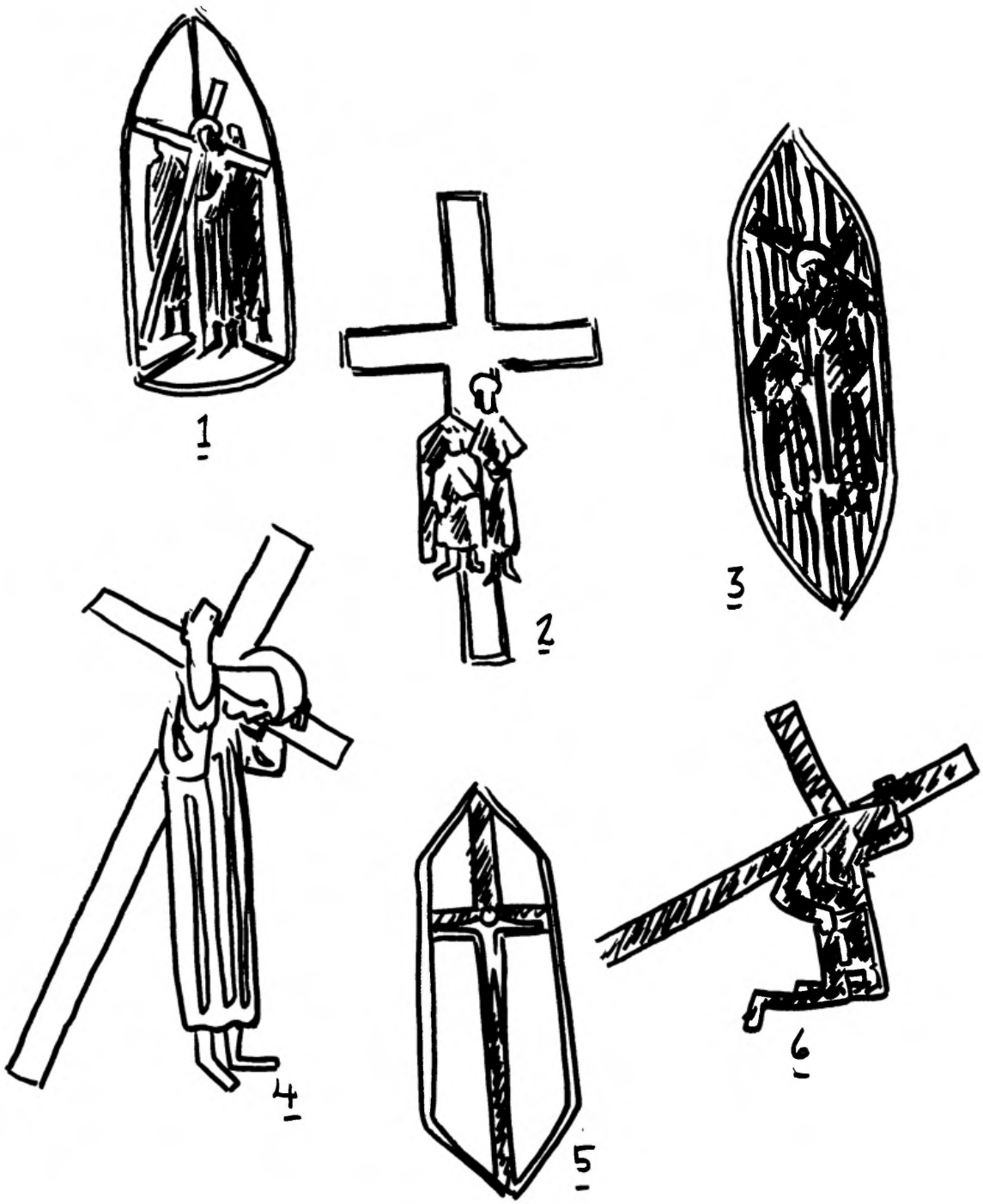


PLATE III. Proposals for Stations of the Cross

comment and (hopefully) approval. Bishop Shuster, who had to interpret the liturgical correctness of the Stations, ruled that the cross must be a part of each Station. We decided that a small cross below each of the Stations, with the number of each Station superimposed, would be the best manner of handling this requirement. (See Plate IV.)

After final approval, construction was begun. The double lancet arch frames (mandorlas) were constructed of 1/4" by 1" steel strap. Bending to shape was done cold over a jig built especially for this. I drew a template on a piece of masonite. This was used to check the curve, which had to be most accurate. Half of the frame was formed from each 40" length of strap, after which the two halves were welded together at the top and bottom of each frame.

The vertical bars are 3/16" high carbon steel welding rods, welded to the inside rear of the frames. A positioning jig was constructed from a piece of plywood and nails, which held the rods in their proper positions until they could be welded in place.

The figures were cut, in sections, from 1/8" steel plate. It became apparent that this technique was producing figures that looked like cookies pressed from dough. This prompted me to deviate from the original plan. Sections of the figures were overlapped to give some dimensionality. Another device was discovered while working. After cutting around some interior forms, such as a fold in a cloak, I then bent it either outward or inward with a punch and hammer in a sort of repousse'.

After construction the figures were welded directly to the vertical bars within the frames. Some difficulty with

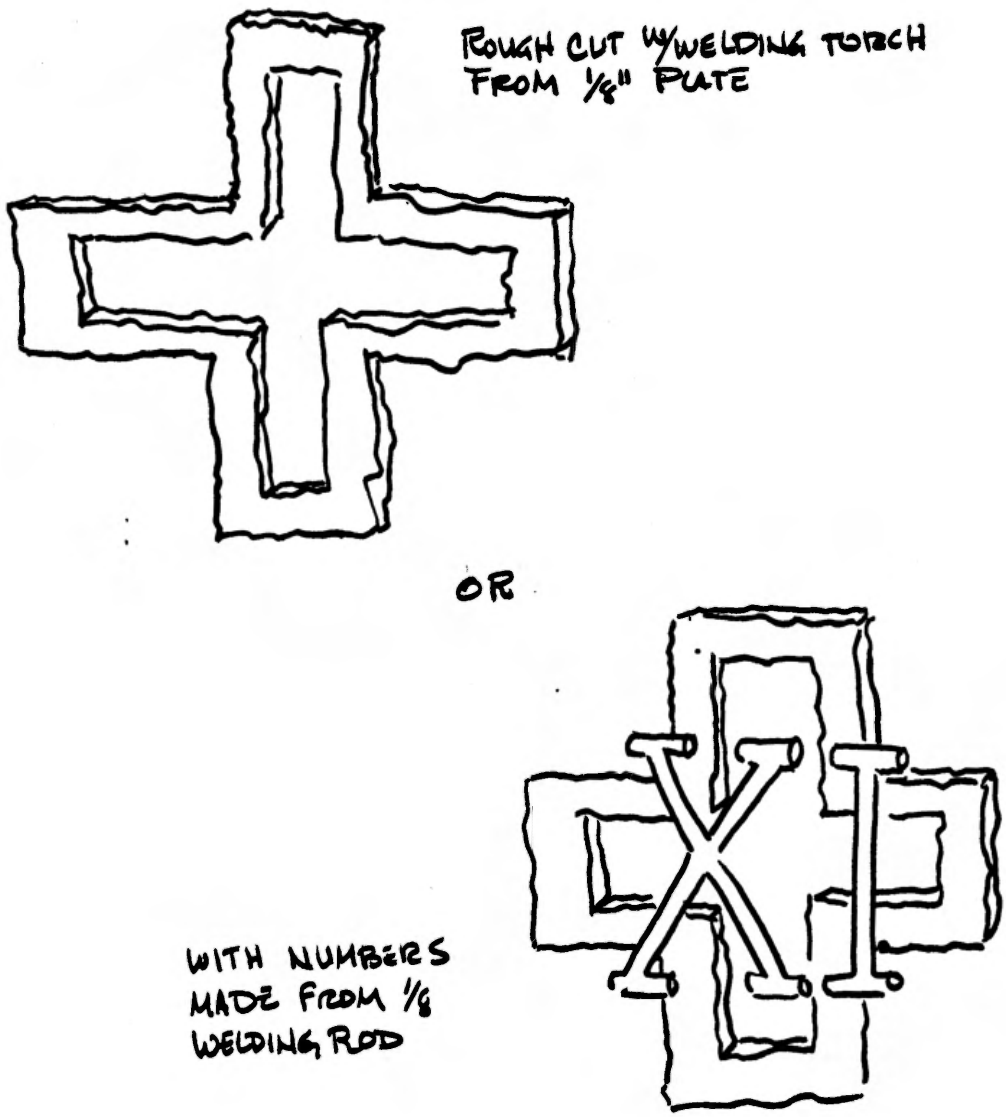


PLATE IV. Proposals for small cross

distortion was encountered. The vertical bars, when touched by the heat of the torch, had a tendency to wave about like spaghetti. This was solved by burning through the bars which were to pass behind the figures. The ends of these were used as weld points with which to attach the figures.

