

TEACHER RESOURCE GUIDE  
FOR GRADES 9–12

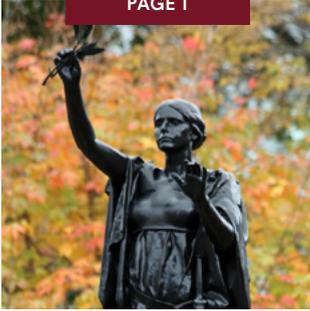
LEARN ABOUT

**SYMBOLISM  
& MEMORIALS**  
*through the art of*  
**WALTER S. ALLWARD**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

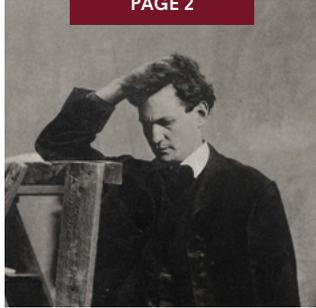
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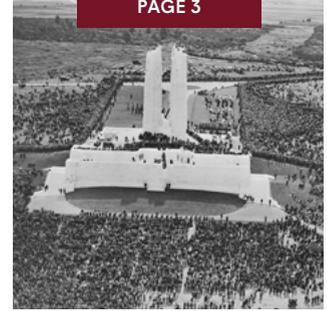
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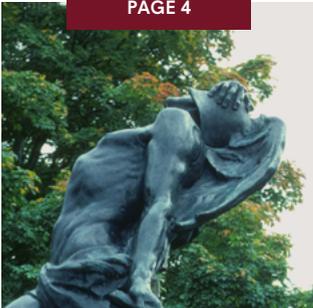
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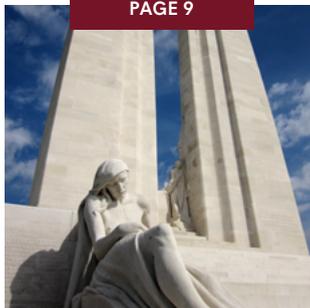
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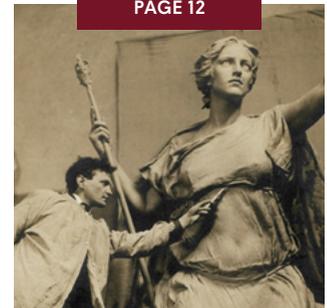
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READ ONLINE



**WALTER S. ALLWARD:  
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DOMBOWSKY**

DOWNLOAD



**WALTER S. ALLWARD  
IMAGE FILE**

## RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Walter S. Allward: Life & Work](#) by Philip Dombowsky. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Walter S. Allward Image File](#) provided.

Walter S. Allward (1874–1955) was a self-taught, Toronto-born artist who became one of Canada's pre-eminent sculptors during the first half of the twentieth century. His works in bronze and stone portray historical persons and commemorate events of cultural significance or conflict, using innovative combinations of expressive human figures and architectural settings that energize their surrounding space. The Vimy Memorial in France, Canada's First World War tribute to its fallen soldiers, is considered the pinnacle of Allward's artistic career and occupied fifteen years of his life. This guide explores how symbolism and body language, including emotional expression, can be used to convey visual narratives and evoke empathy.

### Curriculum Connections

- Grades 9–12 Drama
- Grades 9–12 Visual Arts
- Grades 10 & 12 Canadian History
- Grades 11–12 English
- Grade 11 Social Science (Psychology & Sociology)

### Themes

- Body language/non-verbal communication
- Memory and history
- Spatial relationships
- Symbolism

### Teaching Exercises

The activities in this guide consider how body language, including gestures and facial expressions, as well as the conventions of symbolism, are used to activate emotions and memory.

- Learning Activity #1: Show Me How You Feel: Body Language ([page 4](#))
- Learning Activity #2: Bodies in Space: Visual Ways of Communicating ([page 7](#))
- Culminating Task: Memory Story: Communicating through Body Language and Symbolism ([page 9](#))

### A Note on Using This Guide

Many of Allward's sculptures, monuments, and drawings incorporate partially clothed or nude female and male figures, often used as symbols or allegories to represent larger ideas. Teachers should address and contextualize this artistic convention of the nude with sensitivity and attention to the maturity and cultural beliefs of their students (and their parents or guardians) before viewing Allward's works. Allward also made art from a position of white privilege, creating human figures that appear Caucasian and exhibit little indication of cultural or racial diversity.

Subjects of war and memorials for the dead will require unpacking. How Allward chose to represent the casualties of armed conflict—though influenced by social norms of the time—could be interpreted as overly romantic or sentimental, disregarding warfare's horrors, devastation, and associated grief. Teachers must also consider the possibility that students might have first-hand experience with military conflict and could be retraumatized.



Fig 1. Walter S. Allward, Vimy Memorial (detail of *The Spirit of Sacrifice and The Passing of the Torch*), 1921–36. Allward's monument at Vimy includes twenty sculpted figures.

