

Henry Moore

Project Modeling Clay

Maquette (small preliminary model of sculpture)

Boxes of clay will be on the cart already cut into rectangles.

Please wrap plastic clay bag tightly after removing your class portions.

One piece for each child.

Clay is on the hard side, modeling the material can be very physical, you may suggest for students to stand when they begin. This would allow them to put their body weight behind kneading, like preparing dough.

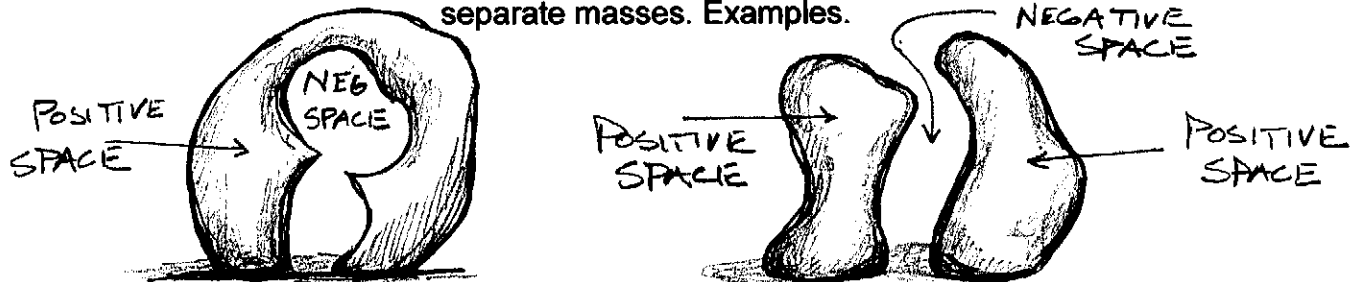
Some mothers have suggested allowing the children hold and knead while you do the presentation, body heat of the hands does soften the material.

Do what's comfortable for you.

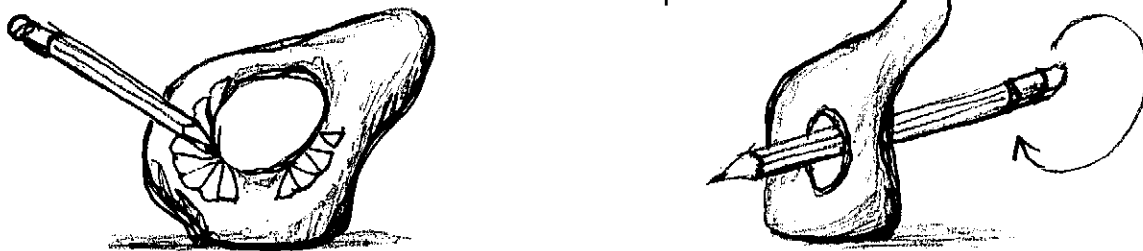
Suggested maquette's can be of

Moore's 3 themes: Mother and Child, Reclining Figure, and Organic Mass.

Moore's was known for creating, positive space (the form or mass) in relation to (negative space) which would be the holes within a piece or the space between two separate masses. Examples.



If you have kids who insist on rolling little ball's or tootsie rolls, let them go with it, such details can be assembled to create a textured mass, just squeezing the clay can create wonderful forms. Pencils are a good tool for making holes or using the point for creating texture. Example.



A face or a mask can be a suggested as a theme. Poster 3 has 4 interpretations of faces sculpted by Moore, notice that the top left sculpture has very subtle indications of being a face at all

Wax paper will be on the cart; this will allow the kids an easy clean wrap for backpack carry. FYI, if you use wax paper as a disk cover it tends to be a moving hassle while kneading, however, once an overall form is reached, the clay can be placed on the paper to work out less physical details.

Resource Page

With Henry Moore
Photo and author Gemma LeVine
Published by Times Books

Henry Moore
By Doreen Ehrlich
Published by Knickerbocker Press N.Y.

Henry Moore Animals
By W.J. Strachan
Published by Bernard Jacobson Gallery

Henry Moore
Wikipedia, the free encyclopedia
http://en.wikipedia.org/wiki/Henry_Moore

Henry Moore

1898-1986
 VOCABULARY

NEGATIVE SPACE	CARVING	THEME	MODELING	MATERIAL
SHAPE/FORM	TEXTURE	LINE	ABSTRACT	REALISTIC
CASTING	SUBTRACTIVE PROCESS	COMMISSIONED		CONVEX
CONCAVE	ADDITIVE PROCESS	SCULPTURE IN THE ROUND / 3 DIMENSIONAL SCULPTURE		

Background

Moore's sculpture focused on three main Themes: the family group (mother and child, usually seated), the reclining female figure, and the form within the form. [Poster 2](#)

The third theme Moore uses in his work is a **form** (a shape with a mass) within a form. Look at the title board in the picture in the bottom left corner this is an example of such a sculpture. Moore creates this type of sculpture by a method known as **direct carving**, a way of feeling through the material in order to gain its **shape**. [Poster 1](#)

Carving is a **subtractive process** in which one starts with a mass of material larger than the planned sculpture and subtracts (takes away) material until the desired form. [Poster 1 top right photo](#)

Additive process is a method of assembling and modeling that starts with a framework or core in which material is applied to obtain form.