Placement of the Stations was pre-determined by the interior designer. He had stipulated that no holes were to be drilled through the acrylic panes as it would break the hermetic seal of the double pane installation of the windows. Original plans were to install with epoxy glue which, it seems, had been oversold to me. Installation was made with epoxy, with many accompanying problems, not the least of which was the refusal of the pieces to stay on the windows.

During temperature fluctuation the acrylic panels expand and contract. The epoxy, being a rigid substance, could not compensate for this. A thin film of surface acrylic began to pull loose.

It was necessary to remount the sculptures using Dow Corning 781, a silicon rubber adhesive. This has proved to be a far superior adhesive, both in handling and in permanency, for this type of installation.

I had to devise a support system to hold the Stations in place until the adhesive had cured. A complicated arrangement of boards and C-clamps constituted this scaffolding. It was during the installation of the Stations that I vowed not to attempt another installation that couldn't be done with pins, bolts, nails or some other mechanical device.

(Plate V shows the installed Stations on the right of the congregation. These are Stations one through seven. Plates VI

through IX are color reproductions of selected Stations from this group. A complete portfolio of the Stations are in the appendix.)

THE JOSEPH AND MARY

Benign ceramic figures of Joseph and Mary were in use at the time I installed the Stations. Commercially available, the standing figures were typical of the nineteenth century's influence on religious art. They were totally out of context with the natural woods and marble of the church. The interior designer had been entertaining the possibility of commissioning a regional artist to replace them. After the installation of the Stations, he decided to have the Joseph and Mary done in welded steel. I was asked to submit sketches for these.

The committee wanted the same 10" square, 3' high marble pedestals used as bases for the figures, but the interior designer wanted life size figures instead of the four foot size of the ceramic pieces. Also, Father Jensen, who had indicated a desire to see some of the old Jewish Cabbalism expressed in the Stations, renewed this request in discussion concerning the Joseph and Mary.

The Cabbala was a mystically oriented sect. This aspect of religiosity is most intriguing. An attempt was being made to feel Joseph and Mary more honestly than they are usually portrayed. Far from being benign and complacent, one would think that Joseph, indeed any human, would stand in awe when confronted with the Holy imposition of being third party to the Immaculate Conception. I felt that Mary, the typical mother-to be, should reflect the resigned stoicism of the female.



PLATE V. Stations one through seven installed.



PLATE VI. First Station



PLATE VII. Third Station



PLATE VIII. Fourth Station

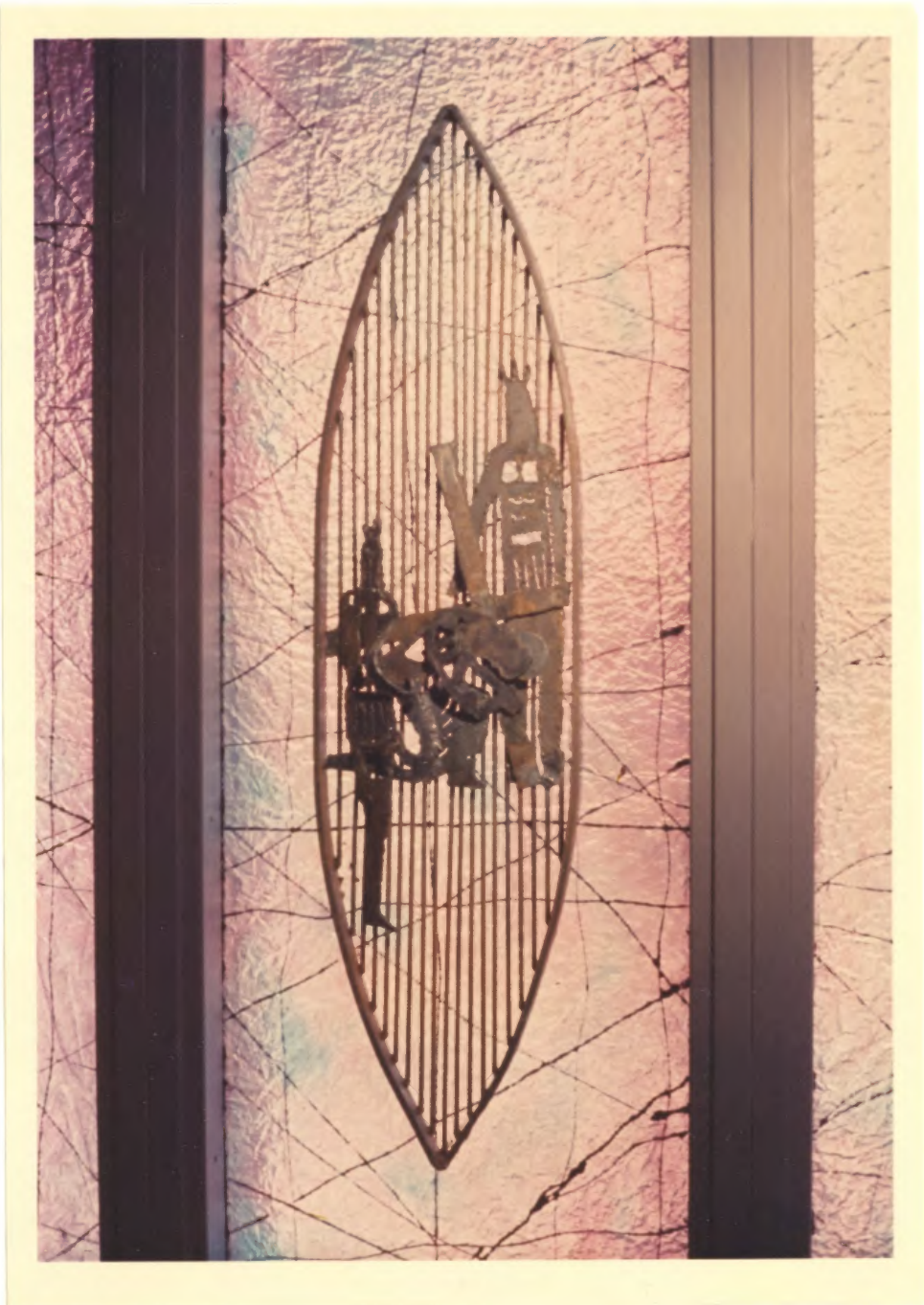


PLATE IX. Seventh Station

A mystical approach toward conveying these qualities seemed to me a natural solution. I felt that an elongated Gothic type of figure, contemporized, would be most appropriate. Elongation suggests mysticism, to me, and perhaps more of the human condition than would normal proportions.

Several sketches of standing figures were submitted. The building committee looked favorably on sketch number 1 (See Plate X) and the interior designer had actually awarded the commission at this point. In the conversation that ensued, I mentioned my thoughts concerning seated figures and drew a a rough approximation of Joseph seated on the pedestal, in an attitude of awe of the Almighty. (Plate XI)

Mr. Hogan was taken with the audacity of this proposition, but immediately expressed fears as to the profanity of such a portrayal. The question was referred to the Bishop, who answered that, if he had a choice between standing and sitting figures, he would choose the former.

This was not worded strongly enough. Approval for the seated figures was sought from the building committee and the Father. Through Mr. Hogan's influence with the chairman of the committee, he was able to win this approval. A cautionary note was interjected by the Bishop when he learned of the decision. The rump of the Mary was not to hang over the edge of the marble base.