## WHO WAS WALTER S. ALLWARD?

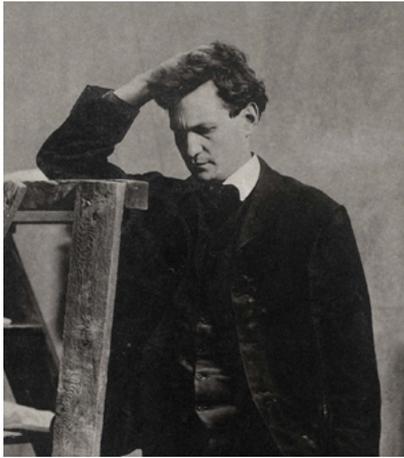


Fig 2. Walter S. Allward, c.1909.

**Walter Seymour Allward was born** in Toronto on November 18, 1874, to John A. Allward and Emma Pittman. His parents had experienced economic hardship as a consequence of the decade-long depression that drove them to move from Newfoundland to Toronto, where Walter was born. The youngest of John and Emma's surviving children, Allward found refuge in art, as it was a way of expressing himself and letting his imagination run free.

**The seeds of Allward's eventual sculptural prowess** were sown in his childhood, when he would create figures from clay that he found along the banks of the Don River. Working with his hands was second nature, and he preferred hands-on tasks to his scholarly studies. This initial instinct for modelling and for the three-dimensional sculptural form would develop over the years into a skill that allowed him to become one of the foremost sculptors of his generation.

**Compared with other nineteenth-century artists,** Allward had hardly any formal training. He studied painting under the renowned William Cruikshank, who gave him a glimpse into the Toronto art world, and he joined the [Toronto Art Students' League](#) in the early 1890s, where he was able to meet other artists and refine his skills. Additional training came in the form of evening modelling classes that he pursued at the Technical School in Wycliffe Hall on College Street, and eventually through employment at the Don Valley Pressed Brick Works, where he created bas-reliefs and sculptures in terracotta for architectural decoration.

**As a young man,** Allward started to receive commissions that would lead to a prosperous and successful career as one of Canada's most in-demand sculptors. Some of his notable commissions include the Northwest Rebellion Monument for Queen's Park, 1894–96; Toronto's South African War Memorial, 1904–11; and three First World War monuments—the Stratford Memorial, 1919–22, the Peterborough War Memorial, 1921–29, and the Vimy Memorial in France, 1921–36, which today is celebrated as one of the most iconic monuments in Canadian art history.

**Allward spent fourteen years** in Europe working on the Vimy Memorial before returning home with his family. Back in Canada, he settled in Toronto, where the resounding impact of the Vimy Memorial was widely celebrated. In his late career, Allward enjoyed many successes before completing his final public sculpture, the William Lyon Mackenzie Memorial, 1936–40. He died at home on April 24, 1955. Though Allward was forgotten for many years, today he is admired as one of the nation's most important sculptors.



Fig 3. Walter S. Allward, Northwest Rebellion Monument (detail), 1894–96. This memorial features a sculpture of Peace.



Fig 4. Walter S. Allward, Stratford War Memorial, 1919–22. This monument is one of hundreds built by local communities after the First World War.



Fig 5. Walter S. Allward, Vimy Memorial, 1921–36. This monument marks the site of one of the most famous battles Canadians participated in during the First World War.

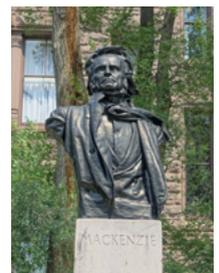


Fig 6. Walter S. Allward, William Lyon Mackenzie Memorial (detail), 1936–40. Allward's final memorial features this dramatic bronze bust of the man it commemorates.

## NATIONAL & WORLD EVENTS

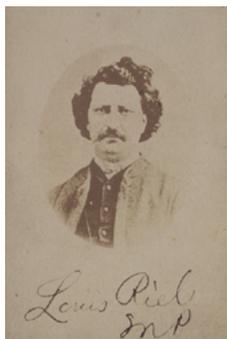


Fig 7. Louis Riel, 1873.



Fig 8. The Ontario Legislative Building in 1895, two years after it was officially opened.



Fig 9. F. G. Banting (right) and C. H. Best with a dog on the roof of the Medical Building at University of Toronto, 1921.



Fig 10. V-E Day celebrations in Toronto, 1945.

Alexander Graham Bell is granted a telephone patent and, four days later, makes the first person-to-person call.

... 1874

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1876

The Northwest Resistance, which began after the Canadian government denied sovereignty to Métis and First Nations peoples, is led by Louis Riel in parts of what is now Saskatchewan and Alberta.

..... 1885

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1890

Opening of the Ontario Legislative Building in Queen's Park, Toronto.

..... 1893

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1894

After three years of combat, the Second Boer War in South Africa ends.

..... 1902

The First World War begins.

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1906

The Canadian War Memorials Fund is established by Sir Max Aitken (from 1917 onward, Lord Beaverbrook), employing artists to apply a new documentary approach to depicting warfare.

... 1914

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1916

Kaiser Wilhelm II of Germany abdicates and the First World War ends.

... 1918

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1921

Frederick Banting, with Charles Best, discovers insulin at the University of Toronto.

... 1922

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...  
...

1936

The Second World War begins.

..... 1939

The Second World War ends.

..... 1945

1955

## WALTER S. ALLWARD'S LIFE

Walter Seymour Allward is born in Toronto to John A. Allward and Emma Pittman.



