

Being recently returned from Europe where the roundness of forms was popular I had to set aside admiration for Maillol, Gill and Dobson to understand the synthesis of modelling which Lambert looked at in terms of light and shades rather than as axially-based geometrical forms.

Lambert looked for angular 'Gothic' lines, particularly in draperies. *The reflection of lights by these angular facets presented a visual aspect of modelling quite different from the model prevailing among English sculptors.*

The Lawson figure was advanced when Harvey joined the workshop staff. The swag *(agitated)* of the seated figure of the Lawson group had to be started.

~~The~~ the St Mary's soldier job, having been designed in meticulously careful pencil drawing, was ready for its three-dimensional preliminaries. The St Mary's soldier was a most elaborately prepared work.

Using Snekkar, the Swedish workshop assistant, as model, I was required to make a full-sized (6') plaster lay-figure. This plaster figure Lambert improved in posture, breaking it at the joints when necessary.

Then carefully the figure was clothed in Infantry uniform. Snekkar, still the model, also wore a uniform.

On two benches side by side lay supinely in a posture of death the lay figure and Snekkar, while Lambert explored the possible variations of the folds of the tunic and trouser until *when he was satisfied* satisfied. The lay figure's folds were then set with clay water.

In spite of this careful preparation, Lambert's desire to use texture in his surfaces kept alive the Dead Soldier in its *the dim setting in St Mary's Cathedral.*

Soldier

Between the two tables a third was placed for the construction of the clay model. To use ~~to~~ the fullest advantage the lay-figure, a pantograph was constructed which could "point" any salient detail of location from figure to the clay.

More than once I was reminded that I was only the "hand".

The soldier's body lay on a bed of Flanders mud. The mass of clay ^{was} well supported by the wooden bench. Only the hands, being free, risked drying so these were modelled in plasticine. Hands and head were touched only by Lambert. This applied also to the Lawson memorial.

For half a year by ~~dis~~^{so that}tributing the labour, ~~to~~ Snekkar and I forwarded the soldier, and Harvey the second figure of the Lawson, Lambert was able to keep up with his painting commitments.

A boy to sweep up, a young boy of fifteen years, had been added to the staff. He was nicknamed Splinter by Lambert, who with studied politeness preferred to call us Mr Snekkar, Mr Harvey and Mr Murch. The charlady who called daily to do for the bedroom and kitchen he had the ~~kin~~ kindness to call by her Christian name, Olive. Her surname was Broomhead.

Centenary figure

Within a year the soldier had reached a finality of realistic textures changing to suit each part.

Lambert cautioned me, "I am the ^{brain} ~~mind~~. You are the hands."

The discipline implied placed me in the position of having to understand and anticipate intentions.

avoided the oily look which foundry finish so often imparts and bland unstated surfaces.

The play of light & shape achieved by the careful surface textures kept the Dead Soldier alive in its dim setting in the Cathedral.

Mac Kennal's

depiction of

The soldier was nearly completed when ~~the~~ Martin Place Cenotaph was unveiled. The standing figures of soldier and sailor were severely criticized. We were given an insight into the response of the public to totems close to the heart.

The soldier and sailor stood to attention for all with drill-book minds to inspect and to tell the sculptor through the newspaper what he should know better.

Knowing better was Lambert's pride. But he would not risk being pilloried in a like manner. His major variation from the drillbook had been the vee-winding of the puttees with the ties at the ankles. These we rewound and tied below the knees.

The War Museum loaned its casting expert to convert the soldier's clay to plaster.

The process used a jelly, best cooking gelatine, as a flexible medium ^{which could be pulled} away from the mass of the model, and reformed itself about a cavity which was a true negative of the clay original.

The model, also wore a uniform.