Construction of the figures began with an 1/8" rod armature over which 16 gauge steel was seam welded. Plywood boxes built to the same dimensions of the marble columns were used, both in order to insure proper fit and to place the figures at the height at which they would be seen. I tried two new

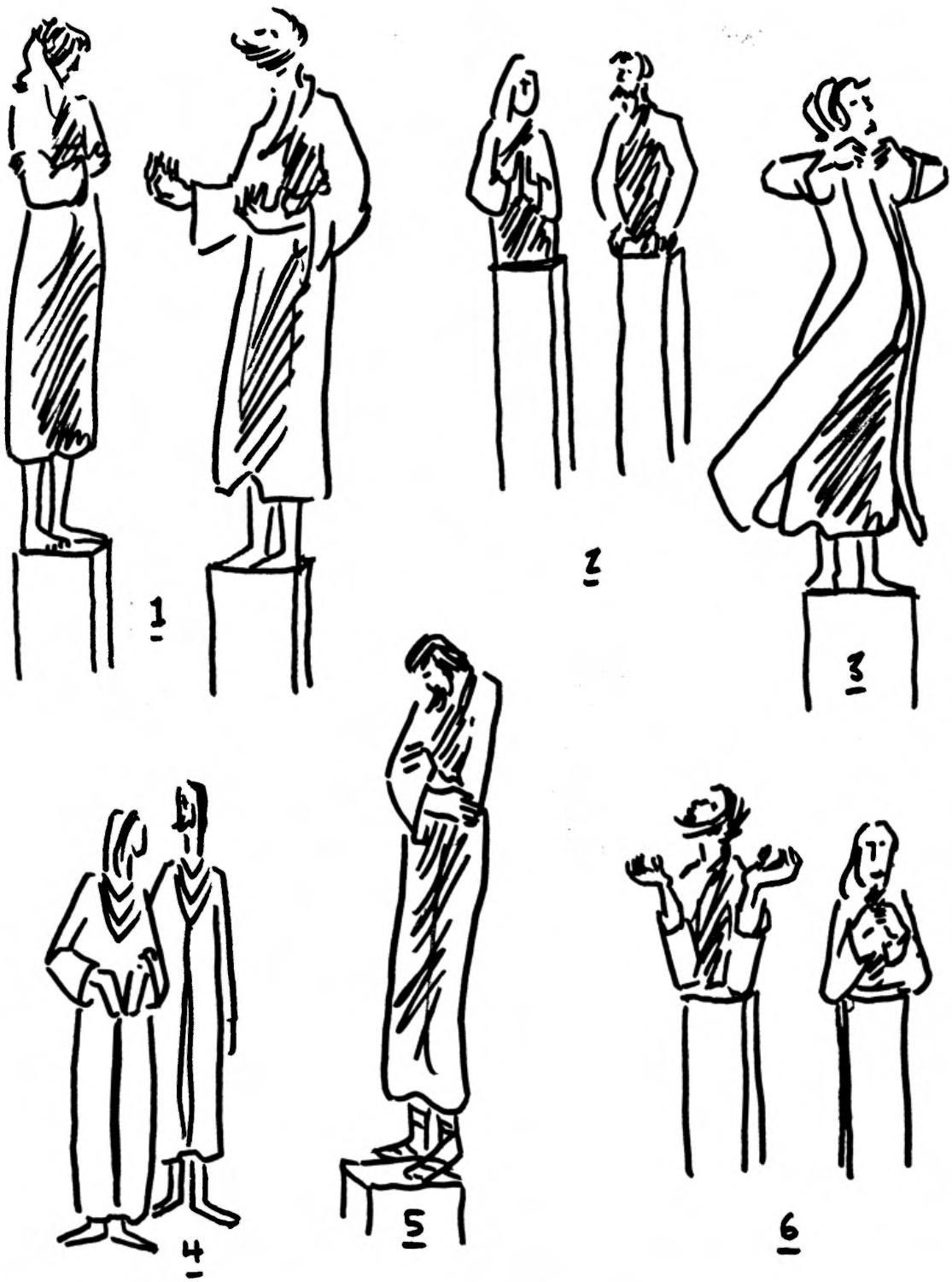


PLATE X. Proposals for Joseph and Mary

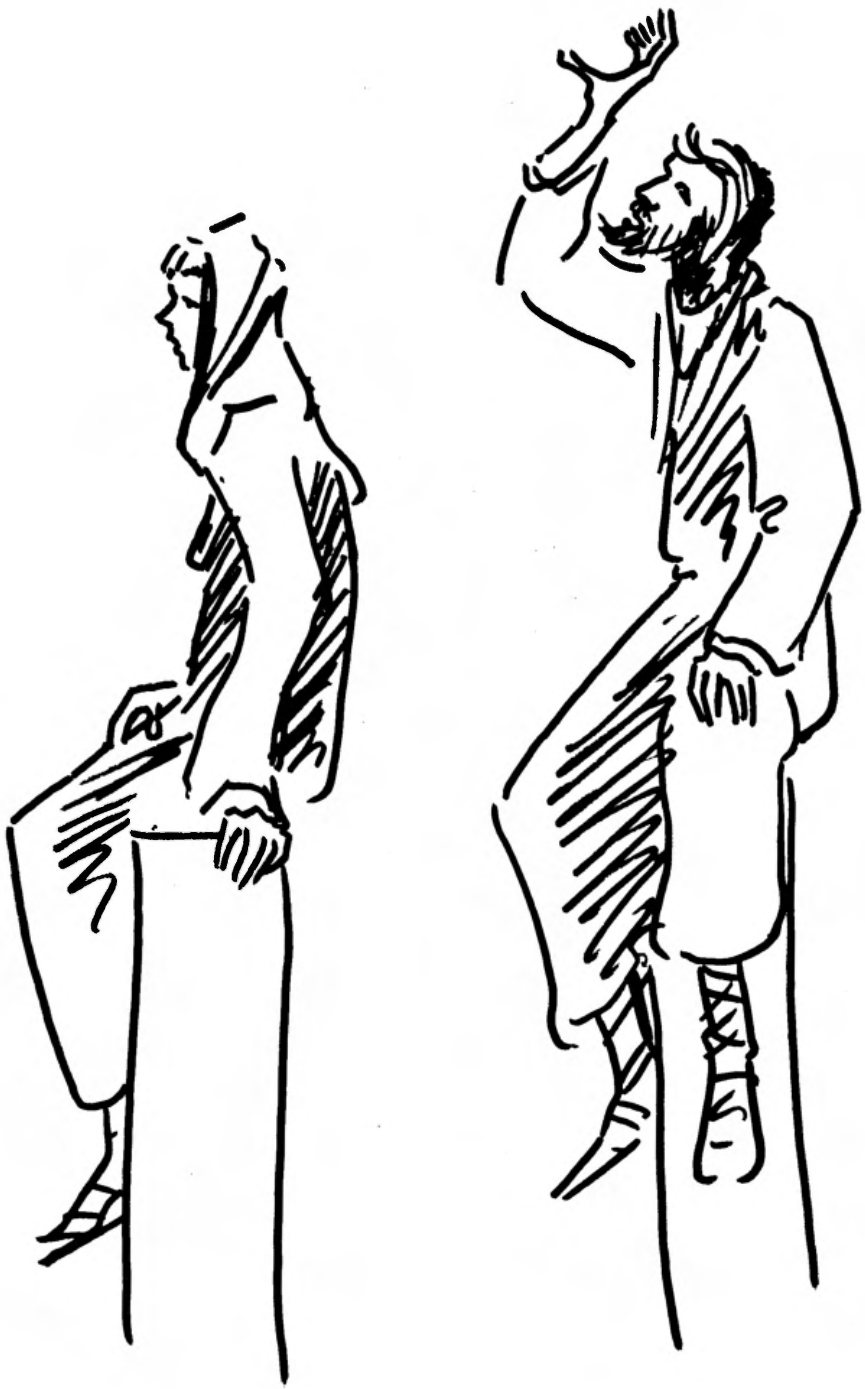


PLATE XI. Proposals for seated figures

techniques on these figures. I attempted to suggest hair through the use of 1/16" welding rod and to define volume, somewhat abstractly, by flowing the folds of the clothing around the forms. This proved to be an involved engineering problem. A great deal of difficulty was encountered in forecasting the eventual conformation of a compound curve. It was solved, womewhat successfully, by building the inverted forms of the folds first and then tacking on and seam welding the raised portions.