Fig 11. Walter S. Allward at the beach with his wife, Margaret, and his two children, Hugh and Don, n.d.

Allward begins an apprenticeship as a draftsman with the architectural firm headed by Charles J. Gibson and Henry Simpson.

Allward wins a competition to design a bronze statue of Peace for the Northwest Rebellion Monument in Queen's Park, Toronto.



Fig 12. View of the dedication of the Bell Memorial, erected to commemorate the invention of the telephone by Bell in Brantford, Ontario, 1917.

Allward marries Margaret Kennedy.

Allward and Margaret celebrate the birth of their first child, Hugh Lachlan Cruickshank Allward, on Christmas Day.

Allward begins work on the South African War Memorial in Toronto, one of his most important commissions.

Allward's second child, Donald John Pittman Allward (who went on to be an aspiring sculptor himself), is born.



Fig 13. Walter S. Allward, South African War Memorial, 1904-11.

Allward moves to Europe so that he can work on the Vimy Memorial.

The Vimy Memorial is unveiled at a ceremony officiated by King Edward VIII, with an estimated 100,000 spectators in attendance.



Fig 14. Aerial view of the Vimy Memorial dedication ceremony, 1936.

Allward dies at home at the age of eighty.

## LEARNING ACTIVITY #1

## SHOW ME HOW YOU FEEL: BODY LANGUAGE

This activity asks students to perform, contemplate, and inquire about the various non-verbal ways people regularly use to communicate. Students develop inquiry questions about types of body language, then use these to analyze and interpret some of Allward's sculptures. The activity becomes more focused as students itemize, recall, and make connections between facial expressions and emotions. To demonstrate understanding, students are challenged to devise a creative work that incorporates and unifies different facial expressions/emotions.

**Big Idea**

Body language & emotions

**Learning Goals**

1. I can recall and use various ways of communicating emotions and ideas using non-verbal language.
2. I can analyze body language and speculate about its meaning in Walter Allward's sculptures.
3. I can identify emotional states from facial expressions.

**Materials**

- Cameras or cell phones
- Chart paper & markers or SMART board access
- Coloured pencils
- Drawing paper or sketchbooks
- Paper
- Pens, pencils
- Video cameras or cell phones
- [Walter S. Allward Image File](#)
- [Walter S. Allward: Life & Work](#)
- "Who Was Walter S. Allward?" biographic information sheet ([page 2](#))

**Process**

1. How do people communicate without using words?  
Have students form small groups and create lists of non-verbal ways of communicating, then have groups demonstrate several examples.



Fig 15. Walter S. Allward, South African War Memorial (detail of Canada), 1904–11. On this monument, a woman representing Canada is the central figure.



Fig 16. Walter S. Allward, Bell Memorial (detail of central panel), 1909–17. Allward often worked in bronze, and this monument is one of his most complex projects.

*Learning Activity #1 continued*

2. Next, ask students to select a partner. Have each pair create and perform a thirty-second scene that takes place in a single location and has a problem that needs to be solved. Scenarios might be “the door is locked and there is no key,” or “the pen is out of ink.” Neither person in the scene can talk; all communication must be non-verbal. Can spectators guess the content of the scene without the help of dialogue? How difficult or easy was it to determine meaning? Engage in a class discussion. Which gestures worked well to communicate meaning? Which gestures were hard to follow?

3. Using students’ preliminary lists and performances, introduce the different forms of body language and why we use them. (See <https://www.helpguide.org/articles/relationships-communication/nonverbal-communication.htm>)

- body movement (kinesics)
- personal space (proxemics)
- posture
- eye contact
- touch
- facial expressions
- physiology

In small groups, devise a series of inquiry questions for each body language form. (NOTE: teachers should acknowledge cultural differences as a factor and how different cultures might impart alternate meanings to a particular gesture, posture, or facial expression.) Final inquiry questions can be written on chart paper.

4. Using their assembled body language questions, lead the class in analyzing the figures in Allward’s Stratford War Memorial, 1919–22 (found in the [Walter S. Allward Image File](#)). Direct students—first individually, then collectively—to analyze the body language of the figures. Scaffold the learning by asking: what do you see? What do their postures and facial expressions communicate to the viewer? What is in their personal space? Why do you think that was included in the sculpture? What else do you notice? What are you curious about? (Reminder: the art of Walter S. Allward is sculpture and, therefore, not usually well represented by a single photograph. Students will need to visualize what the work looks like from various perspectives.)



Fig 17. Walter S. Allward, Stratford War Memorial (detail), 1919–22. Allward’s work depicts figures representing the triumph of right over brute force.



Fig 18. Walter S. Allward, Stratford War Memorial (detail of bronze figures), 1919–22. In 1919, this monument design was unusual because it depicts allegorical values instead of a soldier.

Learning Activity #1 continued

5. Have each group choose one of Allward's sculptures for interpretation and analyze it using the same inquiry questions:

- *The Old Soldier* (War of 1812 Monument)
- South African War Memorial (lower group)
- South African War Memorial (top figure)
- *The Spirit of Sacrifice* and *The Passing of the Torch* (Vimy Memorial)
- *Canada Bereft* (Vimy Memorial)

Ask each group to present their findings to the class and discuss the sculptures in relation to Allward's life by using the biographic information sheet ([page 2](#)).