Moore's enormous sculptures often appeared as if they were **shaped and formed** by the forces of nature, the wearing away of stone by wind or water over periods of time. [Poster 6 white reclining figures](#)

Moore created abstract sculptures composed of flowing **convex (outward)** and **concave (inward)** curves. The **smooth and textured** surfaces were revealed with subtle and graceful lines. Moore's intent was to achieve form and space with a harmonious relationship that would blend seamlessly with natural landscapes. [Poster 11](#)

Moore used holes or openings in his work to emphasize its **three-dimensional** quality. The space his actual form took was referred to as "**positive space**," while the holes or space left in the form was referred to as "**negative space**." [Poster 9](#)

Moore states "I am by nature a stone-carving sculptor, not a modeling sculptor. I like chopping and cutting things rather than building up. I like the resistance of hard material." Moore also believed in "truth to material." He said, "one of the first principles of art..... is that the artist shows an instinctive understanding of his material, its right use and possibilities ."

Henry Moore

Presentation Outline

- Sir Henry Spencer Moore born in Castleford, West Yorkshire, England July 30, 1898- August 31, 1986.
- Moore was the seventh child of a mining engineer and autodidact with interest in music and literature, Raymond Spencer Moore and a laundress Mary Baker.
- *Moore began modeling clay and carving wood in Castleford elementary schools. A memorable moment in Sunday school, hearing of Michelangelo achievements moved him so, he decided then at the age of 11 he too would become a renowned sculptor.*
- When 12 he won scholarship to Secondary school as his brothers and sisters had done. There his teacher introduced and encouraged aspects of art to exam for scholarship to the local art collage. Despite early prowess, his parents were against him training as a sculptor, they saw sculpting as manual labor without a promising career. Instead, after a brief period as a student teacher he became a teacher at the school he attended.
- On turning 18 in 1917 Moore was called into army in the height of WW1. He was the youngest man in his regiment, during the Battle of Cambrai he was injured in a gas attack. After hospital recovery he spent the remainder of the war as a physical training instructor.
- After the war he received ex-serviceman's grant towards education. He was to be the first sculpture student at the Leeds School of Art in 1919. The school set up a studio especially for him.
- While at Leeds, Moore would start a life long friendship with Barbara Hepworth, who would become renowned as he. The Vice-Chancellor, Sir Michael Sadler sought to introduce both sculptors to **African Tribal Sculptures**.
- In 1921 Moore won a scholarship to study at the Royal Collage of Art (RCA) in London, where Hepworth had gone the year before. Moore would extend his knowledge of primitive art and sculptures studying the collections in the London museums, especially the British Museum. This was profoundly important to him. He found great inspiration in the stark beauty and power of Mexican and African sculpture, simple with magnetic depth.
- In 1924, Moore won a six-month traveling scholarship, studying great works of **Michelangelo, Giotto** and other Old Masters in Northern Italy. On visiting the Louvre in Paris, Moore sees a plaster cast of a Toltec-Maya sculpture, Chac Mool. The reclining figure is to become a main motif of Moore's work.
- In 1928, Moore would have his first one-person show at the Warren Gallery in London. Shortly after, He began a relief carving as his first public commission, displayed on the London Transport Board headquarters building.
- In 1929, Moore married Irina Radetsky, they remained happily wed for life. She was a painting student at the Royal Collage of Art.
- In 1931, Moore had another one-person exhibition at the Leicester Galleries of London. The press reported negative reviews about his abstract sculpture. The harsh criticism led to the request for resignation of his position at the Royal College of Art in 1932, he left to start a sculpture department at the Chelsea School of Art.
- Moore, Hepworth and other members of the 7 and 5 Society would frequent Paris to mingle with leading progressive artists, notably Picasso, Braque, Arp and Giacometti. Their visits inspired and influenced a steady development of abstract works.
- In 1933, Moore would join Paul Nash's Unit One Group, a surrealist movement that would lead to another controversial issue. A Mother and Child carved stone sculpture purchased by Roland Penrose would leave neighboring residents on campaign with local press to have the work removed from Penrose's front garden.
- During the Second World War, The Chelsea School of Art evacuated to Northampton and Moore resigned his teaching post. Moore became a commissioned war artist recognized for producing powerful drawings of Londoners hiding and sleeping in the London Underground sheltering from the Nazi blitz crig.
- Moore died at the age of eighty-eight of natural causes, a very much celebrated and honored artist. A few of his major commissions are the sculptures for the **East Building of the National Gallery of Art in Washington 1978, poster 15, the UNESCO headquarters in Paris 1958, and the Lincoln Center of NYC 1965.**