Installation was relatively simple. A six inch section of one inch pipe was welded to the bottom of each of the figures. A hole was drilled in the top of each of the marble pillars and the pipe was cemented in. (See Plates XII and XIII for the installed Saint Joseph and Saint Mary.)

THE TABERNACLE SAFE

During construction of the Joseph and Mary, the interior designer expressed an interest in carrying out rusted metal appointments throughout the interior of the church. I was asked to make proposals considering this possibility. Mr. Hogan and I walked through the church and jotted down the possibilities. Most of the appointments were carried over from the old church and were of the commercial cast brass variety. The exception was the baptismal cover which is made of silver. Proposals were made for this, the tabernacle safe, the altar crosses, the altar candle sticks, the processional crosses, the altar candle sticks and a hymn board. These are to be purchased as memorial money becomes available.

A replacement for the tabernacle safe was the first to be considered. Father Jensen gave definite inside dimensions



PLATE XII. Saint Joseph



PLATE XIII. Saint Mary

to accommodate the ciborium. Other specifications were given to protect the sanctity of the Host.

The ciborium and its contents are deemed most Holy by the Catholic clergy. Any ill befalling it is considered most reprehensible. The Immaculate Conception Parish had experienced some vandalism and theft wherein the contents of the tabernacle were lost.

A secure lock, then, was asked for. Also, it seemed advisable that the tabernacle be secured to the marble table upon which it sits.

Because of the perishable nature of the wafers, it was also necessary to line the interior with cedar. All of my proposals handled this problem in the same way. In each case, the sculptured exterior was to be constructed like a shell, within which a cedar cabinet was to be placed. The lock was to be inset in the door or doors of the cabinet.

The differences in the proposals were slight. By now I had decided to repeat the lancet arch, in so far as possible, on the proposals for the remaining pieces. (See Plate XIV)

Construction of the tabernacle was of 1/8" steel plate, in order to minimize warpage and to lend security to the safe. The lancet arch used on the Stations of the Cross was repeated using the same dimension of steel strap. Figures representing the Twelve Apostles were placed inside these. This handling is reminiscent of the Jewish Cabbala, an aspect retained throughout the proposals.

I fashioned hinges from 14 gauge sheet steel and used

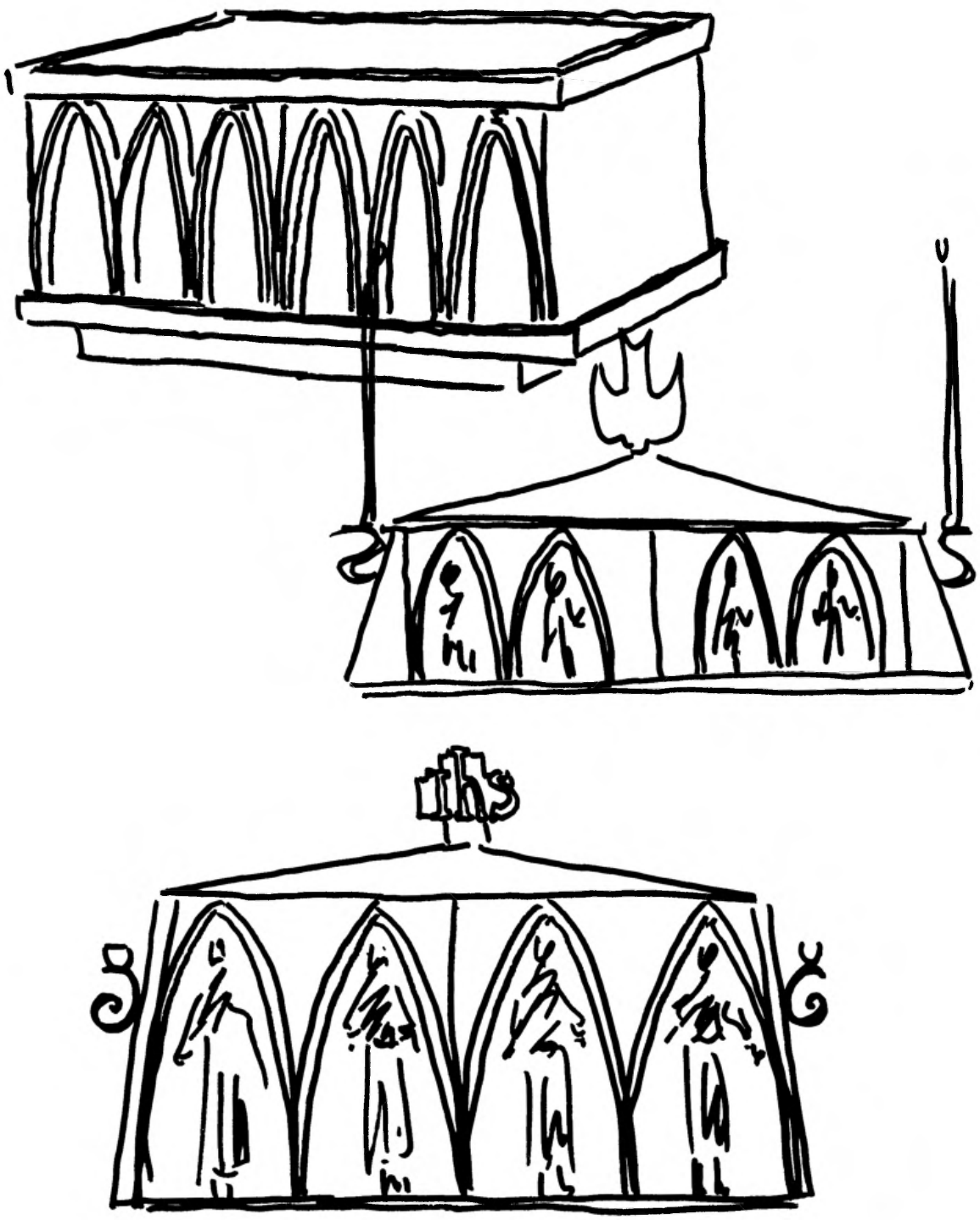


PLATE XIV. Proposals for the tabernacle safe

3/16" high carbon steel rods to make the hinge pins. The hinges were welded to the edges of the 1/4" by 1" steel strap which formed the lancet arch.

Construction of the cabinet was handled by a cabinet maker. Made to fit tightly within the steel shell, it was secured by an application of Dow Corning 781 in strategic places. A bottom plate of masonite, adhered to the base of the cabinet, completed the tabernacle.

I installed the safe on the table where the previous tabernacle had stood. Because of the previous theft, Father Jensen asked that the tabernacle be permanently mounted. This was done by applying Dow Corning silicon rubber to the base of the tabernacle and to the top of the table in the same manner that contact cement is applied.

The original sketch called for candle holders on the side of the tabernacle. At Father Jensen's request, I left these off. Minor changes in the handling of the figures took place as a natural consequence of the experience in working the media. For instance, it seemed quite natural to use one of the central figures' hand as a device to hold the doors shut. Other deviations were for the sake of variation. (For the finished tabernacle safe, see Plate XV)

THE STANDS FOR JOSEPH AND MARY

Because the Joseph and Mary were, apparently, becoming the focal point of the church, the interior designer wanted to raise them above the heads of the seated congregation. His first request to the building committee was to import two marble cubes from Italy. After finding that the cost



PLATE XV. The tabernacle safe

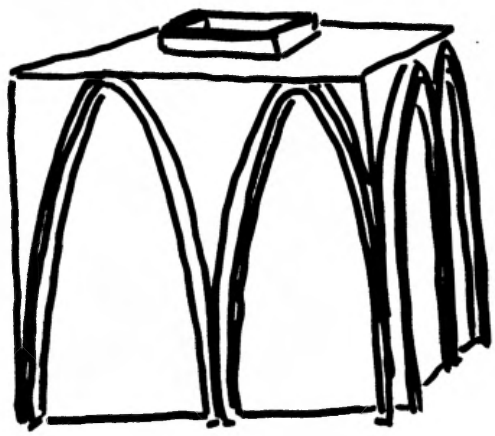
of doing this might justify commissioning sculptural pieces for the same purpose, he asked me to submit sketches for stands. The interior designer wanted to retain the marble bases and raise them by placing them on two-foot cubes. I didn't care for this. I argued for taking the marble pillars out. Evidently there was too much money tied up in them. My suggestion was vetoed.