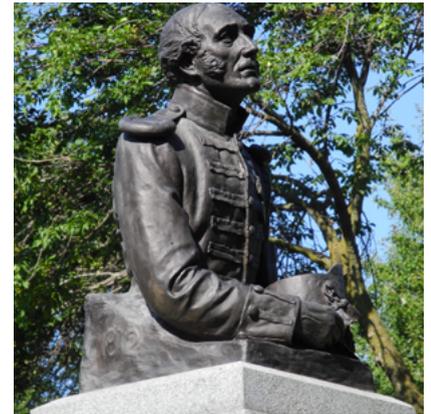


Fig 19. Walter S. Allward, *The Old Soldier*, War of 1812 Memorial (detail of bust), 1903–7. For this work, Allward represented a dignified, sombre veteran.



Fig 20. Walter S. Allward, South African War Memorial (detail of lower figures), 1904–11. This monument is positioned in the centre of a major road, giving it a commanding view.



Fig 21. Walter S. Allward, South African War Memorial (detail of *Victory*), 1904–11. This figure was inspired by an ancient Greek statue of the goddess of Victory.



Fig 22. Walter S. Allward, Vimy Memorial (detail of *Canada Bereft* in the foreground and *The Spirit of Sacrifice* and *The Passing of the Torch*), 1921–36. The statues at Vimy represent grief as well as sacrifice, alluding to the complex emotions people felt after the war.

6. Now delve deeper into one aspect of body language: facial expressions and ways that artists capture human emotions. Bring the class together to create a master list of emotions. Show them a similar compendium of emotions like the “feelings wheel” (<http://feelingswheel.com>), and ask students, “How do we visually recognize these different emotional states in people?” Access students’ lived experiences by asking them to sketchnote responses to randomly dictated emotions, using simplified human faces drawn in pencil and coloured pencil. Discuss the question, “What actions and qualities of the face express joy, sorrow, anger, surprise?” Have students form small groups to show off and compare their drawings.

## LEARNING ACTIVITY # 2

## BODIES IN SPACE: VISUAL WAYS OF COMMUNICATING

This activity starts by reviewing body language and asking students to explain the meaning behind one of Allward's sculptures, with its title undisclosed, before progressing to a deeper learning experience that examines the body language of proxemics and how spatial relationships are used for symbolic purposes in a number of Allward's monuments. By using tableaux, photographs, and both written and oral analyses and interpretations, students will apply sculpture vocabulary and their understandings of spatial relationships, body language, and symbolism to Allward's war memorials.

**Big Idea**

Symbolism

**Learning Goals**

1. I can explain how visual symbols convey meaning.
2. I can describe how a sculptor uses space to convey meaning in a three-dimensional artwork.
3. I can interpret and analyze Walter Allward's sculptures to deduce their symbolic meanings.

**Materials**

- Cotton sheets or fabric & metre sticks
- Paper & pencils or pens
- Proxemics diagrams
- [Walter S. Allward Image File](#)
- [Walter S. Allward: Life & Work](#)
- "Who Was Walter S. Allward?" biographic information sheet ([page 2](#))

**Process**

1. Show students Allward's sculpture *The Storm*, 1920, without disclosing the title. Ask them to describe what they see and propose an interpretation, using the body language questions from Learning Activity 1. Reveal the title and continue the questioning.
2. In a think-pair-share, ask students to individually write or draw examples of symbols familiar to them, then share the symbols with their partner. Have pairs attempt to explain the term "symbol"; subsequently, create a whole-class definition. Engage the class in a discussion about the symbolism in *The Storm*.
3. Introduce the vocabulary of space in sculpture using Allward's South African War Memorial, 1904–11, and the Bell Memorial, 1909–17. Refer to terms such as actual space (3-D), in the round or freestanding, relief, negative space or void. Next, direct students back to the types of body language and ask them to indicate and explain which ones are connected to the element of 3-D space and sculpture. To go deeper, for instance, focus on proxemics or personal space. Ask students to share their personal experiences and feelings about when people stand too close to them or remain too distant. Now, connect proxemics to symbolism by asking: "How can spatial relationships be understood as symbolic?"



Fig 23. Walter S. Allward, *The Storm* (front [top] and back [bottom]), 1920. This small sculpture portrays a woman leaning forward, her face hidden by her raised arm and her cloak.

Learning Activity #2 continued

4. Ask students to form small groups. Revisit both the Bell Memorial and the South African War Memorial by assigning one or the other monument to each group. Invite groups to devise two or three questions about their given monument's symbolic use of space and spatial relationships. Have groups exchange monument questions and respond to each other's queries before discussing both monuments as a class.



Fig 24. Walter S. Allward, South African War Memorial, 1904–11. On this monument, the figures are arranged on and around an obelisk.



Fig 25. Walter S. Allward, Bell Memorial, 1909–17. With this design, Allward included a series of steps, encouraging people to come closer to the sculptures on the monument.

5. Introduce students to Allward's Peterborough War Memorial, 1921–29, using *Walter S. Allward: Life & Work*. Have each group choose volunteers to create a tableau reproduction of the monument; fabric for the drapery should be available, as well as safe methods for recreating the different levels. Body language and spatial relationships must be made as accurate as possible. Once complete, each tableau must remain motionless for two to three minutes, while other group members move around to view it from different perspectives. Question students about how Allward uses space and body language in symbolic ways, and don't neglect to ask the tableau figures how they felt as the sculpted participants.



Fig 26. Walter S. Allward, Peterborough War Memorial, 1921–29. This monument is somewhat similar to the monument Allward designed for Stratford.



Fig 27. Walter S. Allward, Peterborough War Memorial (detail of *Civilization*), 1921–29.



Fig 28. Walter S. Allward, Peterborough War Memorial (detail of *Strife*), 1921–29.

## CULMINATING TASK

## MEMORY STORY: COMMUNICATING THROUGH BODY LANGUAGE AND SYMBOLISM

In this project, students explore key questions about memory and Allward's crowning achievement, the Vimy Memorial, 1921–36, through tableaux, readings, visual analysis, and note-taking. This culminating task is an original artwork, based on each student's personal memory of an event from their lives and inspired by a series of suggested prompts. Learned concepts of body language and symbolism are key expectations, and an artist's statement and a public exhibition are suggested as final steps.

## Big Idea

Personal and public memory

## Learning Goals

1. I can understand and question larger ideas about personal and public memory.
2. I can explain how body language, spatial relationships, and symbolism are used in the Vimy Memorial.
3. I can adapt a personal memory as subject matter for an original artwork.
4. I can apply ideas about body language, spatial relationships, and symbolism to the production of a visual artwork.
5. I am respectful and appropriate in my responses to my peers.
6. I can use the creative process to organize my planning and reflection.
7. I can write an artist's statement to summarize my ideas and assess my results.

## Success Criteria

To be added to, reduced or changed in collaboration with students.

1. Preliminary planning/drawings represent a personal memory as the narrative.
2. Preliminary planning/drawings play with options and show an openness to risk-taking.
3. Artwork demonstrates an awareness of Allward's work, including body language, spatial relationships, and symbolism.
4. Artwork's chosen medium and use of imagery are appropriate for the subject matter.
5. Artwork makes potent and original use of design principles.
6. Artist's statement clearly communicates artistic decisions, including use of body language and symbolism.
7. Written work is clear, thoughtful, and edited.

## Materials

- Drawing media: charcoal, coloured pencils, pen & ink, markers
- Drawing paper (cartridge, illustration board)
- Paper, pens, pencils
- Sculpture media: clay, papier mâché, wire
- Still cameras or cell phones/video cameras or cell phones
- [Walter S. Allward Image File](#)
- [Walter S. Allward: Life & Work](#)

## Process

1. Select an object that has significance to you and that is connected to a personal memory of importance to you. Share this memory and the object with your class. Be sure to model professionalism and appropriate behavior as you share the object and memory.



Fig 29. Walter S. Allward, Vimy Memorial, 1921–36. This monument commemorates the 61,000 Canadians who lost their lives during the First World War.

*Culminating Task continued*

2. Ask students to recall (or bring to class) an object that contains a personal memory for them. In pairs or small groups, have them share their mementos. Next, ask the same pairs or small groups to discuss the following quotation:

*“All of human time before the present moment offers potential subjects for remembrance, but many things inevitably will be forgotten, left out, revised, or repressed.”* (Robertson & McDaniel, 2017, 181)

Consider this quotation and the shared objects as starting points for a larger conversation about ideas surrounding memory. Give the students time to discuss the following questions in their groups before reporting back to the class:

- What is the difference between private and public/collective memories?
- How does time affect memories?
- How are memories emotional, unreliable, and multi-sensory?
- What does it mean to have a “selective memory”?
- Which collective memories do you vividly recall and why?
- How is memory like and not like a camera or recording device?

During their discussions, ask students to take notes/sketchnotes as a record of thoughts and information so they are prepared to share their thoughts with the class.

3. Bring the students back together and have them engage in a class discussion based on their small group discussions. Review the above questions and ask various groups to share their thoughts and ideas.



Fig 30. Walter S. Allward, Vimy Memorial (detail of *The Sympathy of the Canadians for the Helpless*), 1921–36. Allward worked with several assistants to carve all the sculptures.

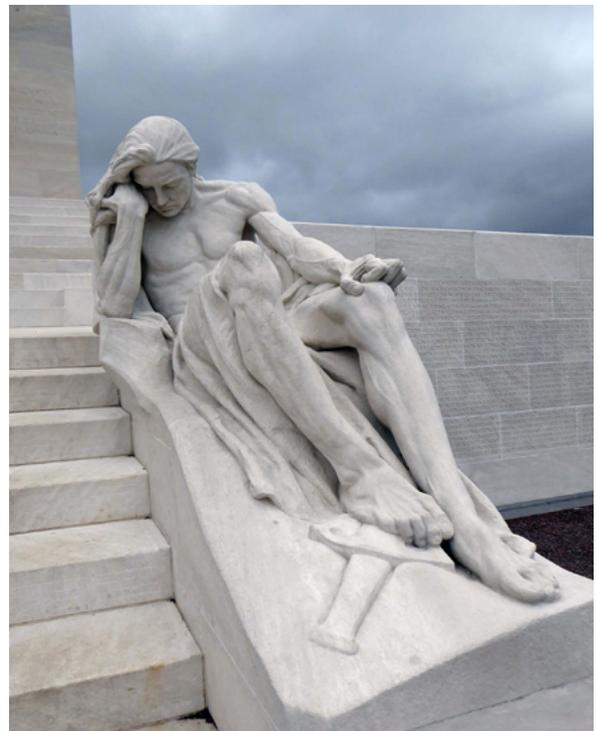


Fig 31. Walter S. Allward, Vimy Memorial (detail of *Male Mourner*), 1921–36. This giant figure was inspired by a work by Michelangelo.