I proposed two alternates. (See Plate XVI) Alternate one was accepted, and I began construction. Because of the bearing function of the cubes, I felt that 1/4" plate might be necessary. After looking up the specific gravity of marble, I computed the weight of one of the pillars and came up with just under half a ton. General construction was like that of the tabernacle, excepting that no doors were necessary. The installation was done by the construction company that built the church. (See Plate XVII)

OTHER PROPOSALS

The sketches of the remaining proposals are fairly self-explanatory. The processional crosses and candle sticks (See Plate XVIII) are to be constructed from steel strap. The flayed ends are to be done by cutting a V in the ends of the pieces and hammering to spread them. The Corpus will be done much as the figures on the Stations were done. The handle is to be a simple heavy dowel, in maple, stained to match the rosewood. Treatment of the altar crosses and candle sticks will be the same, except that no handle is necessary.

The handling of the baptismal font cover is merely a matter of adding steel articulation to the existing cover. This treatment should soften the transition between it and the other pieces. (See Plate XIX)



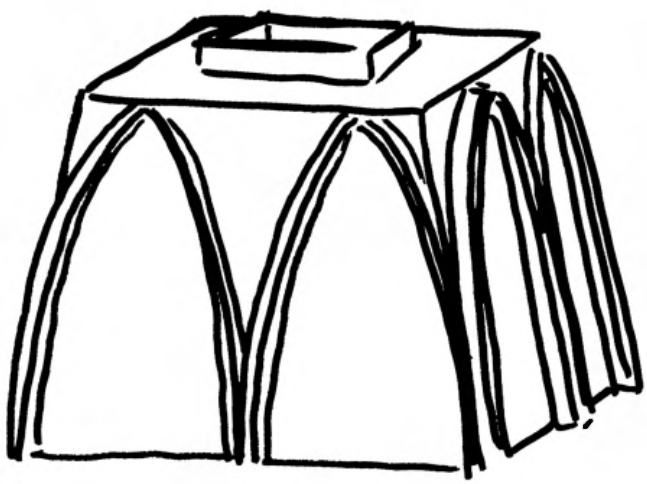


PLATE XVI. Proposals for the stands for Joseph and Mary



PLATE XVII. The stand for Joseph

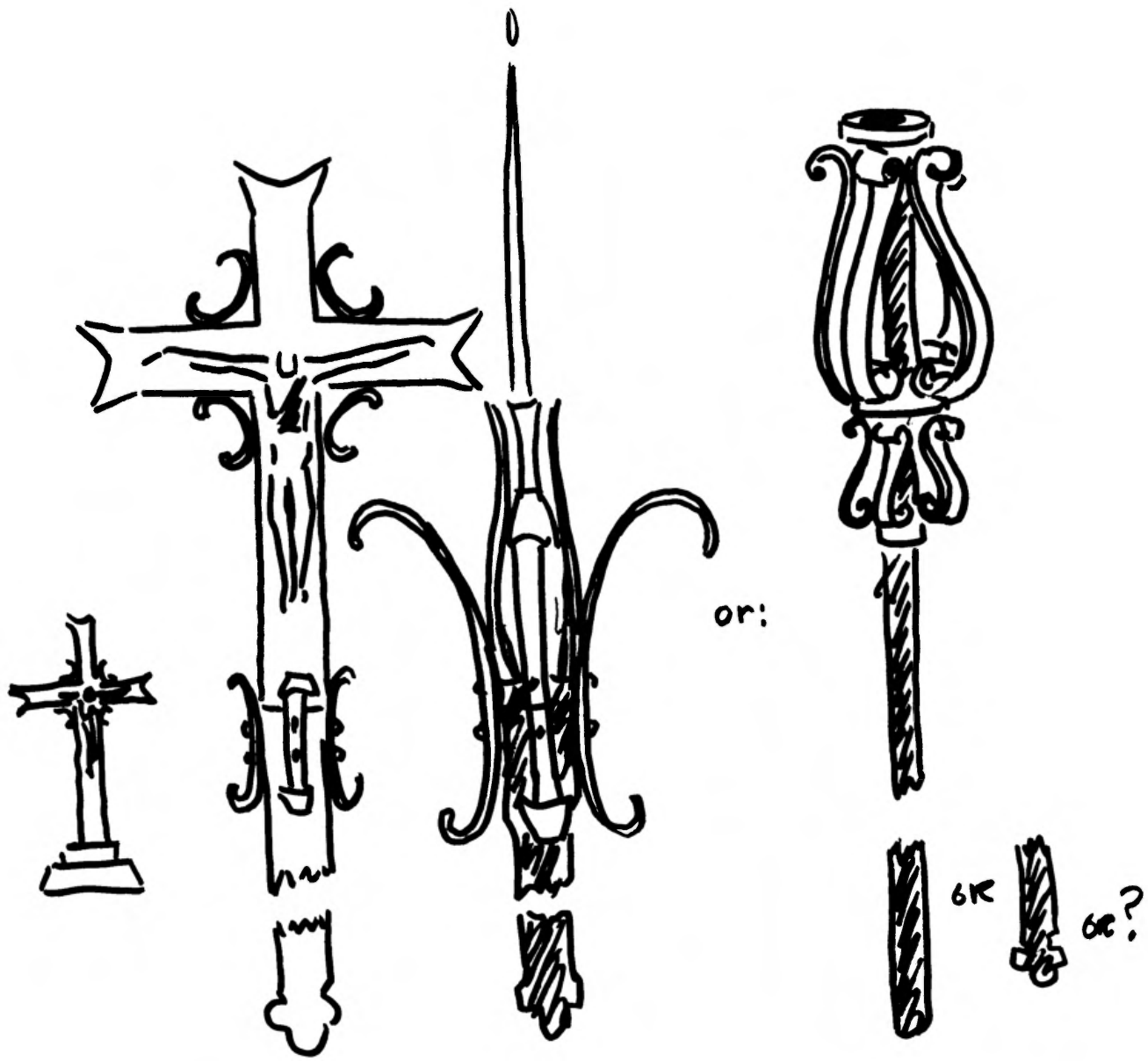


PLATE XVIII. Proposals: Processional crosses and candle sticks and altar crosses and candle sticks

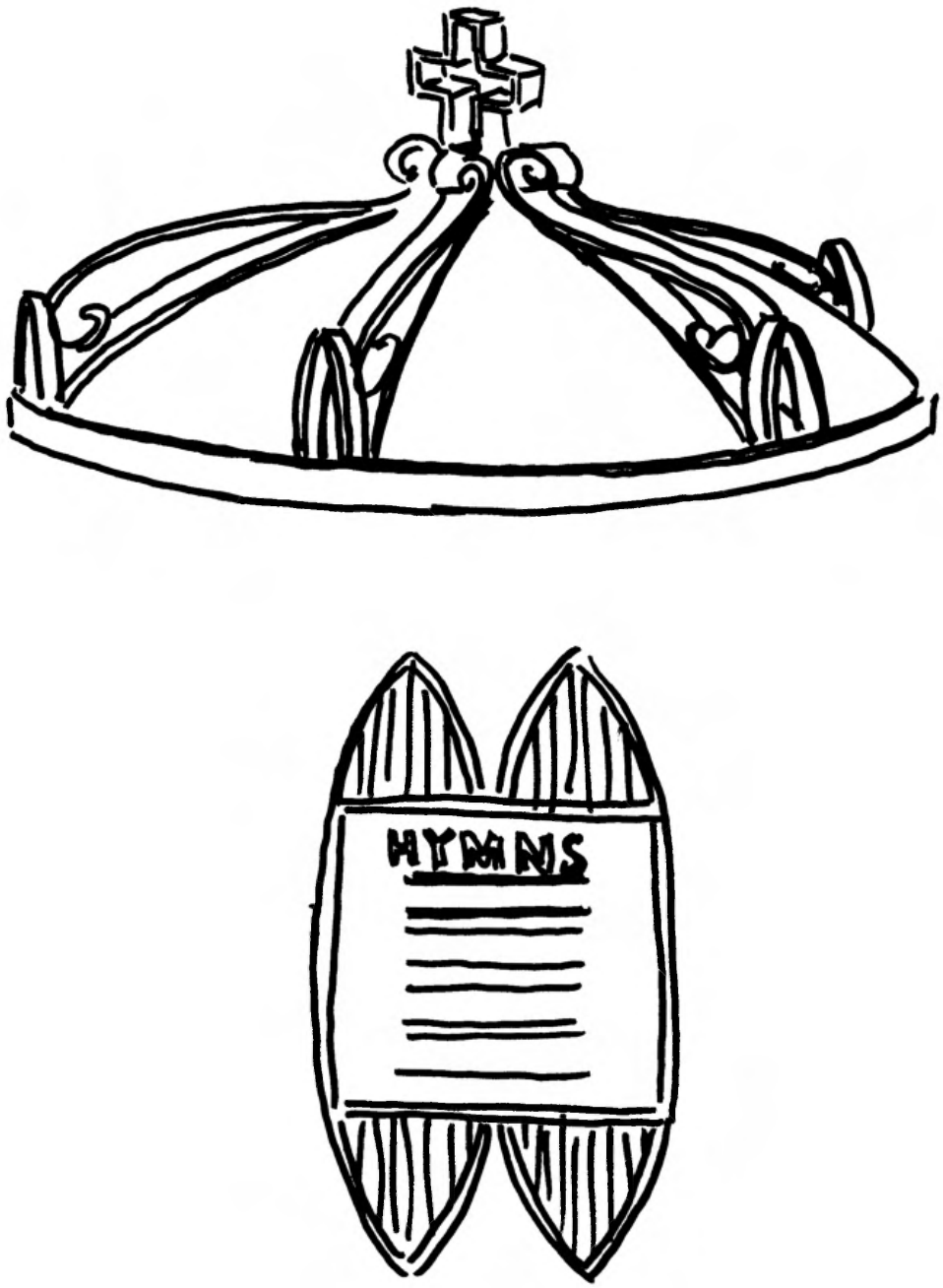


PLATE XIX. Proposals: Baptismal font cover and Hymn board

CONCLUSION

The actual construction and installation of a piece of sculpture is not the total encounter with which the sculptor has to involve himself. Sculpture ordinarily doesn't enjoy the autonomy that painting does. Unless a person has a substantial income from some other source, he is almost forced to seek patronage. Otherwise it would be impossible to do many of the things he would like to do.

The initial expense and operating expenses in welded metal sculpture are quite high. The sculptor, therefore, finds an occasional commission a little more necessary than does the painter.

This, of course, brings up all sorts of attendant ramifications concerning personal integrity and compromise. When the artist has made a name for himself and when the flow of commissions is sufficient, there is less of a problem. When, however, the sculptor is just beginning (and when he needs the commission for a thesis) the conflict can become more acute.

In my endeavor I felt singularly fortunate in dealing with the interior designer, Mr. Hogan. He feels quite strongly that conceptualization is the province of the artist. He assumed placement to be in his jurisdiction and perhaps rightfully so. The ideal situation for a sculptor is to be given complete freedom. Of course this didn't happen. My prerogative was not to propose anything I didn't want to do and their prerogative was not to accept anything they didn't want to pay for. There was little coercion beyond this. It was, in other words, a matter of submitting sketches until agreement could be reached.

This can lead to an undesirable situation. An artist might find himself offering, gratis, much of his valuable time by doing an endless number of sketches only to lose the commission in the end.

On the other hand, if the artist demands payment for the sketches, he is apt to find the client attempting to impose his conceptualizations on the artist. I feel that, at this time, I would rather suffer occasionally from endless hours of sketching than endure this imposition. In this case (and others) it seemed to work fairly well. A large number of sketches were proposed for the Joseph and Mary and for a time I felt I was losing ground. However, this was compensated for by the rapidity with which agreement came about on some of the other pieces.

In retrospect, one can always say that if he had it to do over, he would do it differently. My wish is that I had known the eventual scope of the job before I had started. I would have approached the whole thing quite differently. This is hindsight but it points out something which I should mention.

If I had been thinking, I would have noticed the need for these other things and sold them at the outset. I have a feeling, however, that proof of performance was necessary to bring about the further commissions. However, this is something for the sculptor to consider. It is easier to co-ordinate the pieces if you can conceive them at the same time. Also, there seems to be a distinct advantage to structuring an entire space with pieces of sculpture as opposed to having a solitary piece somewhere within it.