*Culminating Task continued*

4. Present a brief historical introduction to the Vimy Memorial and give students time to read about it in [Walter S. Allward: Life & Work](#) (see the [Key Works](#) chapter; “[Monuments to Peace](#)” and “[Reassessing Monuments Today](#)” in Significance & Critical Issues; and “[Designing for Committees](#)” and “[From Sketch to Plaster Model](#)” in Style & Technique). Ask students to summarize their assigned readings in their groups. Lead an in-depth discussion on the Vimy Memorial, including its sculpted elements; architectural features; symbols; and connections to collective memory about Canada’s involvement in the First World War. Explore how Allward represented and responded to memories in this work.
  
5. Introduce students to the project, explaining that they are to choose a personal memory to be represented in an artwork. Concepts and ideas about body language, spatial relationships, and symbolism must somehow be incorporated and emphasized. Remind students to consult Allward’s sculptures as they plan. Students can create this narrative work in a single image or as a series, and can select from the following media, as available: photography (with or without digital manipulation), video, drawing, sculpture, or performance art.
  
6. Have students document the creative process as they work on their artwork. Drawings and ideas can be shared with peers and the teacher for feedback and development. A walkabout, using sticky-note responses, can provide peer feedback about preliminary task ideas and visual imagery. Once students have reflected on their rough drafts, they can create their final pieces.
  
7. Once completed, have students write an artist’s statement, explaining their artistic decisions. If possible, organize a gallery exhibition in either the classroom or a public space in the school.



Fig 32. Walter S. Allward, Vimy Memorial, 1921–36. The monument at Vimy is designed to encourage people to walk around it.



Fig 33. Walter S. Allward, Vimy Memorial (detail of the Chorus), 1921–36. The highest sculptures on the monument are 100 feet above the ground.

## HOW WALTER S. ALLWARD MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Walter S. Allward. For more information see the [Style & Technique](#) chapter of *Walter S. Allward: Life & Work* by Philip Dombowsky.

### CREATING EXPRESSIVE SCULPTURES

In the nineteenth century, many Canadian sculptors were trained according to traditions that were inherited from Europe. Allward was unique in his divergent approach to making artwork, focusing on the expressive potential of sculpture. Inspired by artists like [Auguste Rodin](#), Allward was interested in emphasizing the emotional qualities of sculpture, focusing on gesture and expression. By doing so, he defined a new style for Canadian sculpture, and his moving representations of human experiences are undoubtedly what draw Canadians to connect with some of his most beloved sculptures.

### MAPPING OUT IDEAS: WORKING WITH SKETCHES

Before realizing some of his most ambitious projects, Allward had to start at the beginning: with a pencil and paper. He worked out his ideas for sculpture projects through sketching, often creating dozens of pencil drawings for any given project. Early in his life, Allward gained skills in draftsmanship while working at architectural firms, which came in handy when he was mapping out works of his own. His sketching process could be quite ambitious; for the Vimy Memorial, for instance, Allward created over 150 pencil sketches before deciding on the final design.

### MOVING FROM PAPER TO PLASTER: CREATING MODELS

Once he had solidified his plans on paper, Allward moved into the next phase of his practice, bringing his sketches to life through modelling. Often referred to as “[maquettes](#),” these small clay or wax models were used to present ideas for public sculptures. If Allward’s design was selected, he would move into a larger format, creating a half-sized model, and then he would eventually work his way up to the full-size clay or wax version. While most of Allward’s sculptures were eventually cast in bronze, he also occasionally worked in stone, which was his material of choice for the Vimy Memorial.

### WORKING ON A MONUMENTAL SCALE

Allward is best known for his public monuments, with the Vimy Memorial being his crowning achievement. This epic tribute to Canada’s fallen soldiers takes on a larger-than-life scale, which, together with its expressive quality, contributes to the monument’s profound impact on all who view it. To create work on this enormous scale, Allward worked and collaborated with a number of highly skilled artisans, artists, and workers, including engravers, assistants, and carvers who worked under the supervision of master carver Luigi Rigamonti to bring the Vimy Memorial to life. Allward’s ambition is matched by the awe-inspiring scale of the memorial, which took Allward fifteen years to complete.

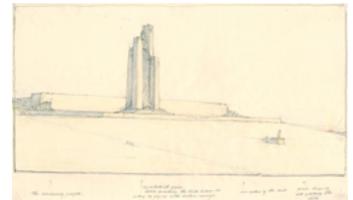


Fig 34. Walter S. Allward, *Alternative design for the Vimy Memorial*, n.d. Allward made over 150 sketches while designing this memorial.



Fig 35. Walter S. Allward, *Maquette for Peterborough War Memorial*, n.d. This maquette shows Allward’s plan for the giant bronze and stone monument in Peterborough.