APPENDIX

THE STATIONS OF THE CROSS



PLATE XX. First Station
Jesus is condemned to die



PLATE XXI. Second Station
Jesus carries his cross



PLATE XXII. Third Station
Jesus falls for the first time

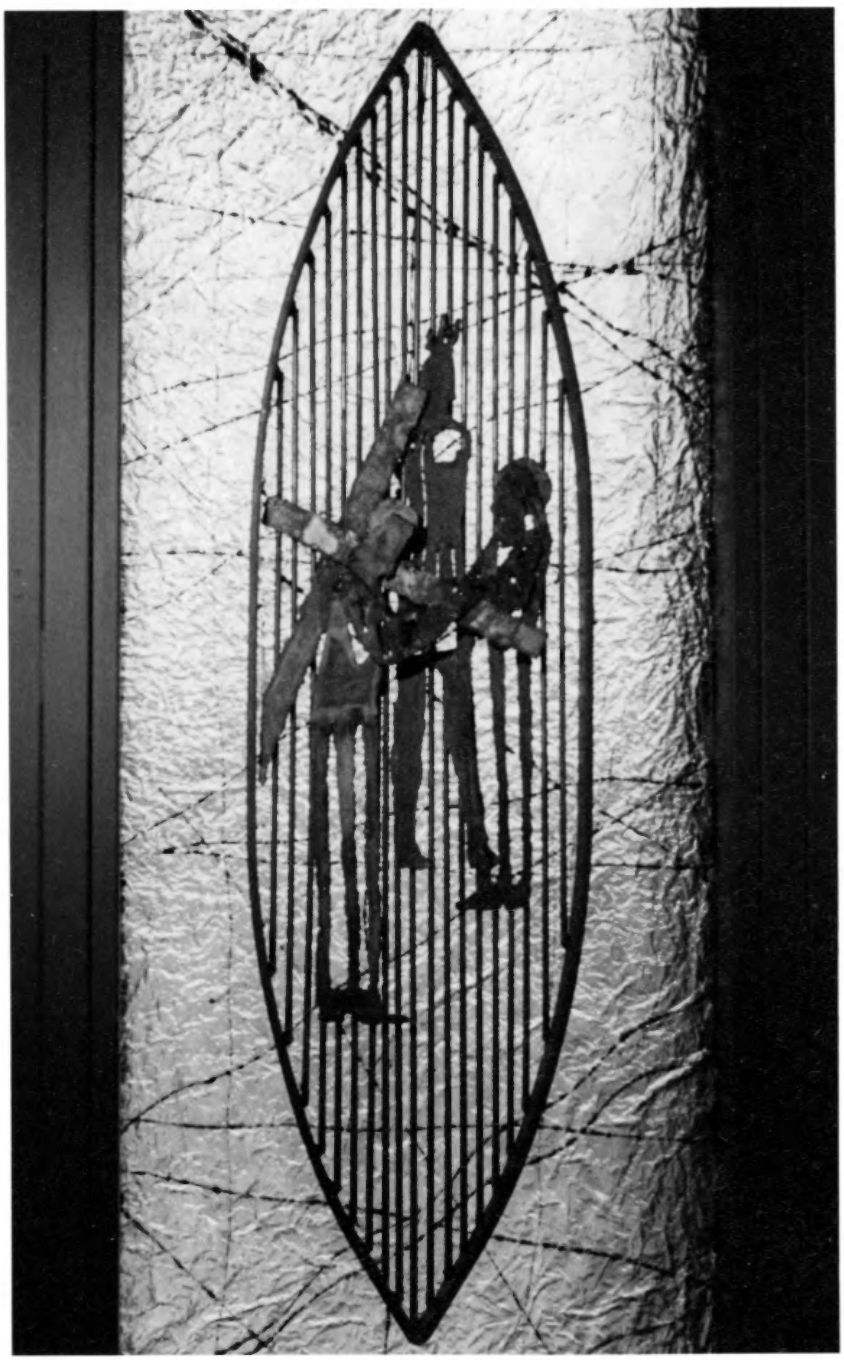


PLATE XXIII. Fourth Station
Jesus meets his sorrowful Mother



PLATE XXIV. Fifth Station
The Cyrenian helps Jesus to carry his cross

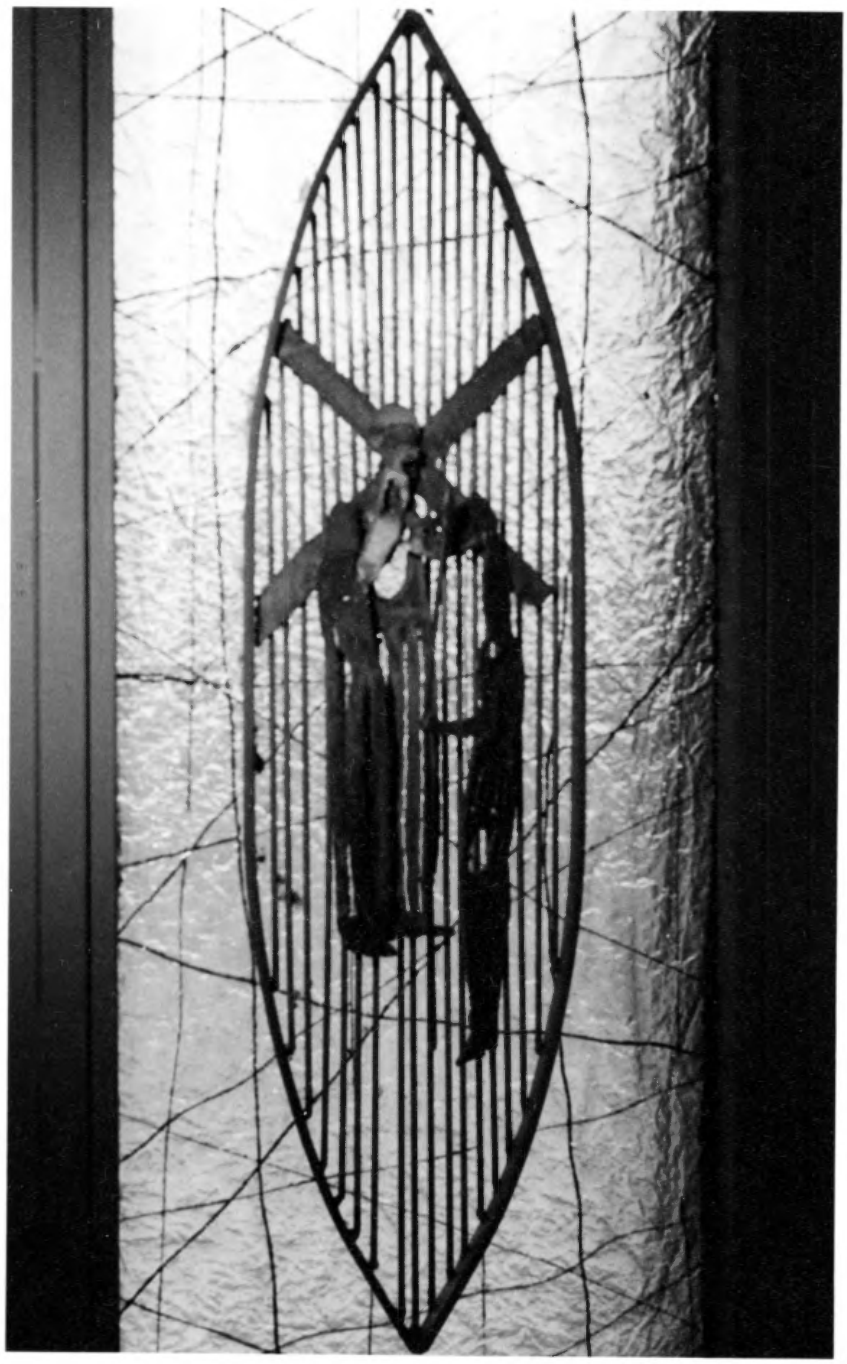


PLATE XXV. Sixth Station
Veronica wipes the face of Jesus



PLATE XXVI. Seventh Station
Jesus falls the second time