Fig 36. Carvers working on *The Sympathy of the Canadians for the Helpless* sculpture for the Vimy Memorial, n.d. Allward’s assistants at Vimy worked with models he had made to create the final sculptures.



Fig 37. Walter S. Allward working in clay on the main figure for the South African War Memorial, Toronto, 1906.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Walter S. Allward: Life & Work* by Philip Dombowsky: <https://www.aci-iac.ca/art-books/walter-allward/>
- [Walter S. Allward Image File](#) with artworks and images related to this lesson.
- “Who Was Walter S. Allward?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Walter S. Allward’s life ([page 3](#))
- “How Walter S. Allward Made Art: Style & Technique” information sheet ([page 12](#))

## GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

### maquette

A scale model of an unfinished sculpture, architectural project, or theatre set, a maquette functions as a sketch for a three-dimensional work in progress. It may be used to test formal or compositional considerations or, in the case of a large commissioned work, to give the client an idea of the how an artist’s or architect’s proposal will function in space.

### Rodin, Auguste (French, 1840–1917)

Regarded as the founder of modern sculpture, Rodin created naturalistic and expressive figures that challenged academic conventions. He remained a largely self-taught sculptor after the prestigious École des beaux-arts denied him admission three times. During a trip to Italy in 1875 Rodin encountered the work of Michelangelo (1475–1564), whom Rodin credited for liberating him from academicism.

### Toronto Art Students’ League

Founded in 1886, the Toronto Art Students’ League initially operated as a form of sketching club, but also organized drawing classes, exhibitions, and publications. From 1893 until 1904, the year it disbanded, members produced an annual calendar, a series now seen as an important milestone in the history of graphic art in Canada.



Fig 38. Walter S. Allward, Plaster model of *The Sympathy of the Canadians for the Helpless* for the Vimy Memorial, n.d. Allward’s models for the Vimy project are now in Canadian museums.

## EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

### Nonverbal Communication and Body Language

<https://www.helpguide.org/articles/relationships-communication/nonverbal-communication.htm>

### Nonverbal Communication Exercises for the Drama Class

<https://www.theatrefolk.com/blog/nonverbal-communication-exercises/>

### 7 Amazing Facts About Emotions You Should Know

<https://www.6seconds.org/2018/02/19/7-amazing-facts-emotions/>

### The Element of Space in Artistic Media

<https://www.thoughtco.com/definition-of-space-in-art-182464>

### The Vimy Foundation

<https://www.vimyfoundation.ca/learn/the-vimy-memorial/>



Fig 39. Walter S. Allward, Vimy Memorial (detail of *Female Mourner*), 1921–36. With this stone statue, Allward attempted to represent grief.

## FIGURE LIST

*Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.*

Cover: Walter S. Allward, Vimy Memorial, 1921–36 (see figure 5 for details).

Fig 1. Walter S. Allward, Vimy Memorial (detail of *The Spirit of Sacrifice* and *The Passing of the Torch*), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Courtesy of Flickr. Photo credit: ed\_needs\_a\_bicycle.

Fig 2. Walter S. Allward, c.1909, photograph by Pringle & Booth, Toronto. Walter S. Allward Collection, National Gallery of Canada Library and Archives, Gift of Peter Allward, 1997.

Fig 3. Walter S. Allward, Northwest Rebellion Monument (detail), 1894–96, bronze and granite, Queen’s Park, Toronto. Courtesy of Wikimedia Commons. Photo credit: Wojciech Dittwald.

Fig 4. Walter S. Allward, Stratford War Memorial, 1919–22, bronze and granite, Memorial Park, Stratford, Ontario. Courtesy of Flickr. Photo credit: Don Drews.

Fig 5. Walter S. Allward, Vimy Memorial, 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Photo credit: Dean MacDonald, Veterans Affairs Canada.

Fig 6. Walter S. Allward, William Lyon Mackenzie Memorial (detail of Mackenzie), 1936–40, bronze and granite, Queen’s Park, Toronto. Photo credit: Wikimedia Commons.

Fig 7. Louis Riel, 1873, photograph by Notman Studio. Collection of Library and Archives Canada, Ottawa (1957-049 / e003895129).

Fig 8. Ontario Legislative Building in 1895, two years after it was officially opened. Courtesy of Wikimedia Commons.

Fig 9. F. G. Banting (right) and C. H. Best with a dog on the roof of the Medical Building at University of Toronto, 1921. Courtesy of Wikimedia Commons. Photo credit: Henry Mahon.

Fig 10. V-E Day celebrations, Toronto, ON, 1945. Courtesy of Wikimedia Commons. Photo credit: John H. Boyd.

Fig 11. Walter S. Allward at the beach with his wife, Margaret, and his two children, Hugh and Don, n.d., photographer unknown. Courtesy of Scott and Deb Allward.

Fig 12. View of the dedication of the Bell Memorial, including Alexander Graham Bell, members of his family plus committee members, erected to commemorate the invention of the telephone by Bell in Brantford, Ontario, in the summer of 1874, 1917, photograph by Park & Co. Courtesy of Wikimedia Commons. Photo credit: Bell Telephone Memorial Society.