PLATE XVII. Eighth Station
Jesus speaks to the daughters of Jerusalem



PLATE XVIII. Ninth Station
Jesus falls the third time

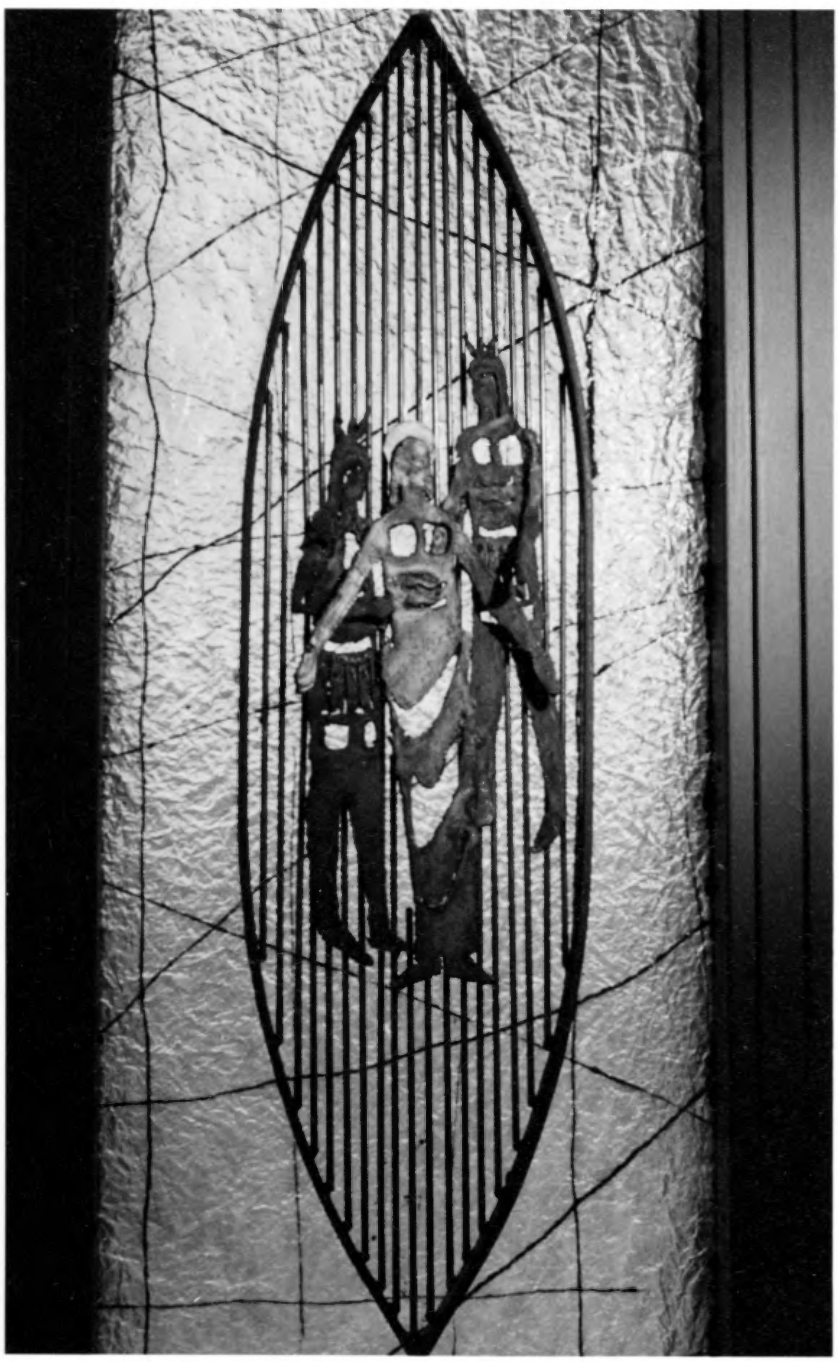


PLATE XXIX. Tenth Station
Jesus is stripped of his garments



PLATE XXX. Eleventh Station
Jesus is nailed to the cross

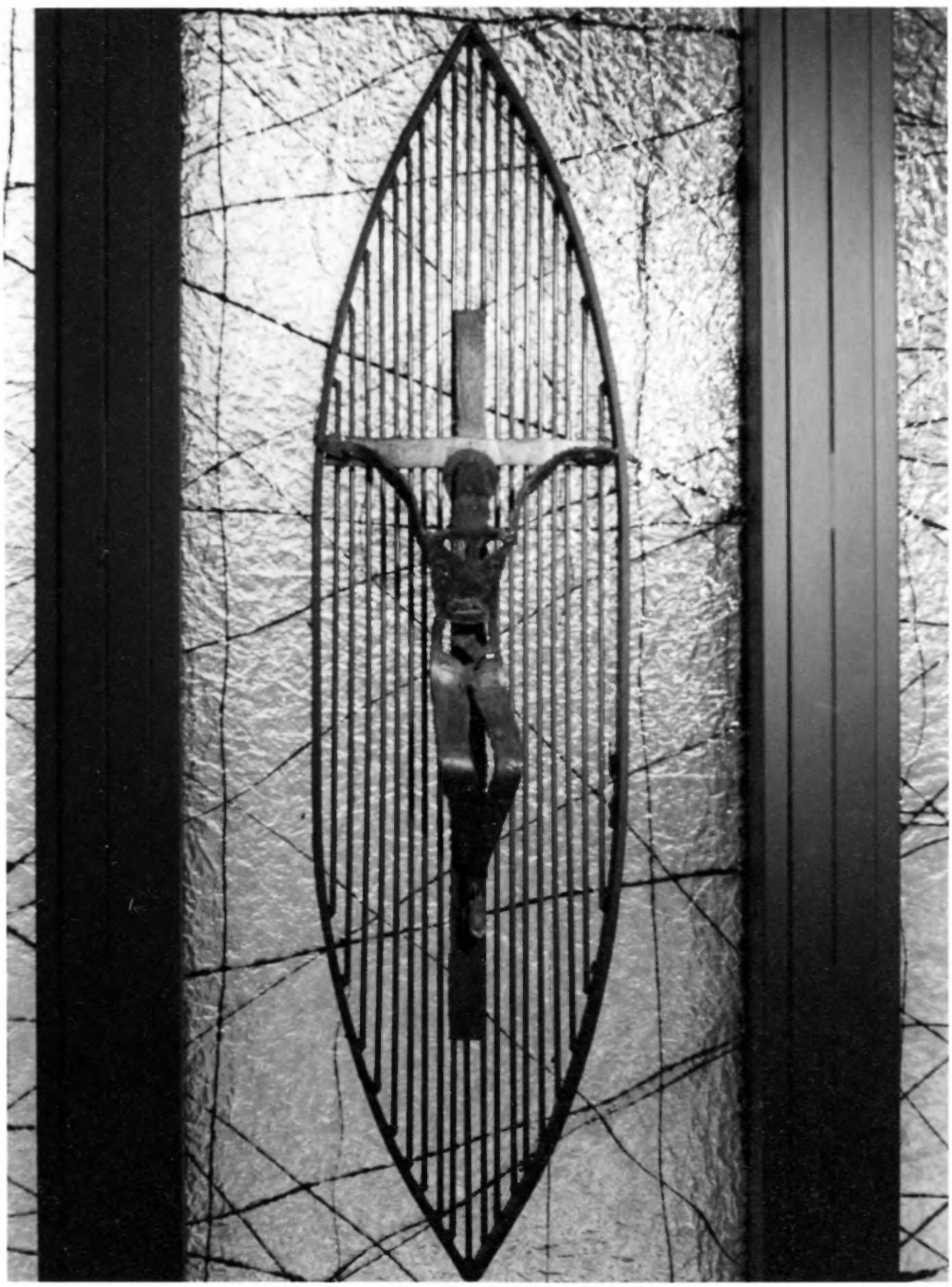


PLATE XXXI. Twelfth Station
Jesus dies on the cross

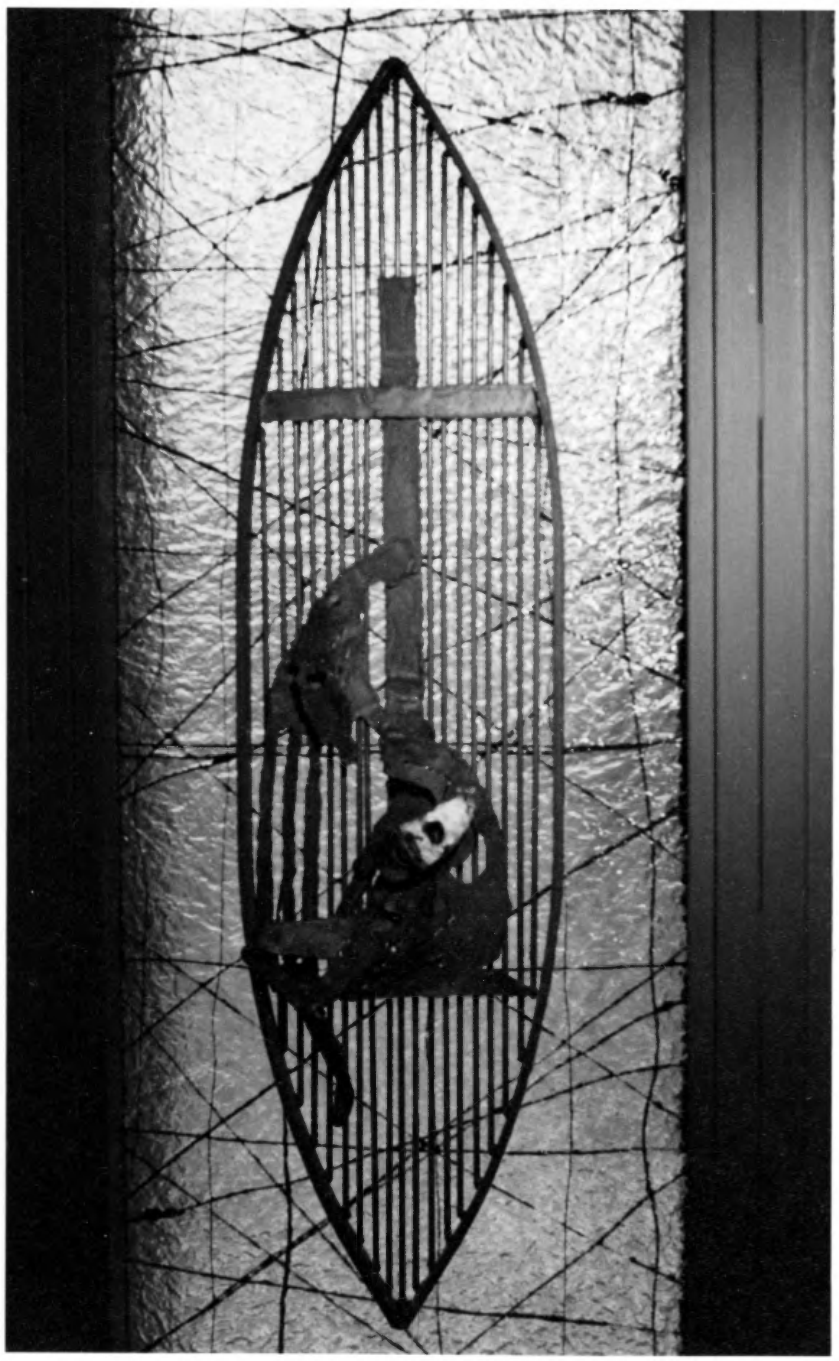


PLATE XXXII. Thirteenth Station
Jesus is taken down from the cross



PLATE XXXIII. Fourteenth Station
Jesus is placed in the sepulchre