Fig 13. Walter S. Allward, South African War Memorial, 1904–11, bronze and granite, Toronto. Photo credit: Wikimedia Commons.

Fig 14. Aerial view of the Vimy Memorial dedication ceremony, 1936, photographer unknown. Collection of Library and Archives Canada, Ottawa (R1196-14-7-E, Volume number: 109).

Fig 15. Walter S. Allward, South African War Memorial (detail of Canada), 1904–11, bronze and granite, Toronto. Photo credit: Lee Sandstead.

Fig 16. Walter S. Allward, Bell Memorial (detail of central panel), 1909–17, bronze and granite, Brantford, Ontario. Courtesy of Doolittle Productions. Photo credit: Benjamin Doolittle.

Fig 17. Walter S. Allward, Stratford War Memorial (detail), 1919–22, bronze and granite, Memorial Park, Stratford, Ontario. Photo credit: Galen Simmons / Stratford Beacon Herald, a division of Postmedia Network Inc.

Fig 18. Walter S. Allward, Stratford War Memorial (detail of bronze figures), 1919–22, Memorial Park, Stratford, Ontario. Courtesy of Flickr. Photo credit: Don Drews.

Fig 19. Walter S. Allward, *The Old Soldier*, War of 1812 Memorial (detail of bust), 1903–7, bronze and granite, Victoria Memorial Square, Toronto. Photo credit: Doug Taylor.

Fig 20. Walter S. Allward, South African War Memorial (detail of lower figures), 1904–11 (see figure 13 for details).

Fig 21. Walter S. Allward, South African War Memorial (detail of *Victory*), 1904–11, bronze and granite, Toronto. Photo credit: Lee Sandstead.

Fig 22. Walter S. Allward, Vimy Memorial (detail of *Canada Bereft* in the foreground and *The Spirit of Sacrifice* and *The Passing of the Torch*), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Photo credit: Georgios Makkas.

Fig 23. Walter S. Allward, *The Storm* (front and back), 1920, bronze, 33.9 x 21.5 x 38.9 cm. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1921 (1816). Photo credit: NGC.

Fig 24. Walter S. Allward, South African War Memorial, 1904–11 (see figure 13 for details).

Fig 25. Walter S. Allward, Bell Memorial, 1909–17, bronze and granite, Bell Memorial Park, 41 West Street, Brantford, Ontario. Courtesy of Brantford Heritage Inventory, City of Brantford, Ontario, Canada, and Wikimedia Commons.

Fig 26. Walter S. Allward, Peterborough War Memorial, 1921–29, bronze and granite, Confederation Park, 501 George Street North, Peterborough, Ontario. Photo credit: Tim Laye.

Fig 27. Walter S. Allward, Peterborough War Memorial (detail of *Civilization*), 1921–29, bronze and granite, Confederation Park, 501 George Street North, Peterborough, Ontario. Terry Guernsey Fonds, National Gallery of Canada Library and Archives, Ottawa. Photo credit: Terry Guernsey.

Fig 28. Walter S. Allward, Peterborough War Memorial (detail of *Strife*), 1921–29, bronze and granite, Confederation Park, 501 George Street North, Peterborough, Ontario. Terry Guernsey Fonds, National Gallery of Canada Library and Archives, Ottawa. Photo credit: Terry Guernsey.

Fig 29. Walter S. Allward, Vimy Memorial, 1921–36 (see figure 5 for details).

Fig 30. Walter S. Allward, Vimy Memorial (detail of *The Sympathy of the Canadians for the Helpless*), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Courtesy of Enacademic.

Fig 31. Walter S. Allward, Vimy Memorial (detail of *Male Mourner*), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Photo credit: Elizabeth Salomons.

Fig 32. Walter S. Allward, Vimy Memorial, 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Photo credit: Willem Visser.

Fig 33. Walter S. Allward, Vimy Memorial (detail of the Chorus), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France.

Fig 34. Walter S. Allward, Alternative design for the Vimy Memorial, n.d., drawing, Walter Seymour Allward Fonds, Queen's University Archives, Kingston (V114-1, 43-10).

Fig 35. Walter S. Allward, Maquette for Peterborough War Memorial, n.d., photographer unknown. Walter Seymour Allward Fonds, Queen's University Archives, Kingston.

Fig 36. Carvers working on *The Sympathy of the Canadians for the Helpless* sculpture for the Vimy Memorial, n.d., photographer unknown. Walter S. Allward Collection, National Gallery of Canada Library and Archives, Gift of Peter Allward, 1997.

Fig 37. Walter S. Allward working in clay on the main figure for the South African War Memorial, Toronto, 1906, photograph by Pringle & Booth, Toronto. Walter S. Allward Collection, National Gallery of Canada Library and Archives, Gift of Peter Allward, 1997.

Fig 38. Walter S. Allward, Plaster model of *The Sympathy of the Canadians for the Helpless for the Vimy Memorial*, n.d., photographer unknown. Walter S. Allward Collection, National Gallery of Canada Library and Archives, Gift of Peter Allward, 1997.

Fig 39. Walter S. Allward, Vimy Memorial (detail of *Female Mourner*), 1921–36, Seget limestone and concrete, Parc Mémorial Canadien, Chemin des Canadiens, Vimy, France. Courtesy of PxHere.